

PRIVATE TOMB RELIEFS OF THE LATE PERIOD

FROM LOWER EGYPT

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VOLUME II - CATALOGUE

INTRODUCTION TO THE CATALOGUE

The Catalogue falls into two parts, without formal division. The first (1-82) consists of pieces whose place in a corpus of Late Period Lower Egyptian tomb reliefs seems certain; the second (83-96) comprises entries which, for various reasons, discussed individually, should be regarded with a degree of caution. Within each section, entries are arranged chronologically as far as possible. Catalogue numbers in bold type serve as the basis for identification throughout the text. Separate pieces or fragments of separate compositions from one tomb are assigned consecutive numbers. Joining fragments are labelled A and B. Identifiable tombs are given a single number and individual walls or wall sections are lettered from A onward, beginning from the entrance, working inward and incorporating blocks now in museums whose origin in the tomb is certain; fragments known to come from the tomb, but whose exact original location is uncertain are grouped at the end of the entry. Blocks bearing only text are not included, although any which can be associated with the *membra disjecta* are listed among other known objects.

For convenience, the evidence for assigning provenance is briefly stated under that heading, as well as any information available on the recent history of isolated blocks. With tombs, a short history of excavation, recording and damage is included. All the reliefs are limestone, so material has not been listed separately. The dimensions given are as far as possible my own measurements; otherwise, they are taken from museum records, information supplied by curators or previous publications. Measurements are throughout expressed in metres and millimetres. The dates given at the end of Catalogue entries are mine; I have not included earlier opinions, except where pieces are assigned to radically different periods from that covered here.

As full a bibliography as possible has been given for each entry. Like the main bibliography, it is arranged alphabetically by author, with multiple works by a single author listed chronologically. Within individual entries, works listed in its bibliography are subsequently referred to in very abbreviated form. Full details of publication can be found in the main Bibliography. In the case of multiple editions, I have usually listed only those which I have seen. Drawings and partial

photographs are specified; where unqualified the photograph is complete.

The full and somewhat tedious account of the present condition of the pieces is necessary for a number of reasons. Cooperation from museum authorities has made it possible for me to inspect edges of blocks, which are not normally visible but which may have some bearing on whether or not pieces are original, and on their architectural context. My observations and interpretations are presented so that others may have the same evidence, to interpret as they see fit. Detailing surface condition is valuable because some of the reliefs are crumbling badly, or have suffered damage since photographs were published. In some cases, it is not clear from a photograph whether a feature is original cutting or paintwork or the result of damage. Paint traces are also noted as many are already insignificant, have not previously been noted, and may not long remain.

As few of the reliefs are well-known or published with adequate photographs, I give full descriptions of scenes. I have wherever possible seen, and drawn my description directly from, the relief. Where I have not seen a piece, but have had to work from photographs, this is indicated. Identifications and interpretations are my own; when they are seriously at variance with information provided in earlier publications, I have listed this. Descriptions of multi-register scenes proceed from top to bottom. Individual figures in scenes are identified by an underlined arabic numeral. "Right" and "left" are in relation to the viewer, unless directly related to the figure.

The copies of texts are not facsimiles, but do retain the spacing and direction of the originals. Indices of names and titles are included at the end of the Catalogue.

The plates are not given their own numbering system. Illustrations are labelled, in order, by their Catalogue number, with A, B, etc, referring to sub-sections of the Catalogue entry. Where multiple views of the same piece are included, they are designated (1), (2), etc. The few cases where photographs or drawings are not available are indicated in the Catalogue.

1. Copenhagen, Ny Carlsberg Glyptothek AEIN 1040

Object : wall fragment or lower part of a lintel Owner : Mrj-tm

Provenance : unknown, very probably Heliopolis (names and titles).

Acquired from the art trade in Egypt in 1909.

Dimensions : H = 0.340 m W = 0.713 m Th (max.) = approx. 0.145 m

Type of relief : raised

Bibliography : *ESLP*, 28. Koefoed-Petersen, *Catalogue des bas-reliefs*, 43-4 [No. 53], pl. LII. Leahy and Leahy, *JEA* 72 (1986), 145-6.

Manniche, *Égyptens Kunst*, 105, fig. 108 (partial photo).

Mogensen, *La Collection égyptienne de la Glyptothèque Ny Carlsberg*, 322 [A 734]; Album, 101 [734], pl. CIX [A 734]. Schmidt, *Choix de monuments égyptiens*, 32, fig. 44, pl. XVIII top [E. 865] (as probably Dynasty 19).

Texts : Koefoed-Petersen, *Recueil des inscriptions hiéroglyphiques de la Glyptothèque Ny Carlsberg*, 80 (copy imperfect).

Present condition : Both sides are fractured, and there are traces of possible modern retouching on the lower right; flattening on the upper left may be from the separation or extraction of the block. The top is reasonably flat, with a rough-hewn back and a better-finished 10-15 mm strip beside the block front; the few faint scattered diagonal tooling grooves suggest that the top is original. The bottom may be original, being well-smoothed, without ancient cutting marks but having some modern scratches, numerous dark lichen-like spots, and modern glossy coating. The back is broken and the thickness varies greatly. Pencil-line-like veins run through the good quality limestone, mainly in the centre and on the left, and it is mottled with darker patches; there are also spots of soot-like incrustation. There is minimal chipping along the extremities and little damage to the composition (worst on the right fist and front chair-cone of the lower central figure).

There is plentiful ancient red pigment on the bodies of the figures, including the owner, especially abundant on the feet of the man on the upper left, the head (not on the hair) and chest of that on the lower left, and the face of that on the lower right, and on some of the hieroglyphs. Small traces of yellow are scattered both on the background (e.g. below the upper centre figure's chair; in the upper left text ground) and on the relief (e.g. the upper centre figure's mat

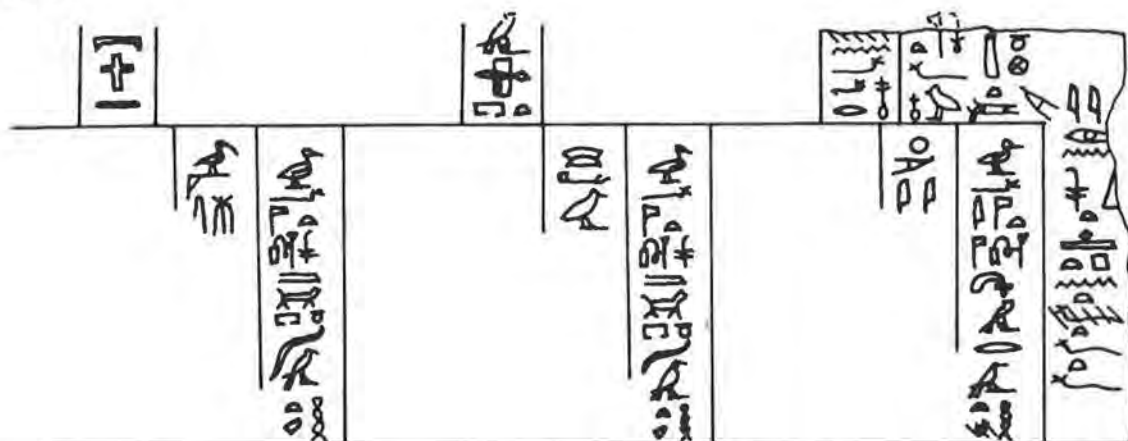
and staff tip); they may be ancient but could have been washed onto areas where they were not originally applied, so that the background was not necessarily yellow. Probably ancient pale green paint has washed onto the composition, with comparatively large patches on the background to the right of the lower centre figure's staff and near his seat finial; flecks are visible elsewhere, both on hieroglyphs and on parts of the scene where it is unlikely to have been originally. Darker green and glossy white blots at the bottom look modern.

Description : It is difficult to tell whether the block comes from a wall, with the relatively broad plain strip at the bottom forming part of the top of the register or the dado immediately below, or whether it is the lower portion of a very high lintel with a subdivided scene made in two parts (cf. 48; 53; 75; see p. 15), of which the upper section, with the tops of the upper figures and the surmounting torus moulding and cavetto cornice, has been lost. The lack of lintels of comparable dimensions makes a wall setting more likely.

The baseline to the lower sub-register is also the baseline for the larger main figure, presumably the tomb owner, who once stood on the right, facing left. All that remains of him is part of his right (?) foot and his extended right forearm and underside of the open palm raised toward the figures before him; his gesture and position were presumably similar to those of *P3-tnfj* on 21. A vertical inscription, its upper portion at least without dividing lines, fills the space before him. To the left, the scene is divided into two sub-registers of figures facing him. The lower shows three identical smaller men who sit holding long staves in their left hands and folded linen strips in their right, which are held parallel to their thighs. All sport close-cropped hair or skull-caps, a plain broad collar, a wide sash passing diagonally across the chest and over the left shoulder, and a tight, knee-length kilt with a simple horizontal belt. They sit on low-backed chairs with the seats terminating in open papyrus umbels, set on plain, low mats; the chair legs are alternately those of bulls or gazelles and lions, and they rest on inverted cones with horizontal striations. Before each is a longer column of text giving his titles and a shorter with his name (see 1) below). The upper sub-register, now containing only the feet

and chair-legs of three more figures, was apparently identical. It is evenly staggered in relation to the lower row of figures, partly for aesthetic reasons and partly due to the hand gesture of the owner with its accompanying text. *ESLP* stresses that the piece imitates the style of Dynasty 6, without specifying individual features.

Text :



Translation : I - ...the God's Father,^a *sm*-priest,^b the butler of Heliopolis^c *Mrj-tm*.^d

II - Making^e an invocation-offering^f for my forefathers^g

III - ...his "beautiful (name)" (?)^h...

IV - ...in the Great Mansionⁱ...

V - ...heaven (?)^j,^k the *fmj-t3*^l...

VI - His son,¹ the God's Father,^m scribe of the divine seal,ⁿ overseer of the field(s)^o *Mrj-r*.^p

VII - His son, the God's Father, the royal scribe in the Residence, overseer of the field(s) *H^cw*.^q

VIII - His son, the God's Father, the royal scribe in the Residence, overseer of the field(s) *Dhwtj-ms*.^r

a) The  below the entire group is probably part of *jt*. Koefoed-Petersen's  is clearly wrong. On the title in general, see Kees, *ZÄS* 86 (1961), 115-25; el-Sayed, *Documents*, 111 (cc) for its connection with Heliopolitan titles.

b) The restoration seems certain. For the value of this sign as *sm* and the particular connection of the title with the cult of Ptah-Sokar at Memphis, see De Meulenaere, *Mélanges Mariette*, 285-90, where it

is shown often to form part of a title sequence with *jt ntr*; Vernus, *BIFAO* 76 (1976), 5, 10 (g) (read as *stm*).

- c) For the association of this title with the provisioning of the Heliopolitan temples, see Gauthier, *ASAE* 21 (1921), 201-3. The  perhaps makes the reading *wdpw* preferable to *wb3* - cf. *Wb.* I, 388, 292, 1-2. Malek, *JEA* 74 (1988), 134, n. 33. Lange and Schäfer, *Grab- und Denksteine des Mittleren Reiches* Text III, 58 shows this spelling in many Middle Kingdom titles. Koefoed-Petersen does not distinguish this from the *nw*-signs.
- d) See *PN* I, 160, 9, where all examples cited belong to Dynasty 19, showing that like his sons, the owner of the monument had an archaizing name. Archaism in the choice of private names is perhaps more common than Brunner, *LÄ* I, 392.7, allows.
- e)  is probably a writing of the infinitive; see Jansen-Winkel, *JEA* 75 (1989) forthcoming.
- f) Koefoed-Petersen omits the .
- g) Repetition of component elements to form the plural probably harks back to Old Egyptian - cf. Edel, *Altägyptische Grammatik* I, §273, §278. See Vernus, *RdE* 28 (1976), 123 (a) for Middle Kingdom archaism in the writing of *df3w*. For *jt w* to designate forefathers in general, see Leahy and Leahy, *JEA* 72 (1986), 145 n. 25.
- h) *[r]n.f nfr*? For "beautiful names", see pp. 33-5.
- i) The end of a title, perhaps *hrj-wdhw m hwt-^c3t* - cf. 20; 21. It probably refers to the main temple at Heliopolis - see Yoyotte, *BIFAO* 54 (1954), 84 and n. 6; Limme, *OLP* 6-7 (1975-76), 377 n. 28; el-Sayed, *Documents*, 111 (d). For the *hwt-^c3t* at other Egyptian sites, see Vernus, *Athribis*, 426 and n. 4, 420-1, 437, 453; Gauthier, *DG* IV, 54-5.
- j) Whether the  is part of a previous title (for instance, *hrj sst3 n pt*, as on 56) or whether it is to be read *hrj*, as part of a subsequent title, is unclear. In view of the rarity of *jmj-t3* as a title and the apparent absence of any instance of it prefaced by *hrj*, the former seems the more likely.
- k) A title of uncertain meaning; *Wb.* I, 75, 19 gives only two instances.
- l) In *JEA* 72 (1986), 145, reasons were offered for believing that the filiation is archaizing and based on the Middle Kingdom *A s3 B* model,

the sequence beginning with the remotest ancestor, presumably depicted in the upper register. This would accord with the expression *jt* in g).

- m) Koefoed-Petersen reads  instead of the simple . The  following the  probably forms part of *jt*, transposed because of the close graphic connection of ; cf. Chassinat, *RT* 22 (1900), 17, No. LVI (Serapeum stela S. 3118). The writing of *jt* with *t* alone, as well as with the  and  complements, on this one block shows the artist's or scribe's attempts at variation.
- n) *sš htm(t ?) ntr (?)* - Parker, *Saite Oracle Papyrus*, 34, gives variants of the title connected with the cult of Amun, where alternative versions of the 'sealed of the god' being the temple treasure or being the assistant to the First Prophet are cited.
- o) As with the writings of *jt*, the rendering of *jmj-r* as both  and  illustrates the scribe's interest in variety. The title *jmj-r 3h(w)t* is not common during the Late Period (see Griffith, *Catalogue of the Demotic Papyri*, III, 427; Caminos, *Drevny Vostok* 1, 52-60; see also 33 for an *jmj-r 3h(w)t n šm^cw T3-mhw*). It is, however, quite common in the Middle Kingdom - e.g. Martin, *Administrative and Private Name Seals*, 1583 and perhaps 1167, 1324; Lange and Schäfer, *Grab- und Denksteine des Mittleren Reiches* I-II, CG 20242, 20571, 20227, 20780 - and its use here may be an archaism.
- p) Another archaizing name common in the Middle, and particularly the New, Kingdoms (*PN* I, 160, 23; *PM* III², 11; III², no. 892; IV, 65, 210, 212-17), rare subsequently. It is striking that the names on this block were all especially popular during the New Kingdom.
- q) *PN* I, 265, 9 and *PM* III², 559, 871, where examples date entirely to the New Kingdom.
- r) *PN* I, 408, 5. It was a very common name from the Middle Kingdom onwards, enjoying special popularity during the New Kingdom and Graeco-Roman period.

The names *Mrj-tm* and *Mrj-r^c*, the title *wdpw (?) Jwnw*, and reference to the *hwt-^c3t* point to Heliopolis as the provenance of the piece. *ESLP*, 28, does not give reasons for believing it to come from Heliopolis.

Date : c. 664-640

2. Boston MFA 54.47

Object : upper left-hand end of a lintel (?) Owner : unknown

Provenance : unknown. Purchased in 1954 from Charles D. Kelekian.

Dimensions : H = 0.147 m W = 0.394 m Th = 0.018 m

Type of relief : raised

Bibliography : Smith, *BMFA* 53/294 (1955), 81, figs. 1 (partial photo) and 2.

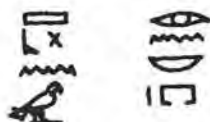
Present condition : None of the present edges looks original. All are well flattened and whiter than the scene surface, suggesting recent cutting, and they are scored with long shallow cutting grooves (less certain on top). The back, almost hidden in the museum case, has also been flattened, probably when the edges were trimmed. Traces of a modern yellowish adhesive show at the back junctures of the left side and bottom. The composition surface is very mottled, with a white area similar in hue to the block edges on the lower part of the scene, especially on the owner's torso; there are many darker beige patches scattered over the stone. Chipping is minimal, occurring mainly on the centre bottom and lower right corner, on the X and □, and with some minor cracking and surface pitting around the tip of the owner's staff. Shallow abrasions mar the upper left-hand corner of the block-border.

Faded red pigment is visible on the inside of the woman's ear and on the lower part of the man's face, his neck above the collar, his shoulders and fingers.

Description : The scene is edged above and on the left by a block-border incised between two comparatively broad plain strips, all rendered in very flat relief, like the rest of the scene. Little can be missing on the left. The tomb owner and his mother, whose heads and shoulders are preserved, face right, where a vertical relief line near the edge almost certainly bordered a lost column of text naming the deceased; most of the original surface is lost to its right. Large hieroglyphs giving his filiation and naming his mother are arranged in two groups, before and behind the man's head. He wears closely-cropped hair or a skull-cap and a plain broad collar, the lower end of which is modified and flattened to accommodate the garment passing over his left shoulder. The remains

are probably those of a leopard skin with a concave lower edge and a double-banded upper edging (cf. e.g. 19; 20) which passed diagonally across his chest and over his left shoulder, while leaving the right one bare. The knotted ornament worn with the leopard skin rests on his left shoulder. He holds a long staff at an angle in his left hand, whose fingernails are shown in considerable detail. His mother wears a plain tripartite wig and a broad collar, and a high relief strap-knot of an ordinary sheath dress appears on each shoulder. She embraces her son, her left hand on his left shoulder. The angle of what is preserved of her upper right arm suggests that it came forward too, probably with the hand clasping the man's right arm. The group was presumably seated, if the fragment derives from a lintel of ordinary size, as the block-border suggests. Both figures have large, heavy features, with deep cutting around the mouths and nostrils, and broad noses.

Text :



Translation : ...¹born to the mistress of the house ²šb-n-hr.

a) See *PN* I, 325, 25. šb in place of šp is characteristic of Lower Egyptian names : see A. Leahy, British Museum Colloquium paper, 1985, forthcoming.

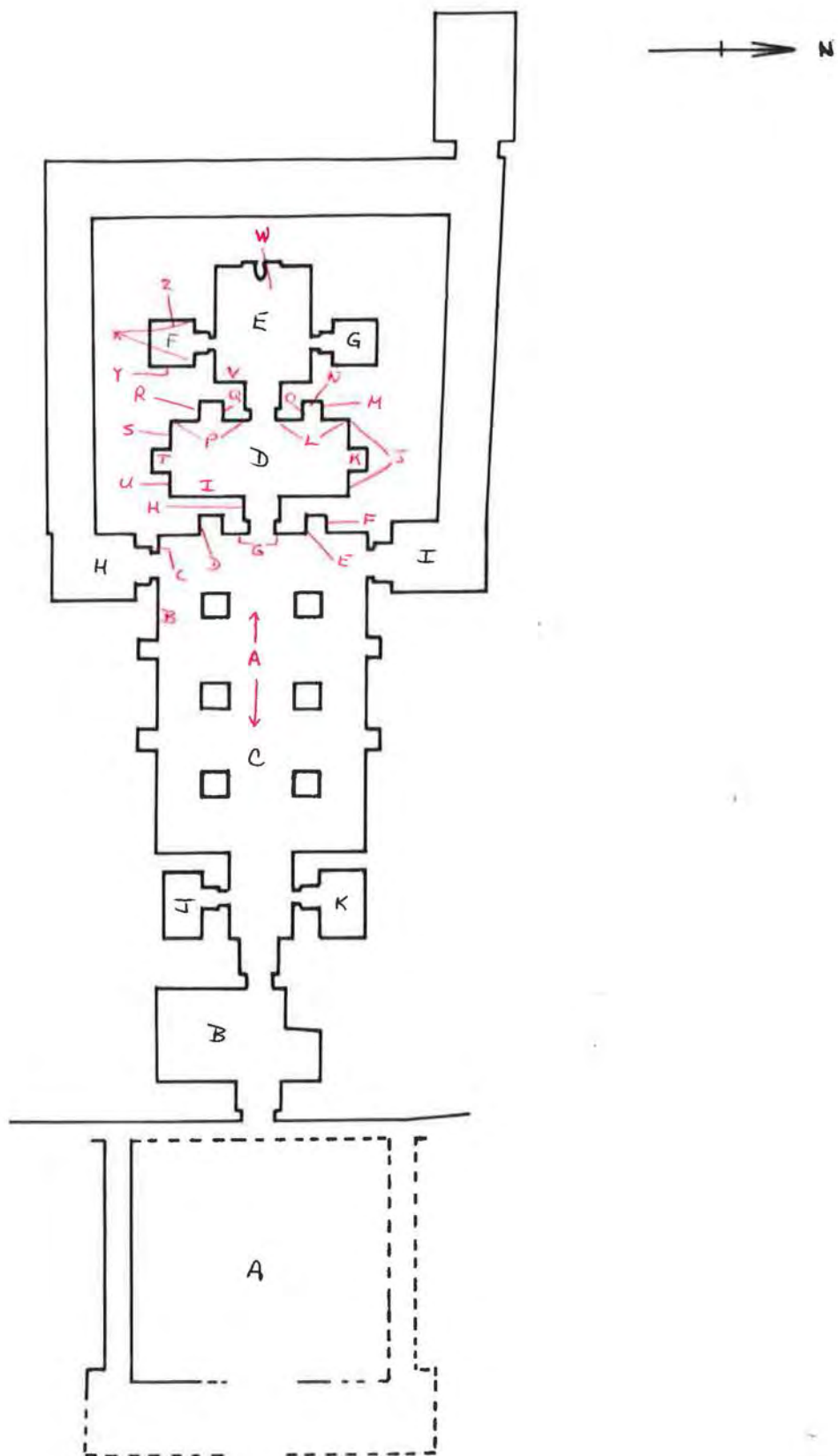
Date : c. 664-640

3. Tomb of B3k-n-rn.f (LG 24) [Chicago FM and New York MMA pieces seen]

Location and history : Saqqara, on the rocky ridge east of the Step Pyramid, near 31. The tomb was reused anciently, possibly in several phases; the date(s) of the later burials is debated. De Meulenaere (*OLP* 12 [1981], 133) dates at least one to late Dynasty 26, while Bresciani regards those immediately following *B3k-n-rn.f* as of Dynasty 30 on the basis of a demotic graffito (*Tomba di Boccari* I, 25-39). In the Ptolemaic period, some of these later burials and the main burial shaft (1) were transformed into communal galleries and a western tomb extension was added (el-Sadeek, 158-9).

The tomb was discovered by Jumel at the beginning of the nineteenth century (Bresciani, *BSFE* 76, 5); Burton, Hay, Rosellini, and others visited and left manuscript accounts of it (el Naggar, *EVO* 1, 41 and nn. 3-4; PM III², 589). Lepsius' expedition copied and planned the accessible parts in 1842 and his remains the most complete published version of the decoration. It has suffered large-scale pillage, including a major robbery in the early twentieth century (el Naggar, *EVO* 9, 16 and n. 23). One substantial collection, comprising figured pieces and texts, was purchased by the Metropolitan Museum of Art from Nahman in 1908; another, with many colourful relief scenes, including some not recorded by Lepsius, went to the Chicago Field Museum at an uncertain date by an unknown route. Numerous pieces, predominantly with texts only, are scattered worldwide in museum and private collections. Betro (p. 1) estimates that there are about 1400 blocks and 10,000 small fragments in the tomb and "hundreds" elsewhere.

Since 1974 a University of Pisa team has been excavating the tomb and has begun a long-term computerized project to record and assemble the remains where possible, including portions not copied by Lepsius. Because of this work in progress, as well as the number of fragments, I have not attempted to record all the pieces with relief decoration, but have concentrated on those available in the MMA and Chicago FM (many grouped under accession no. 31735; I refer to them by negative number), and Lepsius' drawings, primarily of the inner areas, to provide a partial description. I rely on locations for scenes given in *LD Text I*, 178-80, because the plate captions in *LD III* are erroneous, as Lepsius recognized.



Plan of 3

Some of the sitings may be wrong. I follow el Naggar's designations of rooms (EVO 1, 41-59, fig. 3; fig. 5 has an original version of the tomb, excluding most later additions), as this is likely to form the basis for the eventual publication. My scene numbering system divides the pieces in terms of wall sections or units like niches, largely according to Lepsius' figures, rather than using strictly homogeneous units. Because of work in progress, I have not made a concerted effort to identify texts, although ready identifications are included.

Parents : father = P3-dj-nt mother = T3-gb

Titles : (j)r(j)-p^ct; h3tj-^c; sd3wtj bjtj; smr w^ctj (n mrwt); hrp hsw; hrp ^ch; hrp wrw Šm^cw Mhw; hm-ntr Jmn n Jwnw mhw; rnp; hm Hr wr w3dtj; t3jtj s3b jmj-r njwt t3tj; sm; jt ntr hm-ntr Pth; sm; hm-ntr Jmn m W3st Mhw; hrp hwwt Nt; hm-ntr Skr nb pdt; hm-ntr B3stt nbt B3stt hrj-jb Hwt-k3-pt; sm nsw n hb.s nb; wnr (m hm); hrj-sšt3 pt; jmj-r R-st3w

Other monuments : For ushabtis, sarcophagus Florence 1705 and statue Boston 1970.495, see Vittmann, *Priester und Beamte*, 146-7; offering table, Clère, *ASAE* 68 (1982), 81-7; Brussels-Brooklyn statue, Bothmer, *Mélanges Mokhtar I*, 99-103.

Bibliography : The following is a partial bibliography focussing on the tomb, rather than its texts, which will undoubtedly be supplemented with the publication of the tomb : Betro, *Informatique et Egyptologie* 5 (1988), 1-3. Bresciani, *BSFE* 76 (1976), 5-24; id. *EVO* 1 (1978), 1-40. Brugsch, *Monuments de l'Égypte*, pls. XIII top, XVIII [positions identified in PM]. Champollion, *Monuments*, CCCXXXVII bis; CCCXLI-CCCXLII. Fořtová-Šámalová, *Egyptian Ornament*, pls. 34 [117] (not identifiable), 37 [128], 82. L.M. Leahy, *GM* 65 (1983), 56 n. 23; id. and A. Leahy, *JEA* 72 (1986), 137 nn. 9-10. LD III, 259-69, Text I, 177-81. Metropolitan Museum of Art, *Handbook of the Egyptian Rooms* (1911), 133. el Naggar, *EVO* 1 (1978), 41-59; *EVO* 9 (1986), 15-38 [recent bibliography]. Perrot and Chipiez, *Histoire de l'art I*, fig. 537. PM III², 588-91, plan LIX. Prisse d'Avennes, *Histoire de l'art égyptien I*, 370, 34th pl. [4-7], 35th pl. [1] (ceilings). Quibell, *ASAE* 11 (1911), 275-6. Rosellini, *Monumenti civili*, pl. LXX, 4 and 9 (ceilings). el-Sadeek, *Gizeh*, 156-9, fig. 21. Simpson, *Kémi* 21 (1971), 30 n. 14. Wilkinson, *Modern Egypt and Thebes I*, fig. p. 382; id. *Manners and Customs II*, fig. p. 263 (ed. Birch, fig. p. 262). A.-P. Zivie, *Archéologia* 79 (Feb. 1975), 65-6.

Description : All measurements are from el-Naggar, *EVO* 1. This tomb is the largest of its period in the Memphite area. It is oriented east-west and rock-cut, except for the outer court. Most of the rooms are lined with good quality limestone cladding blocks 0.08-0.30 m thick and held in place

with mortar, to which the decoration was applied (el Naggar, *EVO* 1, 43); the floors were also separately paved. Most ceilings were rock-hewn and coated with painted plaster, but the vaults of Rooms C and D had stone cladding blocks (el-Sadeek, 157, is confusing). Decoration is confined to the superstructure. The relief appears to be entirely sunk (el-Sadeek's description [p. 157] "bas-relief" is misleading), except for some borders edging doors and niches. The background is often textured with vertical striations (pp. 50-1), and on the walls is mostly painted white. The texts, which play a prominent part in wall decoration, were essentially monochrome, with details occasionally added in red or yellow. Except perhaps on the façade, hieroglyphs and dividing lines are principally blue (less likely, discoloured green in some places); later intrusions into the tomb did not affect the decoration, all of which dates to Psammetichus I. Members of *B3k-n-rn.f*'s family are largely absent from the scheme (el-Sadeek, 158 and n. 36).

The rock-cut superstructure was preceded by the open-air paved Court A (9.7 x 9.2 m) with a rectangular basin near its centre. Its lateral walls are destroyed to the foundations, and the thicker east wall, possibly an entrance pylon, lies under the modern road. At some uncertain date the original rock-cut façade was destroyed and replaced by another c. 0.80 m further east. Many fragments from the interior were found here (el Naggar, *EVO* 1, 43), but no relief decoration can be associated with the courtyard.

PM III², 589 records the ceiling decoration of the passage to Anteroom B (Lepsius' Room A), presumably from the east, as having representations of gods in boats and the cartouches of Psammetichus I (no source cited). The chamber was originally rectangular (4.8 x 6.2 m) but was modified when the façade was altered. Undecorated limestone blocks anciently replaced the original cladding; some of the painted bas-relief fragments built into later consolidating walls could come from here (el Naggar, *EVO* 1, 55 n. 12). The flat, smoke-blackened ceiling was painted with the cartouches of Psammetichus I, against a blue background with yellow stars. Traces of columns/pillars were found on the ceiling (el Naggar, *EVO* 1, 45), but their positions not marked on the plan; two later burial shafts (7, 8) were added.

A passageway (Lepsius' Room B - falsely shown as a transverse hall) with small side-chambers J and K of different sizes opening from south and

north, neither apparently decorated, connects B to the largest chamber in the tomb. No reliefs can be attributed to the central passage (*contra* el-Sadeek, 156-7, who is misled by Lepsius' plate captions and places scenes from Room D here).

Room C - El Naggar (*EVO* 1, 56 n. 16) believes that the shaft (6) sunk in the SE corner of this room was cut before the tomb of *B3k-n-rn.f.* The pillared hall (11.65 x 7.65 m) is divided lengthwise by two rows of three pillars. Two niches pierce the north, south and west walls, and doorways in the western ends of the north and south wall lead to side chambers H and I; all these are surmounted with torus mouldings and cavetto cornices (el Naggar, *EVO* 1, 45). The ceiling between the two rows of pillars was vaulted and lined with decorated limestone blocks, but none of the scenes now remains in place. By Lepsius' day most of the eastern end of this chamber was destroyed; the north wall seems to have been badly damaged by the cutting of the adjacent tomb BN 1. Most of the cladding blocks elsewhere had been removed (*LD Text* I, 178). Consequently, only the decoration at the western end was partially copied. The texts come mainly from the BD and PT (el-Sadeek, 157). Many extracted blocks are in Chicago, New York, and elsewhere (cf. *PM III*², 589-90; el-Sadeek, 157 n. 32). El Naggar (*EVO* 1, 45) notes that unpublished blocks from the SE corner have been found, and that other wall and niche fragments are in Chicago (p. 56 n. 18). I have been able to identify only one of these (F); the others may have texts.

A. Room C, central ceiling vault (*LD III*, 259d; New York MMA 11.150.50 B1 [Hours of the Night]; Chicago FM negs. 68340, 68350, 68368, 68380 [Hours of the Day]) - See el Naggar, *EVO* 9, 15-38, for this vault, none of whose decoration remains in place. In 1842 Lepsius copied what remained of the western end of the ceiling vault; the copies are not accurate in detail. The central section had yellow stars, with red circles in the centre, on a blue ground. Vertical lines divided the vault into rectangles, and each section was decorated with a labelled figure of *B3k-n-rn.f* and one of the 12 Hours of the Day (south side) and Night (north side) in female form (cf. el Naggar, *EVO* 9, 19 nn. 52-3 for the theme in Late Period tombs and on sarcophagi). The figures in each group are separated by six columns of text with borderlines, with occasional additional short columns before the

goddesses' heads. Presumably identical rectangles continued without interruption to the eastern end of the vault. Only Hours 11-12 of the Night and 10-12 of the Day remained *in situ* in Lepsius' time (LD Text I, 178), but earlier records show five Hours of the Day and three of the Night, and a few additional pieces from the eastern end have since been discovered (el Naggar, *EVO* 9, 18 and n. 41). On the north (Night) side *B3k-n-rn.f* stands on the left and the Hour on the right; on the south (Day) side he is on the right and she on the left. A fragment from the end shows that the background for these figures was blue (el Naggar, *EVO* 9, 19); a dark grey coating on the Chicago pieces is probably soot. On both the MMA and Chicago FM pieces considerable smearing of blue or green paint, probably from the texts, and of yellow from the Hours' skin and the leopard pelts, suggests that the roof leaked.

Most of the area Lepsius recorded has been extracted and the vault figures sent to the MMA or Chicago FM. New York 11.150.50 B1 comprises both figures from the 12th Hour of the Night with their intervening inscription (BD 67), and *B3k-n-rn.f* (legs damaged but complete) and the vertical text from the adjoining 11th Hour. Chicago FM neg. 68368 shows a wrongly reconstructed area of the vaulting, with the tripartite wig and pendant left hand with an *ḥnh* of a left-facing female personification put with a left-facing figure of *B3k-n-rn.f*. This female and the right-facing figure of *B3k-n-rn.f* behind her must come from the Night sequence; they are almost certainly the personification from the 11th Hour and *B3k-n-rn.f* from the 10th Hour (LD III, 259d right). The remainder of the Chicago pieces make up most of the Day sequence, which can be joined on the photographs with little loss. The figure of *B3k-n-rn.f* on neg. 68368 left (head and much of legs destroyed) comes from the 12th Hour of the Day, whose vertical text and personification are on neg. 68380. Neg. 68340 has *B3k-n-rn.f* and the vertical text of the 11th Hour of the Day; its personification (legs partly gone) is on neg. 68350, with the adjacent figure of *B3k-n-rn.f* (right leg lost in 1842) with some of the text from the 10th Hour. The location of the rest of this text and the 10th Hour of the Day figure is unknown (PM III², 589, claims that the text to the 9th Hour of the Day is in Lyon, Musée des Beaux-Arts).

The figure types are virtually identical. The female personifications have stars on their heads and hold a *w3s*-sceptre in their forward hand and

an *en* in their pendant rear hand. Each sports a plain tripartite wig, a plain broad collar carved only in front of the wig lappet, and a sheath dress with both straps and their strap-knots shown; on Chicago FM neg. 68380 band bracelets are added at a sharp angle on the left wrist, as well as anklets. The leg division is prominently marked, and the line of the iliac crest indicated, bending at a sharp angle and reaching to the back. Unusually, the upper line of the front of the distant leg is marked on all the preserved figures, emphasizing the pubic area; Chicago FM neg. 68380 shows the navel low on the abdomen by means of a shallow groove with a small drilling at the bottom, on the pubic region.

Representations of *B3k-n-rn.f* are more varied than those of the Hours. He always has both hands raised in adoration, with the fingertips occasionally running into the adjacent columns of text (e.g. MMA 11.150.50 B1 right; Chicago FM neg. 68368 left). He wears the black valanced wig with a thin, forward-curving side-lock of the *sm*- or *jwn-mwt.f*-priest. LD III, 259d shows rectangular curls marked everywhere on the lower hair, but these are incised only on Chicago FM neg. 68368 right; they may have been visible elsewhere in Lepsius' day, indicated in paint. The wig protrudes slightly at the forehead, and the upper part is generally shallow on the front of the head (not on Chicago FM neg. 68368 right). The plain broad collar is usually clear of the side-lock tip (exceptions are Chicago FM negs. 68368 right and 68340).

B3k-n-rn.f wears a leopard skin whose spots were added in paint. On MMA 11.150.50 B1 right the claws of the lower foot project behind him. The knotted shoulder ornament varies, with none-two hanging before the shoulder (0 - MMA 11.150.50 B1 left; Chicago FM neg. 68368 left; 1 - Chicago FM neg. 68350; 2 - MMA 11.150.50 B1 right; Chicago FM negs. 68340, 68368 right); Chicago FM negs. 68340, 68350 also have the distant ends marked below his armpit. MMA 11.150.50 B1 left has an incised tripartite diagonal band marking the upper limit of the leopard skin; this may have been added in paint elsewhere. The mid-thigh-length kilt beneath the leopard skin has a projecting triangular front and a broad belt with an upward-curving rolled knot; on MMA 11.150.50 B1 left and Chicago FM neg. 68368 left and right, the top of the belt end hangs along the edge of the triangular section. LD III, 259d shows a thin leopard skin with the back of the kilt appearing behind it. If this is accurate, it must have been indicated in paint. A

stray fragment in the tomb shows that his skin was painted in an unusual manner, with a yellow base coat, over which a more fugitive red was applied (el Naggar, *EVO* 9, 19).

The relief is well-rounded within the shallow contours. Facial features vary, but the eye is usually long and very low, with the upper rim and eyebrow outlined with incision. On female figures, the inner ear is very carefully cut. The wing of the nostril is marked with a long, curved incision. Mouths are straight, with the inner corner deeply drilled, and the chins are small and slightly receding, with a firm line to the neck.

B. Room C, S wall, W portion (LD III, 260b) - Lepsius' drawing only includes the west part of this wall; cols. 1-2 on C are the texts between Room H's doorway (Lepsius' Eingang g) and the SW corner of the room. B is the wall section between the west niche and the north jamb of that doorway. It contains chiefly vertical columns of text with dividing lines, which are damaged on the right, near the niche, and on the centre left. The vignette running across the top is incomplete on the left, where an incomplete left-facing male deity in a plain tripartite wig and knee-length belted kilt stands, with his left arm at his side. A right-facing figure of *B3k-n-rn.f* may have confronted him. To the right, a right-facing figure of *B3k-n-rn.f* (no label) stands with his arms raised in adoration before an unlabelled seated god. He has a skull-cap or close-cropped hair and a mid-calf-length kilt with no belt indicated in Lepsius' copy. The offering stand before him holds a flaring vessel with domed contents, with a single lotus flower resting on top. Osiris is mummiform and wears the white crown with uraeus and a curving divine beard; he holds a *w3s* sceptre with both hands. His *hwt*-throne rests on a very low rectangular dais.

To the right of Osiris, are more religious figures. A female figure in a swept-back long wig and no dress markings visible, bends forward to the right, with her torso horizontal. From her position, she is probably Nut enclosing a representation of the sun symbolized by *3-hpr*. She extends her arms to touch the raised right forepaw of a recumbent lion before her. On the far right, Isis and Nephthys squat on the baseline; they are identified by the emblems on their heads.

C. Room C, W wall, S side (LD III, 260a) - Lepsius only copied the south portion of the west wall, from the chamber's SW corner to the niche. The

decoration is predominantly texts with dividing lines, with the two columns on the extreme left (south) being the beginning of the text on the adjacent south wall B (LD Text I, 179). The five rightmost columns are shortened at the top to leave room for a vignette. Since Lepsius (LD Text I, 179) stated that all the niches and doorways were adorned with *B3k-n-rn.f*'s name and titles, with no mention of figured decoration, they are probably broken off below, rather than being shorter columns over the niche. The scene, copied in outline with few internal details (filled with pigment like F?), shows *B3k-n-rn.f* in a skull-cap or close-cropped hair and a belted, knee-length kilt facing right, with his right arm drawn across his chest and the hand extended open, palm outward; his left arm is lowered at an angle with the palm open downward. Before him is a rectangle of water on which is a boat, containing a left-facing, seated, human-headed god with a beard. There is no caption.

D. Room C, W wall, S niche (LD III, 264a-b) - Lepsius only reproduced two walls of this niche; comparison with size and text column numbers in the northern balancing niche (E-F) suggests that they are the back (west) wall (LD III, 264b) with textual decoration and the left (south) lateral wall (LD III, 264a). This latter has the central portion divided into four rectangles containing a crocodile and vertical texts, separated from each other by three short horizontal bands of inscription. The whole is edged by two vertical columns of larger signs on the left and three on the right, apparently running the full height of the niche.

E. Room C, W wall, N niche, S wall (LD III, 264c) - Lepsius did not copy the northern section of the west wall, but only the niche. It seems clear from the orientation of the texts which side of the niche each copy records. The back (west) wall (LD III, 264d) was devoted to seven columns of inscription, continuing the passages on the lateral walls.

On the south niche wall, a horizontal line of inscription with border lines runs across the top. The four leftmost columns of the eight-column vertical text have a vignette above them. In the scene, accompanying BD 33, a left-facing figure of *B3k-n-rn.f*, clad in a skull-cap or close-cropped hair and a tight, belted, knee-length kilt, spears a coiling serpent on the right (cf. 7 A). The long shaft of the spear which he supports with both hands is overlapped by his head.

F. Room C, W wall, N niche, N wall (LD III, 264e; Chicago FM neg. 68363) - The arrangement of texts and vignette on this wall is the reverse of that on the south (E). On the right of the scene a female figure is shown in outline only. She wears a tripartite wig and probably a sheath dress and stands within the outline of a sycamore tree. She holds vessels in each hand and pours a libation which flows curves towards a receptacle in *B3k-n-rn.f*'s right hand. He, too, is in outline only, and apparently wears a skull-cap or close-cropped hair and a short (?) tight kilt. He is seated on a low-backed chair with an open papyrus umbel seat finial, set on a plain low mat. Lepsius showed its front leg as a lion's paw and its rear as a bull or gazelle leg, without cones beneath. He holds a small sail before his knees with his left hand. The background was probably white, but is now discoloured to grey. The figures were not realistically painted, but all the sunk relief areas were coloured with yellow pigment. The label above and the spell below the vignette are BD 57.

G. Probably Room C, above doorway in W wall (Chicago FM negs. 68358-9) - Lepsius (LD Text I, 180) briefly described a scene which tallies with fragments now in Chicago, placing it above a doorway to his "Eingang d" (passageway between Rooms C and D) and behind the pillars. The only suitable location is above the western doorway in Room C.

These photographs show the upper portion of a short wall and the bottom of the lunette in the vault springing above. There is an error in reconstruction in the area shown on neg. 68359, left of the label G: the leftmost pair of blocks should be moved further left. The background finish is very variable, with poor workmanship near the top simply painted over. The colouring is unusual, as the background to both the lunette and the scene below is bright yellow, unlike the white used elsewhere in this tomb; were *B3k-n-rn.f* not named on this area, one would be tempted to attribute the blocks to another contemporary tomb.

The lunette shows the lower bodies of confronting jackals with flails and ribbons round their necks, reclining on low plinths (compressed booths?). Between them are two  signs supporting *wd3t*-eyes, with a  above a  vessel in the centre. When complete, the lunette was probably similar to that of J, but with  for .

The wall area below is much discoloured with a greyish tint. It is

decorated as a low rectangular lintel, and it stands out about 2 cm from the level of the lunette. The entire scene is surrounded by a green, red, blue and white block-border between edging strips, with a plain white band beyond it; no decoration is preserved below. On the left sit right-facing figures of *B3k-n-rn.f* and his wife or mother on separate chairs. The chairs are low-backed with open papyrus umbel seat terminal and bull- or gazelle-legs placed on inverted cones, resting on a plain mat. *B3k-n-rn.f* wears a plain valanced wig and an undecorated broad collar, and has a short beard. His skin is a glossy, now mottled, red. His clothing consists of a belted, white, ankle-length kilt standing out slightly from his legs, a diagonal white sash running across his left shoulder, and the knotted ornament usually worn with the leopard skin resting on his left shoulder and painted across the outline of the *hrp*-baton which he holds against that shoulder with his left hand. His right hand is extended forward, with the palm open downward.

The lady raises a large open lotus blossom to her nose with her left hand, and holds the right arm bent and parallel to her thighs, with the hand open palm downward. Her discoloured skin looks more like a pale red than yellow. She wears a plain tripartite wig and broad collar; her sheath dress with strap-knots was probably white but is now grey. There are band bracelets on her wrists and traces of matching anklets. This is the only known representation of a member of *B3k-n-rn.f*'s family (noted by el-Sadeek, 158 and n. 36). Above their heads are six short columns for painted inscription, their blue or grey grounds painted, perhaps originally white, to contrast with the yellow scene background; the black texts are too faded to be read.

To the right of the figures, the scene is divided into two sub-registers. The upper one contains mostly jars in a variety of shapes (mainly ) , with a few food-offerings (a haunch of beef in a basket and a bundle of onions are identifiable) at the right end. The larger bottom sub-register has an offering-stand with upright loaves at each end. The table before *B3k-n-rn.f* is damaged. Below it are a damaged stand (?) and a small bottle with flat shoulder handles and a knobbed lid which rests on the front of the mat. Below the right-hand table are, on the right, three *nw*-pots on a rectangular box with a moulded outline, and, on the left, three conical loaves on a smaller offering stand. The  in the lunette

shows that little is lost on the left except the right end of the stand and perhaps an adjacent vessel. The other offerings between the stands include, from left to right: two elongated jars with pointed stoppers on low stands, one with buds wrapped around it; a shallow bowl on a stand, shown in section and containing a conical loaf, two pairs of plucked fowl, two oval loaves, a lettuce and a bunch of grapes, with a leg of beef and an ox head beneath the dish; a low table with two flaring vessels beneath it, which holds two rounded pots, a conical loaf and two plucked fowl; elongated vessels with domed stoppers rest on low stands on each side of the table.

On the far right is a high booth with torus moulding and cavetto cornice, with a list of offerings and *B3k-n-rn.f*'s name inscribed on its side. A left-facing Anubis jackal without trappings lies on the top, balancing *B3k-n-rn.f* and his relative. He is designated *jmj-wt tpj dw.f nb T3-dsr hntj sh-ntr*.

H. Corridor between Rooms C and D (Lepsius' "Eingang d"), S side (LD III, 267a) - The northern reveal is destroyed (LD Text I, 179), and decoration remains only on the south. The decoration on the thickness of the jamb is presumably the top of a column of text on the left of the Lepsius figure. The western section of the south wall, on the right of Lepsius' copy, has a figure of *B3k-n-rn.f* facing right, toward Room D, with four long columns of inscription before him and seven shorter columns above him, varying in length around his head. There is a high, undecorated dado beneath. He wears a plain, shoulder-length wig revealing the ear and a plain broad collar, over which hangs the double cord for an ovoid amulet largely obscured by his right arm. He wears an unusually short kilt with a projecting triangular front; its horizontal belt has a protruding rolled knot and part of the hanging end runs along the side of the triangular section. A leopard skin hangs over it; no details of it are recorded on his upper body, but a line shows that he wore the knotted ornament on his left shoulder. The fingertips of his hands ^{are} raised to shoulder-level in a gesture of adoration.

Room D - This chamber (2.63 x 6.68 m) contains the main burial shaft (1). Its north, south, and west walls on either side of the doorway have niches surrounded by torus mouldings and cavetto cornices. The N-S vaulted

ceiling (LD III, 263; in limestone, *contra* el-Sadeek, 157) had a colourful line of hieroglyphs with black and white borderlines running lengthwise down it, with yellow stars with red dots in their centres on a blue ground on each side; it is unclear what shade the taupe of Lepsius' text 'background is meant to represent. A black *hkr*-frieze with red central dots above a block-border marks the transition to the walls. The wall decoration was relatively well-preserved in Lepsius' day, and his expedition copied it fairly completely, except for the eastern end of the south wall (but see U), its niche (see T) and the north section of the east wall, which he stated (LD Text I, 179) contained offering lists; perhaps some of the fragments in the Field Museum which cannot be linked with the southern part of the wall come from here. Additional unpublished blocks were recently found on the floor (el Naggar, *EVO* 1, 56 n. 20). The upper wall spaces in this room are regularly decorated with similar vignettes in which *B3k-n-rn.f*, clad in a skull-cap or closely-cropped hair and a mid-calf-length kilt, raises his hands in adoration before a figure or identical multiple figures of Osiris, often labelled. They wear the *3tf*-crown, without horns, and a deep collar with or without internal divisions, and sit on *hwt*-thrones on a low dais. They hold the crook and flail; the crook is often very long and its lower end hangs down below their thighs. An offering stand with varied contents is placed between *B3k-n-rn.f* and the god(s).

I. Room D, E wall, S part (LD III, 260c [partial]; Chicago FM negs. 68335-6 [partial]) - Lepsius claimed to have copied only the south portion of the east wall, from the eastern entrance to the room; he did not state how far to the right (south) his copy ran (see below). He suggested (LD Text I, 179) that the entire wall was decorated with offering lists in a good state of preservation. At the top of his drawing, probably near the top of the wall, is a series of small vignettes of *B3k-n-rn.f* on the right, before five figures of Osiris, separated from each other by broad vertical strips with edging lines.

Contents of the offering stands provide the principal variation between scenes. That on the right holds two round loaves with a conical one on the left, with two plucked fowl with dangling necks resting across the top. The middle stand supports a conical loaf between two  -

vessels, with a large lettuce above. That on the left holds a Δ -loaf, a conical (?) loaf [narrowed bottom] and a $\overline{\Delta}$ -vessel, with an ox head and a bird with its neck broken placed on a separate plate on top.

Below these vignettes is an offering-list, shortened on the left to accommodate a figure sequence. Lepsius' drawing matches exactly the scene on Chicago FM neg. 68335, which has two additional registers of small figures below. They must have been *in situ* in his day (perhaps obscured by sand) for him to have copied the topmost of the three registers and the offering text above, which are partially in Chicago. These lower registers continue to the right (neg. 68336), further than the top register, whose right half forms part of the offering-list. The whole composition is oriented toward the right.

Top register - On the right is a group of three partly representational captions. After them a man in a plain valanced wig and short belted kilt kneels with his open hands lowered together and touching the baseline. He is followed by a standing man, dressed like the rest of the figures here in a plain, shoulder-length wig, exposing the ear, and a knee-length white kilt, who extends his right arm horizontally in a ritual gesture, and holds a scroll in his lowered left hand. A labelled lector-priest follows, dressed similarly with an additional white sash across his left shoulder (not in LD III, 260c). His right hand supports a scroll which rests along his raised left forearm. The figures behind him are missing from the Chicago group, except for their feet on the block below and the badly-chipped front of their leader. Three men kneel, two with one knee raised and one lowered, the third with both lowered; their left fists are clenched against their chests and their right fists lifted behind their heads in the *hnw*-gesture (LD gives the first a short beard, perhaps visible on the Chicago remains but perhaps a chip). A caption runs over them. On the left is a left-facing man who carries a roll in his right hand and a long dangling object in the left; a short text describing him as a lector priest occupies the area before him, at the end of Lepsius' copy.

Middle register - Most of the right section under the offering list is occupied by representations of offerings on a long dais including a table holding jars and lotuses, tall offering stands with a single lotus flower, pots on stands adorned with twining plant stems, offering tables, one with a curved section like G, heaped with fruit, vegetables, and meat, tall

vessels of various shapes, and colossal upright lettuces. The grapes or small rounded fruits which are pictured several times are distinctive in having widely-separated fruits individually carved in sunk relief. These offerings are terminated on the right by the projecting tall loaves (mostly lost) on the offering table in the bottom register.

The left end of the register is divided into rectangles with a labelled figure in each, larger than those in the register above. The foremost man kneels with both knees lowered and his arms completely layered and extended together, with the hands resting on an offering-table. He wears a valanced wig scored with fine rectangular curls in horizontal rows, as does the standing man in the third rectangle; the one in the second has a plain valanced wig. All wear tight, white, knee-length kilts with belts. Their layered arms are bent and extended horizontally; the censer pot carried by the second was probably also held by the first. A lector-priest in a shoulder-length wig freeing the ear occupies the fourth rectangle, balancing a scroll upright against his left forearm with his right hand, like the lector-priest in the register above.

Bottom register - This shows 15 offering-bearers advancing toward an offering table the height of the second and third registers, holding upright loaves (mostly lost). 12 is nearly lost in the block gap; only the arms and offerings of 15 are preserved. The bearers are dressed identically in valanced wigs, usually with rectangular curves, and tight mid-thigh-length kilts with the belt end hanging at an angle across the front section to the hemline. 1 and 4 carry water-fowl alone, and 2-3 and 5 carry only legs of beef. The objects carried by the subsequent figures are more varied, being a mixture of birds, meat haunches, flowers, vessels and trays of bread and vegetables.

Lepsius stated (LD Text I, 179) that his copy ran south from the "Eingang d" doorway, so presumably the doorway surround began to the left of his copy (and the left edge of the Chicago section), with almost nothing lost on this end. He did not say whether his copy extended as far as the south-east corner of the room, although he usually specified the limits of his drawings. The large offering table on the right requires a seated figure of *B3k-n-rn.f* to its right. While such a figure would customarily be on the same wall, the figure on U, which would otherwise extend its hand in a gesture devoid of meaning and face into a corner of the room, is

probably the main figure associated with the southern end of I, so that the scene would extend between two walls. The representation of *B3k-n-rn.f* on J would probably have been connected with a similar offering table at the northern end of the wall.

J. Room D, N wall (LD III, 261; el-Sadeek, fig. 21 [partial drawing]) - The wall is topped by a decorated lunette filling the area of the N-S vaulting (cf. G). The lunette is adorned with confronting recumbent jackals with ribbons around their necks and flails rising from their hindquarters, which lie on low, horizontally subdivided daises, which are compressed versions of the booth with cavetto cornice. They are labelled on the left as *Jnpw tpj dw.f* and on the right as *Jnpw nb (T3-)dsr*; the texts are probably damaged and inaccurately copied, rather than poorly rendered. Between the jackals are a pair of *wd3t*-eyes over gold signs, with a *šn*-sign, three water lines, and a ∇ as the central elements. A *hkr*-frieze, modified where the niche cornice projects upward, separates the lunette from the main wall surface.

The centre of the wall is pierced by the niche opening, its surround adorned with two columns of text with dividing lines in their middles at the sides and two horizontal lines without dividing line above. Block-borders frame the edges. The niche is crowned by a torus roll and high cavetto cornice (cf. L). There is a deep, plain dado.

To the left (west) of the niche the wall area has ten columns of inscription with dividing lines, above which a vignette shows *B3k-n-rn.f* facing right with a vertical caption behind him. His hands are raised in adoration, and he wears a skull-cap or closely-cut hair and a mid-calf-length kilt with a projecting rolled knot on the belt. An offering-stand before him supports two round loaves at the edges and two Δ loaves inside, with a central conical loaf, topped by a large, roughly ovoid offering, perhaps a bird wing. The two Osiris figures who confront him are similar to those on I but with internal collar divisions.

The wall area to the right (east) of the niche has five columns of larger signs with dividing lines, surmounted by a vignette identical to that on the other side of the niche except for the offerings on the stand, which consist of two round loaves alternating with three conical ones (right round loaf irregular on Lepsius' copy), with a leg of beef above

them. The three left-hand columns of text below fit round the head of a seated, right-facing figure of *B3k-n-rn.f* at the bottom of the decorated wall surface. He sits on a low-backed chair with an open papyrus umbel seat finial and lion-legs resting on striated inverted cones (the front one higher than the rear), set on a low, plain mat. His upper head was damaged in Lepsius' day, but a shoulder-length wig with fine, rectangular curls covering the ear is clear. Around his neck is a broad collar with four rows of internal decoration with widely-spaced vertical beading. What may be a double oval amulet on a cord hangs over it. His clothing consists of a tight, above-the-knee-length kilt and a leopard skin whose tail crosses his lap to dangle on the near side of the chair. The detail of his chest is uncertain; the copy shows his fist there, apparently holding an uncertain linear item which runs upward only as far as his shoulder. This could be a confusion of an empty clenched fist and the dangling end of the knotted shoulder ornament normally worn with the leopard skin. His right arm is lowered, slightly bent, before him, with the hand open downward; it may have extended toward an offering table on the east wall (see I). A short caption is set before his knees.

K. Room D, N wall, niche (LD III, 265a-c) - Two walls of the niche are devoted entirely to texts. The third (LD III, 265a), the east wall, has a small vignette above five columns of a 9-column inscription. On the right of the scene an uncaptioned figure of *B3k-n-rn.f*, stands facing right, with his back to the rest of the scene; Lepsius did not copy his facial features. He probably wears a skull-cap or close-cropped hair and a belted, below-the-knee-length kilt. His damaged right arm hangs at his side, and he balances a long staff in his left hand. Behind him are two offering-stands supporting a single table-top. On it are a conical loaf with three round ones on each side, with large, open, spiky lotus blossoms (? - cf. 23) and a bud laid across the top. A waterfowl (head lost) with outspread wings is set on one side. To the left is a flat-roofed shrine with torus mouldings and cavetto cornice, inside which stands a right-facing figure of the goddess for whom the offering is made, probably clad in a tripartite wig and a sheath dress. She holds a papyrus staff in her left hand, and her right arm hangs by her side. The apparently cursory treatment of the figures suggests that vignette outlines may have been

painted solidly one colour, as on F. There are no captions on this vignette, which accompanies BD 68 below.

L. Room D, W wall, N section (LD III, 262c) - Lepsius' drawing is of the area right (north) of the door to the passageway leading to Room E. On the far left is part of that doorway surround, which had two lines of large hieroglyphs with dividing lines running above it and along each side; the side columns are edged with plain strips and probably had block-borders (see P). The lintel was probably decorated entirely with text.

The north wall section is pierced by a niche. The text disposition around it is similar to J, with the block-borders certainly framing the vertical texts, and the whole is topped by a torus moulding and high cavetto cornice which rises half way up the *hkr*-frieze which surmounts the whole wall. The narrow wall space between the doorway and the niche is occupied by four vertical columns of inscription with a vignette of a right-facing figure of *B3k-n-rn.f* adoring Osiris; internal beadwork is added on their collars. The offering-stand holds five round loaves with two plucked fowls draped over them; the god's label is placed above.

The section right of the niche is wider and largely occupied by 11 columns of text with dividing lines. Above it is a vignette with a damaged label identifying *B3k-n-rn.f* down its left side; it shows *B3k-n-rn.f* (figure lost in 1842 except for the hands) raising his hands in adoration before three left-facing figures of Osiris like that left of the niche. Before them is a damaged offering-stand containing an open lotus and bud and several unidentifiable objects.

M. Room D, W wall, niche on N side of the doorway, N wall (LD III, 265d; Chicago FM neg. 68367 [= vignette and parts of adjacent text columns]) - The orientation and sense of the lines of text which run across the top of each wall allow these niche walls to be identified; all have similar compositions. The northern wall is predominantly occupied by 8 columns of inscription with dividing lines; Chicago FM neg. 68367 shows that there was an adjacent plain strip on the left. The four columns on the right, containing BD 36, are shortened to allow space for the vignette (on the left is BD 37). A small, elongated figure of *B3k-n-rn.f* (unlabelled), lacking delineation of body forms, stands on the left with his legs outspread and his right heel raised as he lunges forward to spear a large,

elongated beetle on the right (cf. 7 B); his left foot is set above the baseline. He seems to wear a skull-cap or close-cut hair and a short, tight kilt. He grasps the long spear with both hands, the right one raised above his head; its shaft bends over his head. The simplified, angular treatment of the body forms, echoed on the other walls of the niche, and the lack of interior detail hints that the outlines may have been filled with monochrome paint (cf. F).

N. Room D, W wall, niche on the N side of the doorway, W wall (LD III, 265e) - The four right-hand columns of text are shortened to allow a vignette showing *B3k-n-rn.f* standing on the left, spearing a serpent with arched back, set on a large piece of meat. His stance and clothing are apparently identical to those of the figure on the north wall of the niche. The vignette corresponds to that for BD 41 (see e.g. Faulkner, *Book of the Dead*, 61), but the text is BD 42.

O. Room D, W wall, niche on N side of doorway, S wall (LD III, 265f) - The layout of this wall reverses that of the other two in the niche; the vignette is above the four left-hand columns of vertical text. The left-facing figure of *B3k-n-rn.f* is the reversed image in pose and probably dress of the other two depictions, except that his weapon slightly overlaps his head, and spears a recumbent bubalis facing away from him with a multi-coiled serpent on its back. The heading and text below are a version of BD 41, fitting more appropriately with the vignette on N.

P. Room D, W wall, S section (LD III, 262b = New York MMA 11.150.50 C) - Although the south half of the wall is architecturally identical to the north (J), Lepsius only copied the extreme southwestern portion, from the room corner to the edge of the niche. The lower part of the southern niche surround preserved on the MMA section shows that it was bordered by double lines of text and block-borders, with red, green, white and black squares with green edging and dividing lines, like the northern niche, and probably also once had a small vignette comparable to that on the left of the niche (L), between this niche and the doorway. The southern part of the wall was no doubt capped with block-borders and a *hkr*-frieze.

The southernmost wall section has 12 columns of hieroglyphs which contain a fixed sequence of PT (364-9, 376-87, incorporating CT 151 [close to BD 671 and α], continuing on S, which also occurs in the Dyn. 26 Saqqara

vaulted tombs (Soukiassian, *L'Égyptologie en 1979*, 60-1). The vignette above bears much paint. The framing lines are black; the vertical strip down its right side in LD III, 262b could mark a block-border. *B3k-n-rn.f*, facing left, wears a skull-cap or close-cropped hair and a white, belted, mid-calf-length kilt; much red remains on his skin. The back of the figure from shoulder-level downward is missing from New York MMA 11.150-50 C. A green offering-stand before him supports three wide-mouthed vessels (rightmost with red paint) with rolled rims, the central one with a spout, on top of which a large, green, ovoid object rests. The three Osiris figures have green skin. Their *hwt*-thrones are green (?) with a blue internal square. They wear *3tf*-crowns without horns, with white central areas and blue/green feathers; their mummiform wrappings are red and they have no collars. The crook and flail are green.

Q. Room D, W wall, niche on S side of doorway, N wall (LD III, 266a) - This niche is not identical to that in the northern portion of this wall, as it only has vignettes on the lateral walls and now has a horizontal line of text surmounting only the south wall.

The north wall has a vignette placed above the first four columns of the 8-column text. As the drawing of this wall is shorter than those of the other two niche walls, it may have lost a horizontal line of inscription at the top, balancing that on the south wall. The scene, without captions, is the vignette to BD 71, showing on the left a right-facing falcon with outstretched wings, perched on a plinth. Facing it is a recumbent cow with a disk and horn crown and a *menit* round its neck; the right end of this creature was gone in Lepsius' day.

R. Room D, W wall, niche on S side of doorway, S wall (LD III, 266c) - A line of hieroglyphs with borderlines runs across the top of the wall. The space allocation does not exactly correspond to that on Q. Three columns of text run the full height, while the vignette occupied the width of the five on the left. This has a left-facing depiction of *B3k-n-rn.f*, in a wide-striding posture with his left heel raised, spearing a recumbent antelope, its head turned from him. It illustrates BD 40b. *B3k-n-rn.f* wears a skull-cap or close-cropped hair, a sash running diagonally across his chest and over his right shoulder, and a *šndt*-kilt. His spear, which is held in both hands, ^{is} overlapped by his head.

S. Room D, S wall, W part (LD III, 262a = New York MMA 11.150.50 D) - Lepsius copied this wall from the SW corner as far as the niche, without indicating its surround. His drawing shows ten vertical columns of text surmounted by a vignette. New York MMA 11.150.50 D 1-9 is missing the upper right corner of the scene and much of the centre, but slightly-projecting portions of the niche surround are attached on the left; they show a single horizontal line of text on the lintel and two vertical columns on the jambs, with a short horizontal section at top and bottom not isolated by borderlines. The lintel probably had only text (cf. J).

The adoration vignette, with a blue line above, has a left-facing representation of *B3k-n-rn.f*, with red paint on his skin; the upper body and head are not in New York. He wears a skull-cap or close-clipped hair and a white, below-the-knee-length, belted kilt. The blue offering-stand supports a conical and a round loaf (both green), an open, blue-painted lotus flower, and a bud. The two right-facing forms of Osiris have green skin. They sit on green *hwt*-thrones with blue internal squares on a dais and wear the *3tf*-crown, with a white central element and blue or green feathers. Their wrappings are red and they have a deep white collar with internal divisions. The long crook and flail are green.

T. Probably Room D, S wall, niche (LD III, 266d-f) - Lepsius' list of his copies from Room D does not include the niche in the south wall (LD Text I, 179), although he otherwise published the chamber comparatively thoroughly. LD III, 266 describes d-f as "Nische der Südwand" and groups them with Q and R, but the chamber is not the "Raum B" of the caption (see "Location and history"). The only alternative to mine is one of the niches in the south wall of Room C, probably that at the better-preserved western end. However, as Lepsius did not reproduce either the adjacent niche or those on the north wall of Room C and as he otherwise copied all the niches in Room D, this latter seems the more likely location. As in the niche in the north wall (K), two walls (LD III, 266e-f) have no vignettes.

The east wall (LD III, 266d) is the only one with a line of horizontal text running across the top and a vignette below, set above the four left columns of the main inscription, BD 39. It shows *B3k-n-rn.f* facing left and leaning forward slightly as he spears a long serpent (cf. 7 A, with higher undulations). He stands with his legs wide apart and his left heel

raised. He wears a skull-cap or close-cropped hair and a *šndt*-kilt over what resembles a tight knee-length kilt. His spear is overlapped by his head.

U. Probably Room D, S wall, E part (Chicago FM 31735, neg. 68337 [top]) - The upper part of the south wall and its east end, which were not copied by Lepsius, were probably similar to the north wall (J). Chicago FM 31735, neg. 68337 [top] is an almost identical reversed image of the figure and texts on the north wall and so probably belongs here.

A seated, left-facing depiction of the deceased is surmounted by five columns of text with dividing lines, the first two of which come down to his shoulder level. Traces of the bottom of a vignette, probably showing *B3k-n-rn.f*, an offering table and seated forms of Osiris, are visible above. The paint is well-preserved.

B3k-n-rn.f sits on a chair with a bright white covering to its low back. An open green papyrus umbel with red sepals and outer edging forms the terminal to the black seat. All four lion-legs, apparently black, are unusually depicted (see Schäfer, *Principles*, 183-4, for this type of layering together, indicative of archaism to an old Kingdom prototype from Dynasty 5 onward; cf. Davies, *Ptahhetep and Akhethetep II*, pls. XIV, XXIV, XXIV), resting on green striated = inverted cones set on a second set placed broad side down, the whole positioned on a bright blue mat. Much of the red of *B3k-n-rn.f*'s skin remains. He wears a plain, shoulder-length black wig and a broad collar divided by four beading rows, alternately green and red, with black drop-shaped pendants along its lower edge. Its configuration on his right shoulder, where it meets the green knotted ornament and diagonal band, is not entirely clear, and the paintwork at the back goes well beyond the lower relief collar outline. His clothing consists of a white above-the-knee-length kilt with a leopard skin, with a green tripartite band along its upper edge, running diagonally from below *B3k-n-rn.f*'s left armpit over his right shoulder. Most of its yellow ground has disappeared. The spots are painted as regularly-spaced circles with dots in the centres, and the striping and spots are marked on the tail, which hangs below the seat, on the far side of the chair. He extends his slightly bent right arm before him, palm open downward, perhaps reaching toward the offering-table on I (see above), and holds a white

folded linen strip above his thighs in his left fist. The broad, simple body modelling is comparatively well-rounded for this tomb and the relief cutting deep. In contrast with the unnaturally sharp angle of the knees, the massive arms have all the outlines to their individual sections well curved, and broad shoulders set off from them by decided indentations. The eyebrow, both eye rims, and the outer edge of the ear are meticulously incised. The mouth is small and the softly rounded but receding chin flows into the neck with a gentle curve, instead of having the sharp horizontal line often seen on smaller figures in this tomb.

Room E - This room (4.25 x 3.3 m) has as its focal point the statue in a niche in the west wall. Doorways in the north and south walls lead to the side chambers F and G. Lepsius only copied the east and west walls, stating that the others were damaged. The rock-hewn ceiling is adorned with a line of ten vultures with outspread wings, with stars on either side.

V. Room E, E wall, S of doorway (LD III, 267b = Chicago FM neg. 68334 [= collage of blocks] top left [figured scene only]) - The doorway is framed with a single line of text above and at the sides, with a broad plain strip bordering the opening. A horizontal inscription with borderlines - a *htp-dj-nsw* formula running symmetrically in two directions from above the doorway - seems to have run the entire width of the wall; it is destroyed on the north. Six columns of text with a vignette with much paint preserved above and a deep, plain dado beneath, occupy the south wall section. The incised line edging the left side makes an unexplained inward bend at the top of the Chicago block (not recorded by Lepsius). A figure identified as *B3k-n-rn.f* by the text before him sits on the left, on a low-backed chair with an open papyrus umbel seat terminal and lion-legs, which is set directly on the baseline. He wears a plain black shoulder-length wig, shallow on the top of his head and covering his ear. His mid-calf-length kilt is picked out from his red skin in white (only traces) and has neither the waist- nor the hemline incised. His arms extend slightly downward, with the hands open downward. A fracture in the block runs through his arms and thighs. A left-facing man (not identified) stands before him, proffering with his right hand a curving implement with a ram's head end with curling horns and a uraeus and performing the 'Spell for

giving utterance to a man' (BD 22); this caption is now lost. The man's left arm is bent and extended, palm upward. He wears a wig similar to *B3k-n-rn.f*'s and a mid-calf-length white kilt with a belt with projecting knot set at a slight angle. Much of his red skin pigment is preserved.

Of the north section of the east wall (LD III, 267c), only the bottoms of six columns of text above the deep dado and three signs from the text near the door remain. There was probably a scene here balancing that on the south.

W. Room E, W wall (LD III, 268 = New York MMA 11.150.50 A) - At the centre of the wall is a niche framing a destroyed, seated, rock-cut statue of *B3k-n-rn.f*; it was framed above and at the sides by two lines of text with dividing lines, edged outside by a plain strip, then a fluted moulding, and surmounted by a cavetto cornice, reaching the full height of the wall.

The wall sections on each side of this doorway are mostly covered by five columns of text each, above a plain dado; they have a block-border on each side and above. That on the right (north) has a horizontal line above the vertical text. Above the three right-hand columns is a vignette of *B3k-n-rn.f* facing left before a tall shrine with a torus moulding and cavetto cornice and a flat roof, which rests on a sledge, its door open. He wears a skull-cap or close-clipped hair and a mid-calf-length belted kilt, and balances a long staff in his right hand; his left fist hangs empty at his side. The text below is BD 123.

Its counterpart on the left (south) of the doorway is similar in composition, but its upper part is lost; presumably it too had a horizontal line of text topped with a block-border. The remains of the bottom of a figured scene lie above the four shorter left-hand columns of text. Two small low shrines with torus rolls and cavetto cornices are placed side by side. The legs of a left-facing figure squatting with both knees lowered remain on the right shrine. The figure atop the left-hand shrine has a more irregular lower body, probably not human. Below is part of BD 104.

Side chamber F - The side chambers F and G which run off Room E are the same size (1.65 m square), but how similar their decoration was is unknown, as Lepsius only copied the southern. The cladding is now almost completely lost from both rooms (el Naggar, *EVO* 1, 47). El Naggar (*EVO* 1, 56 n. 25) claims that some of the fragments from Side chamber F are in Chicago;

presumably these are texts, as I have not identified any of the scenes there. The wall decoration is mainly inscriptions, edged by block-borders of alternating rectangles of blue, red, green and white divided by three bars of blue, white and black, the whole between green strips (LD Text I, 180). The south wall (LD III, 269c) is filled by 11 columns of text with borderlines, with a single horizontal line across the top, of the same size signs as elsewhere in 3. The ceiling is gently vaulted and decorated with yellow stars on a blue background; the line of text running down the centre (LD III, 269e) is in black on a yellow ground, edged by red borderlines.

X. Side chamber F, N wall (LD III, 269a) - The wall is pierced by a central doorway and has a block-border edging on the doorway side enclosing two columns of text on each side, with *B3k-n-rn.f*'s name written horizontally across the bottom. Lepsius' copy leaves a plain area around the doorway opening. Two lines of text with borderlines cross the width of the wall above it. On the far left (south) is a seated representation of the deceased facing right. His low-backed chair, with an open papyrus umbel seat terminal and bull or gazelle legs set on inverted cones, rests on the baseline. He wears a shoulder-length wig covering the ear, a tight knee-length kilt, and a leopard skin whose tail hangs below the seat; all other indication of it is lost. The curve at his throat probably marks the top of a broad collar. He balances a staff obliquely with his left hand and rests his right fist on his thighs.

Y. Side chamber F, E wall (LD III, 269b = Chicago FM neg. 68334 lower left [figure only]) - A band of text, subdivided into two sections, runs across the summit of the wall. Eleven columns of hieroglyphs occupy most of the rest of the wall. The three on the left (west) are topped by a figure of *B3k-n-rn.f*, seated and facing left. There is a caption in the space before his head and vertically before him. His chair, with a low, slightly outward-curving back, has an open papyrus umbel seat finial and lion-legs set on cones placed narrow side upward, resting directly on the baseline; the paint on the rear leg departs considerably from the inside incised outline. Unusually, there is a gap between *B3k-n-rn.f*'s buttocks and the back of the chair. He wears a black skull-cap or close-cropped hair, a broad collar marked only by an incision on the upper edge, and a white, beltless, ankle-length kilt. He raises his open right hand to about

shoulder-level. His left fist is clenched on his chest. The red of his skin is well-preserved, but a nineteenth century graffito mars his abdomen. The figure is basically but competently cut, with no attempt at modelling or elaborate delineation of detail. The accompanying spell is BD 189.

Z. Side chamber F, W wall (LD III, 269d) - This wall is topped by a horizontal line of text with borderline. Eleven columns of text cover the right (west) end of the wall, with a seated, right-facing figure of *B3k-n-rn.f* above the five on the left. His low-backed chair has an open papyrus umbel seat terminal and bull or gazelle legs set on inverted cones, which rest directly on the baseline. He has a plain, shoulder-length baggy wig freeing the ear and a short beard, and wears a broad collar. His ankle-length garment is fastened with a band high on his rib-cage; it projects slightly before his lower legs. A staff is balanced obliquely in his left hand, and his right fist rests on his chest. Two short columns of identifying hieroglyphs without borderlines lie to the right of his staff.

The remaining portions of the tomb, including the subterranean chambers, bear no decoration or remain unpublished (preliminary accounts in el Naggar, *EVO* 1).

There are a number of isolated fragments from the tomb whose original positions are unknown. The following are examples known to me in New York, Chicago and Berlin.

AA. MMA 11.150.50 E - This small block has the upper right-hand portion of a vignette of *B3k-n-rn.f*, facing left, adoring Osiris, whose only remains now are the tops of a blue flail and crook and part of an identifying inscription. *B3k-n-rn.f*'s body is preserved from the waist upward. He sports a blue skull-cap; much orangy-red paint remains on his skin. The workmanship on the figure is sketchy and crude, and the depth of the modelling varies from being almost flat on his right arm and neck, to being well-rounded on his left arm and the side of his head. The outline of the ear is incised but has almost no interior markings, the nose and lips are large and sharply-pointed, with a deep slash for the mouth, and the receding chin is very reduced; the finger divisions are not incised. A small blue point projecting upward before his elbows, perhaps a lotus flower, remains of the offerings on an offering-stand before him. On the right of the piece a block-border with green paint on the rectangle

projecting about 10 mm marks the edge of an adjacent door- or niche-surround.

The resemblance of this group to vignettes in Room D, and the fact that most of the MMA pieces come from this chamber suggest that this fragment is from Room D. A suitable location might be the vignette above U on the east section of the south wall. J has two right-oriented vignettes, leading one to expect another left-oriented one to match that *in situ* on this wall (S). If it comes from the east wall, it must be from the north end, which Lepsius did not copy.

BB. Chicago FM neg. 68334 lower right - This may be the figure from Z, if Lepsius' copy is inaccurate on the beard, collar, robe and bull- or gazelle-legs of the chair. The differences seem enough to separate the pieces here, however. This vignette is framed by relief lines on all sides (not all meeting), but the line of hieroglyphs with underlining continues farther to the right. It shows a seated figure of *B3k-n-rn.f* facing right toward an area with two vertical columns of identifying texts without edging lines. His chair has a low, pointed back, an open papyrus umbel seat finial, and lion-legs set on extremely reduced cones placed directly on the baseline. The red of his skin is well-preserved. His black, shoulder-length wig is shallow on the top of his head and reveals the ear. His almost ankle-length white kilt stands out slightly from the line of his lower legs; its narrow belt is nearly horizontal. He balances a long staff obliquely with his left-hand, and his right fist rests empty against his chest. The figure is competently, if cursorily, rendered; the slenderness of the torso in proportion to the rest of the body is striking.

***CC. Chicago FM additional fragments** - The Field Museum contains a row of seated Osiris and other figures set above an offering list, which does not match anything published by Lepsius and may be a composite from several different scenes, some perhaps copied by Lepsius. There are at least two left-facing figures of Osiris with green skin, predominantly white *3tf*-crowns without horns and blue/green plumes, and red wrappings with black detailing on their deep collars; they hold blue/green crooks and flails. Their *hwt*-thrones are blue/green with red internal squares and rest on blue/green daises. At least one figure of *B3k-n-rn.f* with red skin and a white kilt exists. Offering-stands contain $\overline{\Delta}$ -pots, a conical loaf, and a

haunch of meat, and unusually, there is evidence of pots on stands set below. If these figures are associated with the offering lists below (no evidence), some may come from the north end of the east wall in Room D.

*DD. Berlin 2282 (LD Text I, fig. p. 181) - Lepsius suggested that the fragment he sketched here probably came from a wall beside a niche. It is decorated with part of a horizontal line of text across the top, with what is probably a block-border along its upper edge. There are the tops of four columns of text below it, with part of a vignette on the left. The head and upper body (lower arms lost) of a left-facing male figure, probably *B3k-n-rn.f*, remain. The man wears a skull-cap or close-cropped hair and is bare-chested. His left arm hangs by his side, and his right arm is extended, bent, before him. The fact that both arms are not raised in adoration suggests that this piece is not from one of the vignettes of *B3k-n-rn.f* before forms of Osiris.

Date : c. 664-635

4. Chapel of Hr-bs (including Princeton 918 [not seen])

Location and history : Giza, north side of the Dynasty 26 approach to the Isis Temple, near the western face of mastaba G7130. The 1858 explorations of Mariette and those of Petrie in 1881-2 in the temple precinct (Jones and Milward, 139) seem not to have extended to the chapel of Hr-bs. Those of Reisner in 1924-9 produced the plan reproduced by Hassan (*Excavations at Giza VIII*, pl. LII) on which the chapel figures, but there is no record of his having worked in it, and as a burial shaft was never found (pp. 27-8 here), it cannot be among those Reisner cleared. He may, however, have explored enough to determine that there was no shaft. The structure, the best preserved of those in the Isis Temple area, has since been examined by Hassan in the 1930s and Jones and Milward in 1980, but without a substantial publication. The walls have been restored to an arbitrary level and the back section has been roofed, but the remains *in situ* have recently been badly vandalized. The chapel is considered in a forthcoming work by C. Zivie, *Giza au premier millénaire*.

Princeton 918 was purchased in 1927 from the Alphonse Kann collection, and was probably removed before Reisner's explorations. A piece bearing a close copy of the child on Princeton 918 now in the museum in Fort Wayne, Indiana, is almost certainly a forgery.

Titles : None of Hr-bs preserved in chapel. The inscription copied by de Rougé, presumably in this building, gives *hrj sdmw*. On other monuments - *jmj-r sd3wtjw, rh nsw, wdpw nsw*

Parents : father = *P3.f-t3w-cwj-šw* mother = *Šb-n-3st* (see Wildung and el-Sadeek for other individuals mentioned)

Monuments from Giza chapel : seated statuette Boston MFA 26-1-237 (ESLP, 41) ; offering-table Boston MFA 26-1-238 (ESLP, 41; el-Sadeek, *Gizeh*, 143 n. 26 gives the number as 138); inscription (from east or west chapel wall ?), probably now destroyed (de Rougé, *Inscriptions*, pl. LXVI); kneeling statuette Frankfort art market 1959-60 with the dealer E. Button, probably from here (ESLP, 41; PM III², 19); kneeling statue London BM 514, probably from here (Sharpe, *Egyptian Inscriptions II*, pl. 44); stela Cairo JE 28171 (PM III², 18).

Other monuments of owner : statue Chicago FM 105181-Copenhagen NCG AEIN 78 (ESLP, 40-2 [No. 34], pl. 32, figs. 74-6 - as possibly from Busiris); hawk Cairo T.31.12.28.10 (PM III², 41 - Giza, north of Sphinx); possibly stela Turin Supp. 17161 (ESLP, 41; Vernus, *Athribis*, 95)

Bibliography : Anon. *CdE* 7 (1932), 69; ESLP, 40-2, 111. *Fort Wayne Museum of Art Bulletin on Acquisitions*, 8-9 (with photo of Princeton 918) [not seen]. Hassan, *The Sphinx: Its History in Light of Recent Excavations*, 221. id. *Excavations at Giza VIII*, 112, pls. LII (plan)-LIII [Room A]; Jones and Milward, *JSSEA* 12.4 (1982), 146-7 [Chapel [7]]. [Kann] *The Alphonse Kann Collection, Paris*, No. 33 (Princeton 918). PM III², 17-19 [Room A]. [Princeton] *The Carl Otto von Kienbusch, Jr., Memorial Collection*, No. 3 (Princeton 918) [not seen]. Ranke, *JNES* 9 (1950), 228-36, pl. XIX (Princeton 918). el-Sadeek, *Gizeh*, 106-10, fig. 13, plan IV [Chapel A]. Simpson, *The Face of Egypt*, 54, 69 [No. 53] (with photo of Princeton 918). Smith, *AAAE* (1958), 250, 287 n. 53; (1981), 418, 475 n. 53.

Texts : De Rougé, *Inscriptions hiéroglyphiques*, pl. LXVI; Wildung, *Die Rolle ägyptischer Könige im Bewußtsein ihrer Nachwelt I*, 177-8, 186-8.

Description : The chapel is oriented north-south and built in relation to the Dynasty 26 eastern approach route to the temple. It consists of a single room, with two column bases in the south wall, one on either side of the entrance, showing that it had a portico; the appearance of the façade has been compared to some of the nearby Old Kingdom tombs (Jones and Milward, 147, followed by el-Sadeek, 108). About halfway back, the lower parts of two columns imitating reed bundles, set beside the east and west walls and the gaps filled with masonry, divide the chamber in two. The floor is of neatly-laid limestone slabs; no burial shaft was found below it. Only the north wall at the back of the chapel is preserved to any height, with some of the decoration on its inner face remaining; Princeton 918 was extracted from the upper left. The text copied by de Rougé must have adorned another wall, now reduced. The relief is sunk against a background textured with vertical striations. There is no exterior decoration.

North wall (Hassan, *Excavations at Giza VIII*, pl. LIII) - A single scene occupies most of the wall; the upper left and central parts are missing. It is framed on top and at the sides by an incised line, which serves as the outer edging line for the column of inscription on the right; the baseline is separate but of the same thickness, and extends slightly further horizontally. Graffiti to the right of this rectangle, without

edging or framed to integrate them with the scene, are later additions. What remains at Giza has been badly scratched and vandalized recently. The edges of Princeton 918 (H = 0.36 m, W = 0.464 m) appear to be sawn evenly, and the relief is well preserved, with little chipping, although there is a flaw in the limestone behind the throne back. There is some surface discolouration on the lower part of this block, but there is no paint on either Princeton 918 or the section of the wall *in situ*.

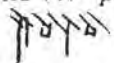
On the right a large (0.55 m) figure of *Hr-bs* kneels, facing the divine figure on the left. He wears a skull-cap or close-cropped hair and a tight-fitting kilt with a slightly diagonal tapering belt, whose hemline is lightly incised above the knee. A sash runs across his torso from the back of the belt to the shoulder. His upper body leans forward, with the shoulders fully overlapped and both hands dangling open before him; the arms are rendered with a single outline to the elbow, below which the right forearm and hand have a separate forward outline. The legs have a single outline (e.g. 26; 27 C). His outlines, particularly around the head and eye, are obscured and defaced by a vandal having run a sharp implement (almost) around the ancient lines. He is identified by two shorter columns of text with edging lines and a longer one which runs down the right side of the scene rectangle.

Another long column, ending slightly higher where *Hr-bs'* arms and the dais intrude into its space, identifies the figure opposite him as Isis. She is only preserved from the knees down at Giza, with her upper body and most of the child she is holding on Princeton 918. Her plain *hwt*-throne, without decoration in its isolated rectangle, rests on a rectangular dais. The goddess wears a plain tripartite wig with an extremely long front lappet, its lower edge is obscured by her right wrist. The back section follows the curvature of her shoulder, but no hair appears in the space between her right arm and torso. She has a choker around her throat and an additional broad collar set comparatively low on the chest, indicated only in the area before the wig lappet. Its internal beading is meticulously marked in light incisions, with two rows of vertical tubular beads separated and edged by two narrow bands, and a row of drop-shaped pendants along the bottom. A bracelet on each wrist has the fine horizontal and vertical internal beading indicated; the vertical section is slightly off-centre on the left bracelet (right damaged). On each ankle is an anklet

with the same linear pattern. Her dress is a tight sheath, with an incision below the breasts and the straps meeting in a V, without strap-knots. The hem has a parallel incision above it, marking a horizontal border band (cf. 17; 42). Her feet are elongated, with the instep articulation pronounced. Isis bends her right arm across her body to offer her breast, with the nipple indicated in outline, to the child. Her elongated left arm is angled around him, with the forearm dangling downward almost vertically and the fingers of the extended hand overlapping (i.e. resting on) her thigh. Finger lengths on both hands are graduated.

The child Horus on her lap is framed by her left arm, and there is a slight modification to the line of the back of his head where it overlaps the edge of her upper left arm. A single leg is shown, suggesting a complete overlap (Ranke, 228, took it for an unusual straddled position). He sports a skull-cap or close-cropped hair with the side-lock of youth depending from its crown; the hair strands in the plaiting are marked, as are the fastening with horizontal divisions, where the plaiting ceases, and the clustered hairs on the forward-curling tip. A uraeus springs from his brow. The small sunken patch below his chin is surface damage, rather than a short false beard (as it is interpreted on the Fort Wayne version). He wears a collar consisting of a single row of vertical tubular beads with a narrow band above and below, and a row of drop-shaped pendants along the bottom. The figure is nude, with his scratched genitals marked above his lap (as Ranke, 228). He seizes Isis' left wrist with his right hand, his fingertips and thumb curling over the top of her bracelet. His left arm hangs vertically, ending in a "right" hand with the thumb outward ("corrected" on the Fort Wayne piece). As with the kneeling figure of *Hr-bs*, only a single leg is indicated.

A Δ and the bottoms of two text edging lines show that at least one shorter column of text occupied the space between the long column before Isis and her upper body.

Texts : Isis is specified as *3st1 wr(t) mwt ntr nb(t) pr hnw(t) ntrw*. The two short columns above the kneeling figure read  and  ([*Hr-bs*]). The longer text specifies him as *s3 P3.f-t3w-cwj-s3w* (PN I, 128.6 - not frequent) *ir (n) nb(t) pr Šb-n-3st* (PN I, 325.17). For the name *Hr-bs*, see A. Leahy, *CdE* 55 (1980), 43-63; the names of his parents

follow common Late Period name patterns, with *Šb-n-3st* incorporating the *šb* spelling found predominantly in the north - see 2 a). For the graffiti on the north and east walls testifying to the revived funerary cults of the Dynasty 4 kings buried at Giza, Redjedef, and the Sphinx, and the priests of Isis Mistress-of-the-Pyramid, see Wildung; el-Sadeek, 109-10. *ESLP*, 41-2, gives evidence for a possible Busiris connection for at least one of *Hr-bs'* monuments.

Date : c. 664-635

5. Giza, Chapel H

Location and history : Giza. North side of the Dynasty 26 approach to the Isis Temple, immediately south-east of 4 and partly cut into the mastaba behind it. The 1858 excavations of Mariette and those of Petrie in 1881-2 (Jones and Milward, 139) in the temple precinct did not apparently extend this far east. Reisner's plan based on his 1924-9 work and reproduced by Hassan (*Excavations at Giza VIII*, pl. LII) shows the chapel with its burial shaft. This latter may have been one he cleared, although his account is not specific (*History of the Giza Necropolis I*, 17); el-Sadeek (p. 111) regards this as certain. Hassan mentions in passing the brilliant painting in this chapel; this has clearly deteriorated. The 1980 work of Jones and Milward did not extend to 5, and it is not clear whether a complete publication of the building will result from further ARCE explorations of the Isis Temple complex. Recently, the walls of the back (? - see below) room have been restored to an arbitrary height and the temporary roof which shielded the painting in the 1970s has been removed.

Parents : unknown

Titles : Nothing identifiable as the owner's name or title is preserved.

Bibliography : Hassan, *The Sphinx: Its History in the Light of Recent Excavations*, 221 (? - no specific reference to Chapel H, but this is the only one in the vicinity with colour remaining). id. *Excavations at Giza VIII*, 112, pls. LII (plan), LIV. PM III², 18 (as a single (?) Room H). el-Sadeek, *Gizeh*, 106-7, 111-12. Wildung, *Die Rolle ägyptischer Könige I*, 177 and n. 8.

Description : It is difficult to interpret what remains of this building, which has never been extensively described or published. Reisner's plan shows three rectangular enclosures adjoining south to north, each of decreasing width, with the outermost (southern) containing the burial shaft. El-Sadeek (p. 111), who gives the fullest account, considers the building to consist of an outer and an inner room; of the outermost section, she only states that the entrance is in the south wall and the pavement which once covered the shaft has been torn up. It is not clear whether this enclosure was ever roofed, and it may rather have been a paved forecourt which held the burial shaft (cf. 6). Only one or two undecorated courses of its walls are preserved and they have not been reconstructed.

The central enclosure (probably Room H of PM; here "outer room") was probably roofed, and had a broad opening in its south side and a paved floor. Only one or two courses with decoration are preserved, on the east and west walls, with an additional, protruding, bench-like lowest course; they have recently been reconstructed to an arbitrary height. The decorated north wall is preserved to a greater height (now with some modern restoration) and contains an entrance with a high step into the back section. This latter, with a much higher floor level than in the two preceding divisions, is a niche cut into the mastaba core behind, rather than a conventional room. Its north, east and west walls bear relief and have some reconstruction at the top.

All the relief is sunk and much retains paint. The background has traces of a vertically striated finish; this is clearest in the niche and on the west wall of the outer room.

A. Outer room, east wall - This wall, like all the others in this chamber, has a wide dado with the upper part divided into four bands by sunk relief lines, the topmost of which serves as a baseline for the scene. Only the left (northern) end of the wall has preserved decoration. This consists of the legs and feet of a standing right-facing female figure in a tight sheath dress. Parts of the upper portion have crumbled away; the lower part is much defaced by modern graffiti. Traces of her pendant right arm remain, as well as the lower end of what is presumably an *ḥnḥ* held in the hand. The forked end of a (*w3s*-)sceptre appears before her and must have been supported in her left hand; it proves that she is a deity. A column of text with edging lines, reading ...*dj.s ḥnḥ w3s nb mj R^c dt*, terminates the scene on the left. There is no paint on this wall.

B. Outer room, west wall - The only relief above the four dado bands is at the right-hand (northern) end. The upper area is badly weathered and the lower is defaced by modern incised graffiti. No paint remains. On the far right are the legs and feet of a standing, left-facing female figure in a tight sheath dress. Traces of her pendant left arm are visible, as is the lower end of the *ḥnḥ* which she held. As on the east wall, the shaft and forked tip of a (*w3s*-)sceptre held with the right hand show her to be a goddess. The scene terminates behind with a column of inscription with edging lines, reading ...*nb/k...nb snb nb 3w(t)-jb dt*. A rectangular

structure to the left of the figure is difficult to interpret but is probably some form of offering-stand. It seems to consist of a slender, vertical side-piece which also serves as a leg, a lower horizontal support (?), and a triple upper support (?) marked into three narrower bands; the top of the object is lost.

The northern ends of the east and west walls in this room seem to be designed to balance each other.

C. Outer room, north wall, west end - Above the four dado bands (some red paint on the top band) is a depiction of the chapel owner and his family oriented to the right, facing the niche opening. The scene is preserved up to chin level. As elsewhere, the upper part is weathered and the lower section marred with graffiti. The main figure of the owner (0.785 m high now) stands balancing a long staff obliquely with his left hand, his right arm hanging behind him, with a folded linen strip depending from the hand. He wears a shoulder-length wig, a broad collar (weathered), and a mid-calf-length kilt with a projecting front and a belt with a protruding rolled knot. Traces of red pigment remain on his right arm, the outlines of his torso, and his ankles. Behind him stands a female relative, probably his wife, clad in a tripartite wig and a tight sheath dress with its details lost. She embraces him with her left arm, the hand of which can just be discerned on his left shoulder. Her right arm hangs behind her, holding an open Blue Lotus with a long stem. There is faded red pigment on her right arm and ankles. Between the lower end of the owner's staff and his kilt projection is a small figure of his son (0.368 m high), oriented to the right but turning his head toward his father. He wears a plain valanced wig protruding slightly at the forehead and covering the ear, a plain broad collar, and a tight mid-calf-length kilt with a belt and a small projecting knot. He grips the staff with his lowered left hand; his right arm dangles behind him, with the hand lost. There is abundant red paint on his face, torso, and arms. His name  P3-dj-jmn, is lightly incised to the left of his head. On the right of the upper portion of the staff a large, wide-mouthed pot with lug handles on the shoulder and a rounded base rests on its own baseline. Above is the bottom of a similar (?) vessel.

The area adjacent to the doorway is damaged. It had a decorated jamb jutting forward from the wall surface, with a plain, horizontal "threshold"

below it; the opening was probably completed by a lintel, perhaps with a torus moulding with cavetto cornice. There are two vertical red paint lines on the "threshold", the right one aligned with the incised borderline above, suggesting that they may have been designer's grid lines. The jamb bears the back of a standing male figure, probably the tomb owner, oriented right toward the doorway. The angle of his right arm across his chest shows that he raised his arm(s) in adoration. He had close-cropped hair, and the lines of a mid-calf-length belted kilt remain. His right ankle still bears red paint.

D. Outer room, north wall, east side - The east side of the doorway is less well-preserved, with only the right end of the jutting horizontal element at the bottom of its frame remaining. The wall stands to about chin-level on the adult figures, but there is considerable weathering around their feet on the lower part; the bands on the dado are clear. The vandalism is less obtrusive than elsewhere in the outer room. A family group, oriented toward the opening at the left, balances that on C. With his right hand the central figure of the owner (now 0.777 m high) balances a long staff (hand and upper staff lost) at a less oblique angle than that of his counterpart. He holds a folded linen strip, which slightly disrupts his kilt outline, in his pendant left hand, shown as a "right" hand. He wore a plain valanced wig probably covering the ear and protruding at the brow, as on the son on C, and a mid-calf-length kilt projecting slightly at the front; there are no belt traces. There is red pigment on his left arm and hand and his right wrist. Behind him a woman, dressed identically and in a reversed but identical position to that on C, embraces her husband (?). There are traces of red on her right hand.

Between the staff and the man's legs is a small image of his son (about 0.38 m high), oriented left but turning his head, slightly lifted, toward his father. He grips the staff with his lowered right hand and rests his raised left hand on the man's thigh. He wears a skull-cap, but his clothing is difficult to understand (see p. 245), partly owing to damage. The rectangular garment has a V-neck and a horizontal lower edge, and seems to envelop only his upper body. It falls over his left arm to buttock level, with the arm emerging at the elbow. Its vertical line can also be seen on his right, but is not incised where it crosses his right

arm, and must have been indicated in paint. His upper arms and torso are modelled beneath it but their outlines are not incised. It does not closely parallel any of the voluminous robes on these reliefs (pp. 203-8), and seems to be a simple short tunic. There is no evidence of a short, tight kilt, so his lower body was probably nude. Behind his head a caption identifies him as s3(.f ?) Hr.

E. Niche, east wall - The dado in the niche, like that in the outer room, was divided into four bands by relief lines (the lowest much damaged), but the higher floor level leaves no space for an undecorated area below. Only a small section on the left (northern) end of the east wall preserves figured decoration. The lower legs and feet of a right-facing figure are placed near the junction with the north wall, leaving space for nothing except a single column of inscription (none visible). The stride length shows the figure is male; his garment must have been mid-calf-length or shorter. There is no paint.

F. Niche, west wall - The dado bands retain abundant red pigment, and the vertical background striations which run over them are pronounced. A presentation scene is preserved only to waist-level. A single, right-facing male figure stands on the left (south), confronting the other two. He wears a short, tight kilt, with the curving overlap flap drawn forward over his buttocks; it is too worn at the top to determine whether it was belted. There are no clear remains of his arms or of any divine accoutrements, although he is probably a god, from his position in the group. Before him a left-facing male figure in a short kilt (belt and flap lines unclear) leads a second man. The leader has his right arm lowered at a slight angle before him, its hand open and the palm downward. His left hand holds the right hand of the figure being presented. This man wears an unusual two-tiered kilt, the upper layer reaching to about mid-thigh-level, the lower layer coming to below the knees (not as long as el-Sadeek, 111, suggests). There seem to be traces of green pigment toward the front of each projecting tip, suggesting at least a green border stripe on each layer, but this is not certain. There are no remains of this man's left arm, and he may have had it crossed over his torso, with the hand raised in adoration. There is much red paint on the legs of all the figures.

G. Niche, north wall - The scene is best preserved on the left (west), where the figure remains to waist-level; on the right, only the lower legs and feet are visible. On the left are the standing legs of a female figure in a tight sheath dress with patches of green pigment (el-Sadeek [p. 112] seems to have mistaken the goddess on A for her figure). Before her is a single column of inscription with edging lines, of which ...^{nh} w3s at the bottom is all that remains. Before her is a low rectangular dais and what may be the vertical outline of the back of a *hwt*-throne on its right end. On the right (east) end of the wall are the lower legs (feet damaged) of another female figure in a tight sheath. A column of inscription with edging lines borders the scene on the far right, of which only ...mj R^c dt remains. El-Sadeek's suggestion (p. 112) that these may be Isis and Nephthys flanking the seated Osiris is plausible, particularly given the position of this wall at the end of the "sanctuary" (cf. 6 BB).

There are further minute traces of decoration on the west end of the south wall, above the dado bands.

Texts : The inscriptions preserved are mainly formulaic phrases, with only the names of the deceased's two sons providing anything individual.

Date : c. 664-635

6. Tomb of Trj [not seen]

Location and history : Giza, southern part of the South Field, on the south slope of the ridge. It was discovered in December 1906 by Petrie, who seems not to have explored the subterranean portions. When found, the North Chamber alone was still roofed; the walls of the East and West Chambers and the Central Hall were preserved to full height, but only the lower part of the north end of the South Court remained. Most of the south end of the South Court had gone, and the western parts of the North Chamber and Central Hall and entrance to the West Chamber were damaged, although the outlines of essential features could be traced. Only the best-preserved East Chamber was recorded *in situ* by Petrie, and many of the published copies were prepared later from photographs, leading to occasional errors. Petrie seems to have been responsible for copying most of the texts, C.M. Firth and his wife for most of the figures and scenes (Petrie, 28). Petrie reburied the chapel when it was decided not to extract portions for the Cairo Museum, but it was robbed in September 1911. Thirty crates of stolen fragments were shipped to Stanley Turner Hamlin in London, whence they were dispersed. Three went to the Bristol City Museum (Y; H 2738-9) and about 75 to the Brooklyn Museum; the destination of any others is unknown. The Brooklyn pieces (ex 34.1220), many from the East Chamber, were transferred to the Colombian Institute of Anthropology in Bogotá in 1949 and have not yet received accession numbers, although they are said to be on display (information from Robert Bianchi). El-Sadeek (p. 96 n. 10) does not note this relocation and mistakenly states that the blocks are in bad condition, whereas the negatives taken while the pieces were in Brooklyn have deteriorated, not the reliefs themselves.

Abd el-Moneim Abu Bakr re-examined the tomb for the Antiquities Service in 1945-6, but his work remains unpublished. He appears to have investigated the burial shaft and subterranean rooms for the first time. A few bones and a rough-hewn limestone sarcophagus found in the south room suggest (despite el-Sadeek's doubts [p. 15]) that at least one burial (of one of Trj's family ?) was made here. Restoration of the outer walls and roofing were subsequently undertaken, and repeated in 1975, after thieves had badly damaged the southern part of the Central

Hall. A third penetration by thieves, in 1975, resulted in the loss of the heads of the figures on the east wall of the South Court. The 1984 study by el-Sadeek enlarges upon the Petrie publication, noting changes and additions, and chronicles the differences in preservation of the chapel between 1906 and now.

Parents : father = *Gm.f-3st-k3p* mother = *T3-dj-hr*. See el-Sadeek, 85, for genealogy.

Titles : *jmj-r s3-pr; qbḥ n pr Sbk Šdt Hr hrj-jb Šdt; jmj-r šw šmt*

Bibliography : Bothmer, *Mélanges Mokhtar* I, 101. Fazzini, *Miscellanea Wilbouriana* 1 (1972), 63, fig. 33 [ex-Brooklyn 34.1220]. Grinsell, *Guide Catalogue to the Collections from Ancient Egypt* [Bristol City Museum], 59, fig. 33 [Y (photo)]. H. Hickmann, *45 siècles*, pl. VII [E (partial photo)]. Id. *ZÄS* 83 (1958), 106, fig. 13 (partial drawing of E). Leahy and Leahy, *JEA* 72 (1986), 135 n. 8 [ex-Brooklyn 34.1220]. Petrie, *Gizeh and Rifeh*, 28-9, pls. XXXII-XXXVII. PM III², 296, 354. el-Sadeek, *Gizeh*, esp. 13-100, figs. 1-11 [drawings]. Schweitzer, *Orientalia* 19 (1950), 118. Yoyotte, *RdE* 9 (1952), 141, 149-50 [52] and n. 5.

Description : The chapel of *Trj* was originally c. 17.4 m long, c. 9.5 m wide, and stood c. 3.25 m high (all measurements are el-Sadeek's). In an area where most tombs are cut into, or have the façade faced with, the local nummulitic limestone, it is unique in having a free-standing superstructure with walls of fine Tura limestone encasing a rubble core (el-Sadeek, 8, 17). It is cruciform, of five rooms, aligned roughly S-N, with the entrance in the south wall of the (largest) South Court. El-Sadeek's plan with elevation (plan II) shows a mastaba-like outer casing with a slight batter except on the South Court. All the rooms seem to have had limestone barrel-vaults running N-S, except for the southern room, which el-Sadeek (p. 17) plausibly suggests may have been an open court. A shaft c. 1.35 m x 2.5 m and c. 12 m deep descends from the centre of the South Court. A small anteroom leads to two burial rooms, also aligned N-S. Each chamber has a rock-cut burial niche arched with limestone slabs, the north room at its northern end, the south room at its southern end, and six rough-cut niches for subsidiary burials were added in the side walls of each chamber. The entire substructure was undecorated.

For descriptions of the scenes, I have relied largely on Petrie's facsimiles. El-Sadeek's smaller and more schematic drawings are consulted for portions not covered by Petrie and given precedence where their

versions vary. El-Sadeek does not republish the entire tomb or aim to provide improved versions of Petrie's copies except where she supplies supplementary material; she relies heavily on the earlier tracings to tell what was there and assess the modern damage. She provides handcopies and translations of all the texts, which I have not duplicated or commented upon much here, and makes reference to a few broken fragments of relief which neither she nor Petrie copied, and which I note in passing, without assigning corpus numbers; I give numbers to more substantial reliefs which are not illustrated. More detailed accounts of the preservation of individual scenes are also found in her study. I mark the location of each scene as I understand it on the tomb plan, although occasional discrepancies and vague descriptions by Petrie and el-Sadeek leave some open to question. Unless otherwise specified, "*Trj*" refers to the tomb owner, not to his grandfather.

Exterior - Petrie did not mention figured decoration on the exterior of the superstructure. El-Sadeek (p. 17) claims that it is in "bas-relief", by which she probably means flat relief within sunk outlines rather than low raised relief, which would be unusual on a building with sunk relief inside (but compare the Ramses III temple at Medinet Habu). It was present only on the outside of the South Court and on the south walls (arched upper portions) of the East and West Chambers. This disposition shows that the view from the south, as the entrance was approached, was dominant in planning. See el-Sadeek's drawings for details of the scenes briefly sketched out here, which are too cursorily published to merit long description.

A. Exterior - South Court, east wall (el-Sadeek, fig. 2) - The upper wall is lost, and has been reconstructed in plain limestone; only the lower right-hand part of the north end composition is preserved. On the left are the remains of the feet, throne, plinth, and dais of what is probably a figure of Osiris similar to C, also with a high stand before him. A left-facing goddess, probably Isis or Nephthys, stands behind him, with a *w3s*-sceptre in her right hand and an *ꜥnh* in her pendant left hand. She wears a plain, probably tripartite wig, a tight sheath, and a bracelet on each wrist. El-Sadeek (p. 23) states that the figure is beautifully cut. Before the goddess is a high stand, with a long-stemmed lotus above it.

part of a deeply-incised column of text with edging lines, naming *Trj*, terminates the scene on the right.

B. Exterior - South Court, west wall (el-Sadeek, fig. 3 [partial]) - The entire wall displays seven similar, damaged vignettes with representations of a right-facing worshipper, probably *Trj*, adoring a seated figure of Osiris, facing left (south). Vertical lines separate the scenes; there are no texts. What el-Sadeek describes as a "double groundline" (probably a thin relief strip) is absent in the first two scenes and below the worshipper in the third, but present elsewhere. The fifth and sixth scenes, illustrated by el-Sadeek, are the best preserved, and seem to show most of the essential features; el-Sadeek (pp. 25-7) details the remains of all seven individually. A man probably wearing a skull-cap or close-cropped hair, a broad collar, and a mid-calf length belted kilt, with a protruding knot and a long, dangling end, raises both hands in adoration. Osiris (the upper part of his head lost everywhere) is identical to the representation on C. Part of a stand with a lotus stem (cf. e.g. A; C; D) is placed before the plinth in the fifth scene; there are similar traces elsewhere, except, for spatial reasons, on the sixth and seventh scenes.

Exterior - South Court, south wall - El-Sadeek (p. 25) notes traces of scenes on both sections, oriented toward the door, but says that only the lowest course remains.

C. Exterior - East Chamber, south wall (el-Sadeek, fig. 1) - The scene occupying most of the preserved wall is almost four courses high (c. 1.80 m) and is enclosed by a heavy baseline and two side borderlines which must have met at the top in an arc. El-Sadeek (p. 23) says that the right (east) line rises vertically, rather than following the incline of the building (seemingly contradicted by her drawing). There seem to be vestiges of what el-Sadeek takes to be an upper register (one vertical and two horizontal lines on one block) on the extreme upper right, perhaps with an enthroned figure of Osiris. This is difficult to visualize without knowing the exact placement of the preserved scene, but a two-register composition here would balance that on D.

Oriented toward the left (west), Osiris sits on a plain *hwt*-throne on a rectangular plinth set on a dais with sloping front. He wears the horned *3tf*-crown, a curving beard with a pronounced chin-strap, and a plain broad

collar, and holds the crook and flail. A tall stand on the front part of the dais holds a single long-stemmed lotus. Nephthys stands behind Osiris, with a short caption with borderlines placed before the emblem which rests on her head (el-Sadeek, 22, describes it as "deeply carved"). She holds a *w3s*-sceptre in her right hand and an *nh* in her left hand. Most of her features are lost, but she wore a tripartite wig, a plain broad collar, and a tight sheath.

To the left two human figures, presumably *Trj* followed by his wife or mother, raise their hands (both shown as "left" hands) in adoration. Any identifying inscriptions are lost. The man (head largely destroyed) wears a plain broad collar and a mid-thigh-length kilt with a projecting, pointed front and a belt with a rolled knot. The woman is dressed like Nephthys. El-Sadeek (p. 22-3) stresses the slenderness of their waists and legs and the breadth of the man's shoulders; these are not obvious on her drawing.

D. Exterior - West Chamber, south wall (el-Sadeek, figs. 4-5) - The weathered wall bears the remains of two registers, the lower better preserved. El-Sadeek (p. 31) claims that a double incised borderline separates the registers, but her drawing suggests that there is one strip dividing them and serving as a baseline for the upper scene. In the lower register there is a single baseline, doubled below *Trj*'s left foot (not included on el-Sadeek's copy).

Top register - The top course is lost but the scene, running over four courses, is c. 1.80 m high. The legs of the left-(west-)facing figure probably of *Trj*, clad in a mid-calf-length kilt, stand on a wide register line (el-Sadeek, 28: "double groundline"). El-Sadeek claims that he held out something (see below) in his hand, but gives no traces in her figure. Before him are three mummiform deities, probably multiple, identical representations of Osiris, standing on daises with sloping fronts. They have curving beards with the chin-strap marked, a counterpoise to the necklace (none visible) hanging down their backs, and hold a crook and flail. Before each is the bottom of a tall stand; the stem of a lotus beside the first was probably the sole offering on it (cf. e.g. bottom register; A; C), rather than being an offering proffered by the worshipper, as el-Sadeek (p. 28) suggests. The lotus she says is clear on the central offering table is not included on her copy. Also omitted on the left is

the "double incised vertical" framing line (el-Sadeek, 28; apparently sunk relief), and a thicker line further left which follows the incline of the wall edge.

Bottom register - The scene is four courses high and of a comparable size to that above. Two people stand on the right (east), with an offering-table before them, adoring Osiris and a standing goddess on the left. Short columns of hieroglyphs placed well above the scene identify the figures (the goddess's label is lost). *Trj* (c. 1.25 m high) raises both hands in adoration. He wears a skull-cap or close-cropped hair, probably a broad collar, and a mid-calf-length kilt whose belt has a protruding rolled knot. Behind him, his mother *T3-dj-hr* raises her right hand toward the gods; her left hand hangs by her side. She wears a plain tripartite wig and a sheath dress with strap-knot indentation. El-Sadeek (p. 31) stresses the thinness of both figures' waists and legs. Before them a tall stand holds a conical loaf with two round loaves on each side, with plucked fowl atop them.

Osiris, identified by short columns above as *Wsjr hnt sh ntr*, sits facing right, shown identically to C, with the addition of a band bracelet on each wrist. The head and caption of the goddess behind him are gone, but she is probably Isis or Nephthys. Her position is a reversed image of *T3-dj-hr*, but she is larger. She wears a broad collar and a tight sheath without strap-knot indentations; it is not clear whether the marking on her right shoulder is part of a second strap or the lappet of a tripartite wig. El-Sadeek (p. 30) mentions the sturdiness of the figure, especially her upper body, which surpasses the other females in the chapel.

Interior - To judge from photographs (Petrie, pls. XXXII, XXXVI A; unpublished photographs and slides in the Brooklyn Museum), the interior of the chapel is decorated in sunk relief, against a background textured with prominent vertical striations which occasionally run onto the figures (e.g. Petrie, pl. XXXII lower left). The modelling of the figures within the contours can be careful and comparatively high for the period (e.g. Petrie, pl. XXXVI A upper and middle = E), but more often it appears flat and of indifferent quality.

Petrie does not mention paint, but some remained when the tomb was examined in 1945-6 (Schweitzer, 118), and el-Sadeek and the Brooklyn slides show that some pigment still exists.

South Court - This is the largest room (9.5 x 3.5 m) and contains the burial shaft. Only the northern end is preserved to more than a few courses, but the entire area would have borne decoration.

E. South Court, west wall (Petrie, pl. XXXVI A upper pair [partial photos; as from "W. side hall"]; H. Hickmann, 45 siècles, pl. VII [partial photo]; el-Sadeek, fig. 6) - El-Sadeek's drawing covers a wide stretch of wall, which rises to seven courses on the north. The differences in scale between the major figures on the right and the subsidiary figures on the left and centre, near the bottom of the decorated space, shows that the upper area was probably divided into a multi-register composition.

On the right (north) end of the wall a large male and female figure are seated, facing left; both heads (el-Sadeek, 85, says that the block with the head is more friable than the rest) and much of the man's body are lost. They occupy a low-backed brown seat with a green papyrus umbel seat terminal, with its rim and sepals indicated in red. It has bull or gazelle legs resting on inverted cones and is set on a rectangle somewhat higher than the more usual mat. El-Sadeek (p. 35) suggests that green pigment between the man's legs and the chair may be from a cushion. The man, presumably *Trj*, wears a shoulder-length wig and apparently a tight, knee-length kilt, but other clothing details are lost. El-Sadeek (p. 35) claims that his faint right hand was stretched toward the offering table but does not include it in her drawing. His left arm rests parallel to his thighs, with the hand perhaps holding a folded linen strip (el-Sadeek suggests that the hand was on the knees). There is red paint on his legs and knees (the shade el-Sadeek calls "reddish-brown" is probably the ordinary Egyptian male red in this chapel). The better-preserved woman behind him holds his left upper arm with her left hand. Her right arm must have passed behind him in an embrace. She wears a damaged striated tripartite wig, deeply cut behind the shoulder, and a sheath dress (upper part destroyed). Her feet rest on the dais (cf. F). Below her, under the seat, is a large, wide-mouthed vessel (0.4 m high) with shoulder lug-handles with a horizontal line between them (marking off a decorated zone?) and three vertical bands above it (see el-Sadeek, 36 drawing); a label on its lower body distinguishes its contents.

Before the couple, on the main baseline to the scene, is the red

bottom of a tall offering-stand (top lost) with a triangular lower opening and rolled base; part of an offering list is inscribed on either side. Standing to the left (south) of it, at the head of the line of subsidiary figures, is a left-facing male offering-bearer, identified by the label before his legs as *Trj*, son of the *w3h mw Wsrkn*; he is not a known relative of the tomb owner *Trj*, but the name suggests some family connection and the caption is contemporary with the list. His head is lost and his legs very worn, but the musculature of his body was rendered in considerable detail and bears abundant red pigment (el-Sadeek, 36). His tight kilt reaches to above his knees and its belt knot projects slightly at the front. His right arm, with a bulging forearm, is drawn across his body, with the fingertips of the hand (shown as a "left" hand) touching the rim of a flaring vessel marked with horizontal striations, which he balances on his left palm.

To the left is a group of seated musicians (pp. 168-9). On the far right, with his back to the offering-bearer, is a left-facing singer-chironome, with his right fingers flat against his cheek and his left arm bent, with the open hand extended at an angle. The figure, like the others in this portion of the scene, extends over two courses, with the lower here badly weathered. There is red pigment on his shoulders and arms; small patches on the right shoulder and arm were filled and recut anciently (el-Sadeek, 37). He has a skull-cap or close-cropped hair; the kilt details are lost. Traces of a caption, probably *hst*, occur above him. A second left-facing chironome sits to the left. He has closely-cropped hair or a skull-cap, and again, his lower body is lost. His right arm is extended, bent, before him, and he forms a circle with his thumb and forefinger. His left arm is drawn forward across his body, slanting downward; the hand may have struck his thigh or knee. His high-relief ear and facial features are carefully rendered, and there is some rounded modelling of the limbs within their outlines. El-Sadeek (p. 37) claims that traces similar to those above the other singer-chironome are visible above this man's head, but does not include them in her copy. The small signs sunk between his face and right elbow are probably a later graffito.

To the left, two right-facing male musicians playing shovel-shaped harps (pp. 146-7) confront the chironomes. The base of the first and the upper part of the second and its player are better preserved. The men wear

skull-caps or close-cropped hair and tight, knee-length, belted kilts (the belt of the second and the hemlines of both are clear on Petrie's photograph). The sound-box of the first harp is shown from above and has a five-layer binding between the arm and sound-box; its wooden parts are painted red. The arms of the harps rest against the distant shoulders of the men, and the players' left arms (lost on the first figure) is raised on the far side to the upper parts of the strings; their right arms are bent and extended horizontally. The instruments have 12 and 14 strings respectively (el-Sadeek's copy is inaccurate, although she gives the correct numbers in her text [p. 35]). The lower part of a large label [sqr] bnt is placed between the harpists, and the weathered area before the first player contains a similar, damaged caption. The lowered knee of a fifth musician can be seen on the far left; el-Sadeek (p. 38) suggests that he may have played the flute.

F. South Court, east wall (Petrie, pl. XXXVI C right [drawing]) - Only the north end of this wall is preserved; the remains were damaged in 1975 and the heads extracted (present location unknown). At its left (north) end a couple, presumably *Trj* and his wife or mother, sat together, facing right toward whatever activities occupied the remainder of the lengthy wall; they may have been divided into registers, as on E. The seat has a low back, a cushioned seat, and slender bull or gazelle legs set on inverted cones, positioned directly on the baseline. Only the head and back of the upper body of the male figure remained. He wears a shoulder-length, finely-striated wig revealing the ear. His broad collar is relatively deep and, unusually in this corpus, decorated with alternating sections of very fine vertical and horizontal lines, between thin double bands at top and bottom. The stone was chipped or the copyist omitted the right end of the chair under him and the bottoms of his thighs where they met it. His heel is visible on the right, before the front chair leg. There are slight red traces on his lower right arm.

The woman is slightly smaller, and her feet rest on a low rectangular footstool (cf. E opposite). Her dress and accoutrements are shown in unusual detail. Her tripartite wig is striated and has two unusual rows of fine rectangular curls along the forehead and at the ear tab. Her broad collar has at the front two rows of vertical beads between thin plain

strips, with the bottom layer decorated with a zig-zag. Unusually for this corpus, a section is added behind her wig lappet; this is marked into four plain layers which do not correspond to the decoration at the front. Her sheath dress has the strap-knots indicated, unlike the simple indentation preferred in the tomb. There is some uncertainty in the copy of the right strap, where lines representing the arm, wig lappet, and collar section converge. She holds the man's upper right arm with her right hand. Her left arm passes behind him in an embrace, but her fingers are not shown on his distant shoulder (copyist's error?). A large neckless jar with rolled rim and small shoulder lug-handles is placed below her seat (cf. E).

The heads of both figures were carefully rendered and appear different, although the copy may not be very accurate. The man's eye is long, low, and set at a slight slant, with the edge of the upper lid prolonged at the outer corner. The plastic or incised eyebrow is horizontal, with a gentle curve downward at its outer corner. The ear is small and high, and the small mouth has an indentation below it, setting off the chin. The woman's face is larger and broader, with a firm, angular chin, and her neck is shorter. Her eye is larger and of a different shape, with a high rise to the front upper part. The rims of both lids seem marked by incision or a relief moulding, with the upper one prolonged at its outer corner. The brow is small for the eye and follows a more sinuous line than the man's, in a flattened S-shape. Her ear is large and appears crudely detailed. El-Sadeek (p. 32) unwarrantedly assumes that the man was carved first, with insufficient space allowed for the woman, as the vertical line of his back runs through the upper line of her thigh.

South Court, north wall - Both sections of the wall were without figured decoration. El-Sadeek (pp. 32-3) identifies the text on the east side as CT 625 and that on the west as BD 67 = CT 301, 309. Both parts were brightly painted and still bear green and red traces.

Central Hall - This room (2.60 x 1.90 m) has all its walls divided into two areas of decoration by doorways. Not all have been illustrated, and I allocate letters only to those that are published. The NW section was damaged when the chapel was discovered, although most of the rest was complete. Recent destruction has been repaired in plain limestone (el-Sadeek, 41).

G. Central Hall, east side of doorway into South Court (Petrie, pl. XXXVI G centre right [drawing]) - There are two registers of decoration, each containing a depiction of *Trj*, oriented in opposite directions.

Upper register - The figure faces left (north) and is surmounted by an identifying line of text with borderlines. The scene is framed by deep vertical lines, either edging the figure or texts not executed (el-Sadeek, 40; not included on Firth's copy). The upper left corner, including the figure's right fingertips, is gone. *Trj* sports a skull-cap or close-cropped hair and a plain collar placed relatively low on the chest. His mid-calf-length kilt has a belt set at an angle, with a protruding rolled knot and a long widening belt end hanging obliquely along the side. His left arm is drawn across his body and he raises both hands at shoulder-level, open and palm outward, in a gesture of adoration; the finger divisions are not marked on the facsimile. His body outlines seem to have been rendered with care, with a bulging upper right arm muscle, and clear divisions between the pectoral, the ribcage, and the flat abdomen. There is dark red paint on his face, arms, and legs, but the toenails were not painted. El-Sadeek (p. 40) makes an unclear remark about "the tops of the three courses forming the figure" being red. Set before him is a green altar on a high stand with a dark red opening at the base. The upper part of the altar was anciently mended with plaster (el-Sadeek, 40). It contains an ovoid loaf between round ones.

Lower register - *Trj* faces right (south), wearing a plain, shoulder-length wig revealing the ear, a plain broad collar, and a mid-calf-length kilt similar to that in the upper register. His left hand holds a long slender staff, whose unevenness is probably due to later damage or the copy rather than the original. A linen strip is held in his right fist, which hangs at his side. His face has been hacked out. Most of the pigment is intact, with the wig painted black, the body dark red, and the collar, belt, and kilt unpainted (el-Sadeek, 41). Before him is a column of identifying inscription with edging lines. The signs do not quite fill the allotted space, and there is a blank at the bottom between the borderlines.

Nothing of the corresponding western section of the doorway remains.

*H. Central Hall, south wall - Neither section is published. El-Sadeek (p. 41) says that the west side is entirely modern restoration, but that the

eastern portion has a badly damaged scene with text. A slim, well-delineated representation of *Trj* occupies the two lowest courses, facing right (west), toward the doorway. He wears a black shoulder-length wig, a plain, unpainted broad collar, and an unpainted kilt, probably knee-length, with a "sharp point in front" (i.e. a triangular front projection?) with the folds clearly incised (cf. e.g. I; K). He holds a folded linen strip in his right hand and in his left hand a staff which does not reach the baseline. Much red paint remains on his skin, but his face, left shoulder, and upper staff have been damaged by thieves. There are vestiges of a line of large hieroglyphs naming him above the figure and a column of text behind it. Above him, toward the centre of the wall, are more columns of inscription with paint traces.

I. Central Hall, south half of west wall (Petrie, pls. XXXII lower right [photo], XXXVI G centre left [drawing]; el-Sadeek, fig. 11 left [inadvertently termed "east" and switched with K on the caption]) - The south side of the west wall in the Central Hall, with its doorway leading into the West Chamber, seems the most likely site for the scenes. The top and upper left side edge were lost when the area was copied by Firth, and it is now totally destroyed, although a few small fragments remain in storage in the tomb.

On the left are two columns of large hieroglyphs with dividing and edging lines; the left edging line continues to the bottom of the decorated area. A figure of *Trj* stands below the text, facing right toward the doorway opening. His shoulder-length wig revealing the ear has fine strands descending from the crown (cf. F man). Like the man on F, his broad collar is deep and divided into radiating areas, alternately of vertical and of horizontal beads; a double incision delineates its lower edge. His above-the-knee-length kilt has a projecting triangular front section with pleats radiating from the plain outer tip. Its narrow belt has a slightly protruding knot and a long, widening end dangling at an angle along the inner edge of the triangular kilt section. He holds a long staff almost upright in his forward hand, shown as a right hand; the staff probably continued down to the baseline (but cf. el-Sadeek's description of H). In his "right" hand (depicted as a left hand) he holds a folded linen strip by his side.

The wall on the left contains three religious scenes.

Top register - The upper part was lost in Petrie's time. A squatting male figure, probably Anubis, in a kilt with a rising belt end along the abdomen and no preserved hemline weighs the heart of *Trj*. Only the right end of the balance, with a miniature figure of *M3^ct*, remains; two columns of inscription describing the action and with edging and dividing lines are tucked below the balance arm. Isolated below but thematically part of this group, lies the right-facing devouring monster with a crocodile head and leonine and hippopotamus body; it is surrounded by a descriptive caption.

Middle register - *Trj* kneels before Geb on the left. He wears a plain shoulder-length wig freeing the ear, a plain broad collar, and a belted, knee-length kilt. Both hands are raised before his face in a gesture of adoration. Geb sits on a simple *hwt*-throne resting on a dais with sloping front, facing *Trj*; the backs of his head, throne, and dais are lost. He is mummiform and wears a white crown, a curling beard, probably with a chin-strap, and a deep collar in five horizontal layers at the shoulders. He holds a crook and flail in his upper, right fist; their lower ends do not extend below this hand to the left fist. Groups of three columns of text with dividing and edging lines (lost on the extreme left), with a small interval between groups, label *Trj* and Geb, the *frj-p^ct* of the gods. Those above Geb are shorter and arranged around his crown.

Bottom register - A divine barque with a slightly curved rudder and a papyrus umbel finial floats on a broad band of water with vertical zig-zag ripples. It holds a baldachin with cavetto cornice, in which a Hathor cow (cf. e.g. 22 G), wearing a disk with plumes on her head and a collar with a large *menit* along her shoulder, stands on a mat with bindings marked. In the curving prow a small kneeling figure of *Trj* faces left toward the cow, with hands raised in adoration. He has a plain shoulder-length wig, a broad collar, and an above-the-knee-length kilt. Two columns of inscription abutting the scene framing line, with dividing and left edging lines, identify him and specify the cow as *Hwt-hr nb(t) Jm3(w)*.

*J. Central Hall, north wall - The west side was destroyed by Petrie's day and has been rebuilt with plain limestone. The decoration on the eastern portion has not been published but is described by el-Sadeek (pp. 42-3); it consists of a left-facing figure of *Trj*, very worn on the two lowest

courses, but with a head and shoulders of extremely high quality. He held a "shorter cane" (el-Sadeek, 43: - a staff not reaching the groundline, as on H ?) in his right hand and a folded linen strip in his left hand. He wears a long black wig with fine striations and a meticulously detailed broad collar with alternating areas of vertical and horizontal internal beading marked (cf. e.g. F; I), which was left unpainted. There are faint traces of a short kilt. His skin is red. The face seems to be particularly well cut, with furrowed brow, detailed ear, elongated almond eye, sharply pointed nose, and full lips (el-Sadeek, 42-3). Above are the ends of two columns of inscription, and the bottoms of three further columns are placed behind (east of) him; all the signs are carefully carved and bear red, green, and black pigment.

K. Central Hall, south half of east wall (Petrie, pl. XXXVI G right [drawing]; el-Sadeek, fig. 11 right [inadvertently assigned to the west wall]) - The upper part of this section was gone when Firth copied the wall, and the entire area has now been stolen. The composition generally parallels I, but the top register is more integrated.

A damaged line of large hieroglyphs without a lower borderline, giving an offering formula, runs across the top. Below it on the left (north) two columns with a dividing line between them border the doorway; their edging lines continue to the bottom of the wall, enclosing the figure below and framing the scenes further right. *Trj* stands under this text, oriented toward the doorway opening on the left. His face was damaged in 1906, and now only the right arm and leg and part of the kilt remain. The figure is almost a reversed image of that on I, but for the absence of wig striations and a collar, perhaps the result of damage. The slope of the upper end of the staff away from the figure is unusual. There is red pigment on his limbs. The diagonal object behind his head, resembling a sign falling out of the text, is baffling.

To the right (south) are three registers of religious scenes.

Top register - *Trj*, clad in a plain, shoulder-length wig revealing the ear and a mid-calf-length belted kilt, makes offerings before the Sokar barque. He balances a long incense burner (not a tray with cups, as el-Sadeek, 44) at shoulder-level on the palm of his left hand. Two columns of text with dividing and right edging lines above, abutting the scene-edging line,

describe his action as presenting incense. With his right hand he pours a libation onto a tall stand holding a single lotus and vase or loaf. The barque rests on a podium on a baseline above the register line. A falcon figure of Sokar emerges from a shrine in its centre, and four small birds are ranged along the curve of the prow. Offerings are set in two sub-registers below. The upper contains a wide-mouthed jar with lug handles, a -vessel, two round loaves, and a plucked fowl; the lower has a round loaf between two conical ones, with a trussed slaughtered oryx on the right. Four columns of text above the sacred barque are almost completely lost.

Middle register - *Trj* stands before Osiris *ntr* ^{c3} *nb R-st3w*. Both hands are raised before his face, palms outward, in adoration. He is dressed like the figure above, with the addition of a plain broad collar. Four columns of text with dividing and right edging lines, abutting the scene-edging line on the left, identify him. An offering-stand before him has a conical loaf in the middle, with a flaring pot above a round loaf on each side; a bound bunch of two open, long-stemmed lotus flowers with a bud between them is placed on the offerings. Beneath the offering-stand two tall jars, with rounded bases and shoulder lug-handles and the stem of a bud coiling around them, are placed on stands. Osiris sits on a simple *hwt*-throne (internal rectangle lost), placed on a dais with sloping front. The striations on the plumes of his horned *3tf*-crown are indicated. He is mummiform, wears a divine beard and a deep collar divided into three horizontal layers, and holds the crook and flail in both hands. Two columns with edging and dividing lines are arranged around his crown.

Bottom register - This has a similar right-facing representation of *Trj* adoring Isis *wr(t) mwt ntr [nbt ?] R-st3w*. The disposition of the texts is like that in the middle register. The offering-stand holds a conical loaf, flanked by round loaves surmounted by plucked fowl; a bound bundle of two short-stemmed lotus blossoms with a bud between them is set above. Isis, whose facial features are gone, sits on a simple *hwt*-throne on a rectangular dais. She wears a plain tripartite wig with the head and tail of a vulture headdress and a horned disk perched on a high element. Her dress is a sheath without a strap-knot indentation. She holds an ^c*nh* above her thighs with her left hand and a *w3s*-sceptre before her with her right.

In Petrie's day nothing remained of the north section of this wall

(*contra* el-Sadeek, 43; perhaps confused with I ?), which has been restored in modern limestone (el-Sadeek, 46).

East Chamber - This room (2.60 x 2.05 m) was in nearly perfect condition and was the best preserved in the chapel when found. It has since been thoroughly robbed, with much now in Bogotá, and only the decoration on the north wall remains in place. The doorway reveals have been damaged since they were first recorded. A large *hṭp-dj-nsw* formula runs along the tops of all the walls, beginning on the south end of the west wall (O) and terminating on its north end (N).

L. East Chamber, north "reveal" of door (?) north wall of entrance (?)
(Petrie, pl. XXXIII, middle right [drawing]) (ex Brooklyn 34.1220 negs. D, F; in Bogotá) - The left (west) end was damaged in Petrie's time, and it is not therefore clear whether he intended his plate caption to indicate a relief on the reveal itself or on the preserved wall area east of it. It seems to have formed a pair with **M**, whose location is equally unclear. The figured section on the east is now almost totally lost, but it is here that el-Sadeek locates the figure (p. 75). El-Sadeek mentions a fragment of blue and red inscription on the front (left) of this "reveal", which is not on Petrie's facsimile; it was probably a vertical text of one or more columns (see **M**). To the right of it a left-facing figure of *Trj*, oriented toward the Central Hall, is surmounted by a line of identifying text; this could be the tomb owner or his grandfather (see **M**). He wears a plain, shoulder-length wig revealing the ear, a plain broad collar, and a sash running diagonally over his chest and right shoulder to the back of his waist. His mid-calf-length kilt has a belt with a triangular knot projecting upward against his abdomen and a long, flaring end running obliquely down to the hem. His right arm is bent and raised to about shoulder-level; the hand is lost but probably held a staff. His left arm hangs by his side and he holds a folded linen strip in the hand.

M. East Chamber, south "reveal" of door (?) south wall of entrance (?)
(Petrie, pl. XXXIII, middle left [drawing]) (ex Brooklyn 34.1220 negs. E, G; in Bogotá) - As with **L**, it is unclear whether this relief was placed on the actual reveal, where el-Sadeek (p. 75) records only part of the name of *Trj*, or whether it was placed on the wall area further east, where el-Sadeek puts it; both portions are now lost. Orientation suggests that it

was matched with L opposite, whichever section of the entrance they occupied. The bottoms of vertical columns of hieroglyphs, painted red with black borderlines, which were not copied by Petrie, adorn the "front" (right/west) end of this wall section (el-Sadeek, 75). A standing figure of the lady of the house *T3-šb-n-nt*, *Trj*'s father's father's mother, faces right, toward the Central Hall; she is identified by a horizontal label above her (only partially to Brooklyn-Bogotá). She wears a plain tripartite wig, plain broad collar, and a sheath dress with both straps indicated and indented for strap-knots which are not carved. There is an inconsistency in the representation or the copy, since the bottom of the left strap is not shown and the right is poorly aligned. Her right arm is drawn across her torso and both her hands are raised, open and palm outward, in a gesture of adoration. Individual fingers are not marked. The cutting of her face appears to have been changed, as an eye and eyebrow can be seen slightly above and underlying the final depiction of eye and brow. Before her is an offering-stand holding a conical loaf between two round ones. The Brooklyn negatives also show a column of text between her legs and the stand.

M bis. East Chamber, south side of door (Petrie, pl. XXXVI B lower right) - Petrie's plate caption is not entirely clear about the location of this piece. It seems best to assume that it is associated with either the North or East Chamber, both otherwise illustrated here: As the East Chamber is the only one of the two which has a south side to its doorway, I have placed **M bis** next to **M**. Which is on the east and which the west section of the wall is uncertain. El-Sadeek (p. 75) omits this relief entirely from her discussion, and gives the sole remains on the west wall area (= south door reveal) as part of a column of text naming *Trj*, which does not tally with the horizontal inscription here. The most suitable arrangement might be for **M** to be on the west section, facing the Central Hall, and **M bis** on the eastern one, facing the East Chamber, but see above for objections.

A figure of *Trj* faces left and raises both hands in adoration. He wears a skull-cap or close-cropped hair, a plain broad collar, and a mid-calf-length kilt. Its belt has a protruding rolled knot and the long end runs obliquely down the side of the kilt to the hem. A horizontal identifying caption without borderlines is placed above him.

N. East Chamber, north half of west wall (Petrie, pl. XXXII lower left [photo], XXXIII right [drawing]) (ex Brooklyn 34.1220 neg. F; in Bogotá) - None of the decoration on this wall section is now *in situ*. The publication shows a long column of text with edging line bordering the doorway and the line of large hieroglyphs at the top corresponds in layout to that on O. Abutting this six long columns with dividing and edging lines surmount the scene, two on the right and four on the left, with a gap a column wide between them.

The figures are off-centre, with a wide gap between them and the doorway-edging text. Anubis stands facing right (north), with his back to the opening. His plain tripartite wig has a back section longer than the lappets, of which the forward one curves around his neck. His plain broad collar appears only between the lappets. His tunic top has a line across the chest and shoulder-straps meeting in a V, with an indentation for strap-knots; the left one is incomplete on the drawing but clear on the photograph. His tight, mid-thigh-length kilt has the curving overlap at the back; its narrow belt tapers slightly and has a projecting knot inclining upward. His shoulders are extremely broad and his right arm, rigidly extended downward with its hand on the mummy's flank, looks over-large. His bent left arm passes behind it, and his hand rests upon its shoulder between sections of its wig. The slightly smaller mummy, identified as *Trj*, has a plain tripartite wig, a beard with a curling tip, and plain wrappings. The eye appears a more normal size on the photograph than it is shown in the facsimile. The chin is small and receding, making the lips protrude.

O. East Chamber, south half of west wall (Petrie, pl. XXXIII left [drawing]) (ex Brooklyn 34.1220 neg. G; in Bogotá) - Most of this area has disappeared, except for the lowest courses (el-Sadeek, 76). Petrie's plate shows the horizontal line of offering formula in large hieroglyphs along the top of the wall, while a column of text with borderlines, naming *Trj* but not directly related to the scene, frames the doorway. The composition and disposition of texts balances that on N. The scene shows Hathor, facing left (south) and with her back to the doorway, embracing the mummy of *Trj*. She sports a plain tripartite wig, and her only headdress is a fillet with knot ends dangling down the back. She wears a plain broad

collar and a sheath dress with indentations for strap-knots. The line of her left leg and hip are clearly marked on Firth's copy, suggesting that the body was well-modelled beneath the garment. Her elongated right arm emerges from behind the mummy to hang down its side and be grasped by her left hand (the right fingers are not articulated). As with *M*, there seems to have been a change in plan in carving her face and traces of an earlier eye (or a preliminary sketch) can be seen below the final version; the eyebrow appears plastic or marked by incision. Her mouth and chin protrude, giving her a prognathous look.

The mummy of *Trj* is slightly smaller than the goddess, and has a long plain tripartite wig and beard with a curling tip. The eye is very low and long and the eyebrow appears marked with incision or plastic. A horizontal line across his chest may mark off an area which was painted with a deep collar or garland.

Two columns of hieroglyphs with dividing and edging lines are set above Hathor, abutting the long column bordering the doorway. There are three columns of the same length with dividing and a right edging line above the mummy, with an interval of one column's width between the two blocks of inscription.

P. East Chamber, south wall (Petrie, pl. XXXIV [drawing]; el-Sadeek, fig. 11 middle [partial]) (ex Brooklyn 34.1220, negs. G, I, with sons incomplete; in Bogotá) - Only the lowest part of the scene, with a few portions of the main figure, is still in place; a few fragments lie loose in the rubble. Petrie's copy shows part of the offering formula encircling the room, running along the top of the preserved wall; the lunette decoration was lost by his time. Below it 17 columns of even length surmount the scene. On the left (east) is a low dais (base destroyed) on which sits *Gm.f-3st-k3p*, father of the tomb owner *Trj*, in a context where the owner would normally be expected. He is seated on a low-backed chair with a flaring papyrus umbel seat terminal and slender lion legs on inverted cones. He sports a plain shoulder-length wig exposing the ear and a plain broad collar; there are no kilt markings preserved. He holds a folded linen strip above his thighs with his right hand. His left arm is larger and extended, slightly bent, before him (forearm damaged), with the fingers of the open hand resting on the edge of the offering-stand before

him. His body seems to have been indicated with care, with the eyebrow incised or added plastically, the rim of the upper eyelid apparently incised and extended at its outer corner, the nipple protruding, and a swell in the muscle of the upper left arm.

The offering-table, on a stand with a rolled upper rim and triangular opening at the bottom, holds 16 upright loaves, their direction altering in the middle. Below are two tall round-bottomed vessels with pointed lids and small high-set loop-handles, set on low stands. They are marked into horizontal layers, apparently an integral part of the pot decoration rather than a plant stem wrapped around them (see also K). Both the offering-table and the smaller vessels are placed on the dais.

Two left-facing men bring offerings before *Gm.f-3st-k3p*. The text above identifies the first as his son, the tomb owner *Trj*. His left arm is drawn across his chest and he balances a flaring vessel with flaming incense on his fingertips. His right arm is lowered and he pours a libation from a *qbh*-vessel into a receptacle on a high stand with a triangular bottom opening; the liquid flows straight, not in a zig-zag. A "left" fist may hold the vessel instead of a "right" one. He wears a skull-cap or close-cropped hair. The copy shows a puzzling double incision following his jaw line (chin-strap? a change in the facial cutting?). He has a plain broad collar and a mid-calf-length kilt with a belt set at a sharp slant; a rolled knot projects and a long widening end hangs obliquely down the side.

The second figure is *Trj*'s eldest son *Psmtk* (see further R; on P he is also called *m3^c-hrw*), who balances a flat tray of offerings to shoulder-level before him on his fingertips. It supports jars, one with a handle and short spout, a *hs*-vessel, and one neckless, with a rolled rim. He sports a valanced wig covering the ear, marked into horizontal rows (cf. e.g. 43), a plain broad collar, and a kilt similar to *Trj*'s, without a belt knot. The bottom of a largely-lost stand is placed before him, with a triangular opening and rolled rim at the base.

Q. East Chamber, east wall (Petrie, pl. XXXV [drawing]) (text only ex Brooklyn 34.1220 neg. J; in Bogotá) - The line of large hieroglyphs without borderlines which runs around the entire chamber surmounts the walls. Below it 18 columns of text with dividing lines and an edging line on the

left occupy most of the space; the right-hand seven identify *Trj*, and the remainder relate to the left part of the scene. This shows *Trj* on the far right (south) before seven portals and their guardians (cf. 10; 31); the interval between him and them is relatively large. *Trj*'s head is damaged. He wore a skull-cap or closely-cut hair, a plain broad collar, and an ankle-length kilt with a belt set at a slant, with a slightly projecting rolled knot and a long, flaring end hanging at an angle along the side. His left arm is drawn across his torso and both hands are raised in adoration; the finger divisions are not marked.

The right-facing gateway guardians of the portals are six ram-headed figures led by one with an ibis-head (el-Sadeek, 79, identifies him as *Toth*); each figure stands behind his gateway. The text above enumerates the portals and chronicles *Trj*'s approach, without details. The keepers are all clad in plain tripartite wigs, plain broad collars, tunic tops with the straps indented for strap-knots and belted knee-length kilts with the curve of the wraparound section at the back and a triangular belt knot projecting upward against their abdomens. All carry a spear upright before them in their left hands and a knife horizontally in their right hands. There seems to have been a change in the positioning of the eye on the first ram-headed deity. The first two gateways consist of lintels above two uprights, while the rest have rolled drums set below the lintels. All that remains now are the headless bodies of *Trj* and the demons (c. 0.50 m high).

R. East Chamber, north wall (Petrie, pls. XXXVI, XXXVI B top [drawings]; el-Sadeek, fig. 10) (text and part of the lunette ex Brooklyn 34.1220 negs. F, H; in Bogotá) - The lunette is symmetrically decorated with recumbent figures of Anubis with a flail, reclining on a kiosk, labelled above *Jnpw jmj wt nb T3-dsr* on the left and as *Jnpw tpj dw.f [hntj] [sh ntr]* on the right, facing inward. The tied ends of his collar on the left are omitted on Firth's copy but are present on el-Sadeek's. In the centre is a composition of *w3dt*-eyes, *šn*-sign, water and *nfr*-signs above the hieroglyphs for gold. The rectangle above *šn* is probably a niche cut into the wall; el-Sadeek (pp. 81-3) offers no explanation.

The figured scene is divided from the lunette by texts. The horizontal line of large signs with borderlines, seen on the other walls,

runs across the top. Beneath it are 17 columns of smaller hieroglyphs with dividing and edging lines, the eight on the right referring to *Trj*, pictured below, and the remainder to his two sons. A wide gap (cf. P) separates the inscription from the scene.

The composition is a reversed version of that on the south wall (P). It is about two and a half courses high, and the upper portion is more weathered (el-Sadeek, 83). On the right is a damaged low dais, on which *Trj*. He sits facing left (west), a mirror-image of the principal figure on P. There is red pigment on his legs and on the bottom of the offering-stand. The central portion of the offering-table is lost on Firth's copy but complete on el-Sadeek's. It contains 14 long loaves, placed in divergent directions from the middle. Below the table two tall, round-bottomed jars with pointed stoppers (top of left jar destroyed) and small, rounded shoulder handles (?), are set into low openwork stands with elaborate struts.

Two sons of approach from the left, bearing offerings. The heads of both are damaged, and el-Sadeek's drawing suggests that their feet have been lost since the original copy. First is *Trj*'s eldest son *Psmtk*, who also bore his father's title *jmj-r s3-pr* and was his son by his wife *T3-rmt-n-b3stt*, who may thus have been *Trj*'s first wife (el-Sadeek, 85, implies that she was the second); the epithet *m3^c-hrw*, suggests that he had died before his father constructed his tomb. Like the first figure opposite on P, with his left hand he extends a flaring pot with burning incense and pours a libation from a small spouted vase with his right hand. The curving stream of liquid flows into a flaring vessel, which rests on a high stand with a triangular opening at the bottom. He is dressed like the leading figure on P and has red paint on his skin.

The second man, *Gm.f-3st-k3p*, *Trj*'s son by his wife *T3-dj-hr* (el-Sadeek, 85) carries offerings and leads a hornless red bovine, which he overlaps. He wears a plain valanced wig, probably freeing the ear, a plain broad collar, and a short, tight kilt with a belt with a small protruding knot; its hemline above the knees is aligned with the bovine's back. His skin is red. With his left hand he balances a low tray against his shoulder, supporting a jar with a narrow neck and wide rim in the centre, a round loaf at each end, and two intervening objects of uncertain shape, probably also loaves. His right arm hangs by his side, the hand holding

the bovine's leash. The animal's left hind leg seems unusually to be set in the foreground, partly hiding *Gm.f-3st-k3p*'s foot. It has a wide black band around its neck, perhaps a (double ?) wrapping of the leash, rather than a separate collar, and a large, slightly-flaring element (a bud ? a lotus blossom ?) hangs from the front of it. El-Sadeek (p. 83) notes that the collars, kilts, and tray carried by *Gm.f-3st-k3p* are unpainted.

West Chamber - This room (2.60 x 2.05 m) seems to have been reasonably well-preserved architecturally when the chapel was discovered, except for the loss of the arched roof and the NE area. The reliefs have been less fortunate, due to thieves and the use of friable, poor quality limestone which has severe weathering (el-Sadeek, 57). As in the East Chamber, a line of large hieroglyphs with the *hṭp-dj-nsw* formula ran around the tops of the walls, beginning on the lost east end of the north wall. The scenes, too, follow a counter-clockwise progress around the room from this point. The chamber is used as an Antiquities Organization store for pieces from this tomb and the nearby area (el-Sadeek, 86).

S. West Chamber, south reveal of door (Petrie, pl. XXXVI G left [drawing]) - The lady of the house *T3-[dj]-ḥr*, at nearly life size, stands facing left, toward the West Chamber, with her hands raised before her in adoration. Her right upper arm is longer than her left and the bent elbow drops unusually low. The rectangle before her fingers outlines a missing block, which el-Sadeek suggests may be a small statue shrine (p. 58), which seems unlikely. She is probably *Trj*'s deceased wife *T3-dj-ḥr* as the line of text with borderlines above calls her *ḥmt.f* and *m3^c-ḥrw*, although she could conceivably be his mother, perhaps balanced by a figure of her husband *Gm.f-3st-k3p* or her son *Trj*, specified as the son of *Gm.f-3st-k3p*, to whom the *ḥmt.f* would relate (cf. the entrance to the East Chamber [M] where the tomb owner *Trj*'s great-grandmother is placed opposite him or her son, the tomb owner's eponymous grandfather). She wears a plain tripartite wig and a sheath dress with indentations for the strap-knots; the dress line below the breasts is incomplete and may have been only partially copied. The upper edge of a broad collar is incised, but the lower edge is either not incised or not recorded. She wears a plain anklet on each leg. Her face and ear appear carefully carved, with the eyebrow incised or added plastically, the rim of the upper eyelid prolonged at the outer corner, and

a line marking a fold of skin beside her mouth (cf. e.g. 22 A). Before her is an offering-stand holding a plucked fowl with dangling head, a flaring vessel, and a round loaf, set on a tall stand with a triangular opening at the bottom.

The north reveal is almost completely gone, with a single naming of *Trj* being the only original element in the restoration (el-Sadeek, 56).

T. West Chamber, north wall (Petrie, pl. XXXVI D [drawing]) - When copied by Firth, this wall was in variable condition, with large sections missing at both sides and some loss on the upper right. It is now badly worn and half the scene in the lunette has been stolen; an inscribed block that does not belong here has been added in the restoration.

The lunette contains an embalming scene with Anubis at the centre, oriented right (east), attending to *Trj*, and Nephthys and Isis at the head and foot of the bier, holding linen strips. The extremely elongated mummy, without decoration except for its plain tripartite wig and beard with curving tip, lies on a mattress on a lion bed, whose tail tip curls over the high footpiece. A rectangular low-legged chest with knobs on the inside and outside of the lid rests below his legs, while a square box with longer legs is set beneath his head. Anubis bends over the mummy, his left arm embracing it, with the fingertips visible on the back of its wig, and his "right" hand rests against its left shoulder. He wears a plain tripartite wig and broad collar, a tunic top without strap-knot indentations, and a belted kilt reaching to just above his knees, with the curving wraparound section at the back.  is set above the mummy's head, probably part of a caption with *Trj*'s name and titles. Two columns of text with dividing and edging lines, mentioning *Trj* and the "place of libation", are positioned above its ankles.

Isis, identified by a caption, is the better preserved female figure. She wears her emblem on her head, a fillet around her plain tripartite wig, and a sheath dress with the upper details and maybe a broad collar lost. With both hands she holds out linen strips to Anubis; they are folded with loops at the top and their ends hanging to uneven lengths. Three columns of text behind her with border- and dividing-lines fitted to the edge of the lunette describe this as presenting linen to *Trj*. Nephthys, with much of her headdress and legs lost with the wall behind her, is a reversed

image, except for her emblem, whose bottom only remains. Her upper body is better preserved, showing a dress strap without strap-knot indentation and a plain broad collar. She probably bore an identifying label and had a text behind her. Their thick groundline is red, and separated by a white band from the text below (el-Sadeek, 60).

The rectangular wall section is surmounted by a line of very large, carefully-cut, predominantly blue hieroglyphs, with red borderlines. The damaged area below is divided into two registers of blocks of text and squatting demons enclosed in rectangles representing their gates; they represent gate guardians from BD 146. As elsewhere in this chamber, figures progress from top to bottom, right to left, and the text relating to each figure is placed before it, sometimes on the adjoining wall. All the demons are mummiform, with a deep collar (lost on the seventh and ninth) usually marked with horizontal rows of beading (with additional vertical beading on the fourth, eleventh, and twelfth), and holding a knife in the fist which rests on their knees. The gateways are red, while the guardians are unpainted, but for black wigs. Texts with their dividing lines (as well as the vertical lines separating the texts and vignettes) are black, against a red background (el-Sadeek, 60). On the north wall are the first four gates. Parts of the texts behind the two (= texts to the third and fourth gates) on the right (east) end of the wall remain, but the figures (first and second gates) were lost when the tomb was first recorded. It is difficult to tell whether the texts preceding the first two gates would have been here or on the north end of the east wall. The third gate guardian on the upper left (west) retains much of its squatting body, but its head is lost. There is an undulating serpent on the top of its rectangle. Behind it only the bottom of the fifth gate text survives. On the lower left both the fourth gate demon and the text behind it, referring to the sixth gate, are well preserved. This figure has a bull's head with lunate horns and a striated tripartite wig.

V. West Chamber, west wall (Petrie, pl. XXXVI E [drawing]) - A line of large hieroglyphs across the top of the wall continues the text on the north wall. Below it the space is divided into blocks of texts and rectangles with demon figures surrounded by their gateways, set in two rows (see T). They continue from the north wall, with the texts belonging with

the fifth and sixth gates on the west end of the north wall. Today the lower gateways and texts are badly damaged (el-Sadeek, 62). The fifth gate, on the upper right, is topped by a *hkr*-frieze. Its guardian has a hippopotamus head with open mouth and a striated tripartite wig with two plumes on top. The sixth gate, on the lower right, is crowned by four rearing uraei. The human-headed figure within wears a striated tripartite wig with a truncated forward lappet, a beard with curling tip, and has a headdress of two ribbed plumes, with a small disk and horizontal wavy horns. The seventh gate (upper centre) has an undulating serpent on top and an ibis-headed guardian whose wig and collar details are worn. The eighth gate below has a human-headed guardian with a skull-cap with four uraei emerging from its crown and a curling-tipped beard. On top of the ninth gate, whose left side is lost or omitted from the copy, is an undulating serpent with two reed-leaves on its head. Within sits a hare-headed demon with the back of its tripartite wig lost. The tenth gate, with its left edge destroyed or omitted on the copy, has a human-headed guardian, identical to the demon of the sixth gate but without incised striations on his plumes or wig. Most of this figure has now been hacked out (el-Sadeek, 62).

V. West Chamber, south wall (Petrie, pls. XXXVI A lower left [photo], XXXVI F right [drawing]) - This wall has not been attacked by thieves, but the stone is in poor condition, affecting some details (el-Sadeek, 67). Much of the central and left (south) part of the lunette is lost, including the deceased and the head and shoulders of Isis, with parts of the nearby texts. There are remains of a baseline below Isis. Only *Trj*'s head in a plain, shoulder-length (?) wig exposing the ear remains. He lay mummified on a mattress on a lion bed, and a hawk hovers above his head. The group is set right of the lunette centre. Beneath the bed are his canopic jars, labelled right to left as *Jms(t)*, *Hpj*, *Dw3-mwt.f*, and *Qbh-snw.f*, with human, baboon, jackal, and hawk heads. At its foot are the remains of an identifying caption in two vertical columns.

Isis and Nephthys kneel with both knees lowered at the head and foot of the couch, apparently in reversed images of each other; Nephthys is completely preserved, but most of her facial features are eroded. She leans forward slightly, with the fingertips of both lowered hands touching

the top of a *šn*-sign resting before her. The divergence of her arms is indicated from the elbow down and is not recorded on Isis. She wears a plain wig cover exposing the ear, drawn back and fastened; it is bound with a fillet and a small version of her emblem is set on top. The upper edge of a broad collar is incised at her throat. She wears a sheath dress with a single strap without a strap-knot or indentation. A short identifying caption is placed behind her; there are more extensive texts behind Isis on the left.

Below the lunette the large line of the *hṭp-dj-nsw* text with thick borderlines runs across the wall. Again, the space below is divided into rectangles of gate figures and texts (see T). Two lions with a knife between their forepaws sit on top of the eleventh gate in the upper right (west). The figure inside has a baboon head and a striated tripartite wig. The twelfth gate on the lower right has an undulating serpent on the top, and its guardian has a cobra head, with the markings on the body and hood incised in detail. Two miniature fecundity figures sit on top of the thirteenth gate. Firth recorded no traces of the head of the figure within, but el-Sadeek (p. 70) says that a very worn crocodile head^{is} visible. The fourteenth gate has the head and shoulders of a bull with lunate horns rising from the front, followed by a short, undulating serpent, finely worked and with black and red paint on its neck (el-Sadeek, 71). Its demon has a hawk head, with meticulous delineation of the feathering around the eye.

W. West Chamber, south half of east wall (Petrie, pl. XXXVI F left [drawing]) - The line of large hieroglyphs running around the top of the wall scenes continues here, but at the doorway opening on the left (north) it abuts an edging column of text with borderlines. Four columns of inscription above the figured section specify this as the fifteenth gate from BD 146 (see T). The gateway, surmounted by a *hkr*-frieze, is pictured below. Its right-facing guardian demon is human-headed, with a plain, shoulder-length bag wig revealing the ear and a beard with curling tip. He sits on a high podium with a cavetto cornice, rather than on the ground, like the other demons.

The north part of the wall had been lost when the chapel was found. It may have been decorated with texts for the first two gates (see T), or

could have held a figure of *Trj*, either oriented toward the doorway or toward the gates.

North Chamber - This room (1.70 x 1.70 m) is architecturally the best preserved, and was roofed when discovered, although the decoration on the west side was gone. El-Sadeek's description of the entrance (p. 56) is not clear, so assignments of pieces are uncertain.

*X. **North Chamber, west (?) reveal of doorway** - El-Sadeek (p. 56) describes a "west-facing reveal", which ought to be that on the east side, with a figure facing south, toward the Central Hall. She then says that Y probably comes from the opposite reveal on the basis of the head orientation (to the right). This would result in an area with the figure on the east side facing south and on the west side facing north. The only preserved parallel in the tomb is the entry to the East Chamber, where both figures (L, M) face the Central Hall (west). As she never elsewhere uses "X-facing", she may be referring to the facing blocks on the west reveal, thus describing an area with both figures oriented south, toward the Central Hall.

Only two courses of stonework are preserved here. The upper bears a line of red and green hieroglyphs naming *Trj*. The lower has the red feet of a south-facing male figure, which seem to stand on a thick red line edged in black; a similar line is placed below. The figure wore a mid-calf-length kilt, with a long belt end dangling against it.

Y. **Bristol H 1902** (H = 0.285 m) - El-Sadeek assigns this piece to "the entrance to the northern room" (p. 96 n. 11, erroneously numbering it H 2738; see X for confusion as to which side of the entrance it came from; I suggest the east wall). All the edges are neatly sawn, with minor chips along the right. The striated background texturing is clear, although on the upper left some of the marks stray to an oblique angle. Part of a horizontal line of text with an uneven lower borderline, containing the bottom of the name of *Trj*, possibly *m3^c (-hrw)*, runs across the top. The sunk relief head wears a skull-cap or close-cropped hair. Within the outlines, the face is flat, without modelling, and the ear and lip division lines are crudely incised; there appears to be red (?) paint on the cheek. The incised eyebrow follows a regular, shallow curve, and the outer edge is a short vertical line. The eye is large, with the tear duct marked.

Bristol City Museum owns two more fragments from the tomb, H 2738-9, both of which are small portions of text; their original context is unknown.

El-Sadeek (p. 56) describes the "inner jamb of the eastern part of the doorway into the central hall" as retaining parts of texts and scenes on which she offers no further information. It is not clear whether this is the area to which Y belongs or another, such as the north section of the east wall, with Y as its south section, or whether it is on the same wall as X.

Z. North Chamber, east half of south wall (Petrie, pl. XXXVI B lower middle [drawing]; el-Sadeek, fig. 9) - A small, right-facing figure, presumably of *Trj*, kneels with both knees down, beneath a huge *dd*-pillar, bearing traces of green and red paint (el-Sadeek, 54-6). Both arms are lowered together and completely overlapped, with the fingertips touching the baseline. He wears a plain shoulder-length wig exposing the ear, a plain broad collar, a sash passing diagonally over his torso and shoulder, and a belted kilt without the hemline indicated. Since Firth's tracing, the mouth and finger divisions have apparently eroded. There is red paint on his body and legs (el-Sadeek, 54).

The west side of the wall was lost by Petrie's time.

AA. North Chamber, east wall (Petrie, pls. XXXII upper left [partial photo], XXXVI A lower right [partial photo], XXXVI B, lower left [drawing]; el-Sadeek, fig. 8) - The composition shows *Trj* adoring Osiris, who is supported by a small figure of *M3^ct* (less likely, the Goddess of the West). *Trj* stands on the far right, facing left. His left arm is drawn across his chest and both hands are open, palms outward, at about shoulder-level. He wears a plain, black, shoulder-length wig revealing the ear, a plain broad collar, and a mid-calf-length kilt with the long end of a lost belt running obliquely along its side. His eye is cut with care, with the rim of the upper lid incised and an elongated outer corner. The curvature of his insteps is pronounced. There is red paint on his body. A stand with a flaring base with a triangular opening, holding a damaged large, long-stemmed Blue Lotus, is set between him and the god. Six short columns of inscription, with green traces (el-Sadeek, 54), with dividing and edging lines (slightly shorter directly above his head) are placed above *Trj*.

Osiris stands facing right (south), with three columns (el-Sadeek, 52) of text with border and dividing lines before him. A small uraeus is fixed to his brow, and the chin-strap of his beard is marked. The lower side of his 3tf-crown is angled upward and curves around his earlobe. A horizontal ram's horn emerges from behind his right ear; its counterpart on the far side is set higher and tilts upwards. His plastic or incised eyebrow and upper eyelid with a prolonged outer corner are carefully marked; the quality of workmanship of the facial features is evident. His garment is plain, adorned only with a simple broad collar, and he holds the crook and flail.

Behind him stands a tiny figure of M3=t with a female body with extremely slender arms and legs and a feather for her head. She wears a tight sheath under which her legs and hip seems to have been modelled. She raises her right arm across her body toward Osiris' back; her left arm, slightly bent, is lowered to touch the back of his knees. A Δ is inscribed before her "head"; this may read with her "head" 𓆎 to give M3=t.

Three columns of slightly larger hieroglyphs with edging and dividing lines run the entire height of the wall on the left.

BB. North Chamber, north wall (Petrie, pl. XXXVI C left [partial drawing]; el-Sadeek, fig. 7) - The figured composition is surmounted by a weathered winged disc with a horizontal line between its wing tips and [bḥdt] ntr "3 written in the intervening space. The scene, the culmination of the main axis of the chapel, shows Osiris enthroned and supported by female deities. Before him stands Isis, facing left (east); she is caption "Mistress of R-st3w" in a column of text with borderlines set before her headdress. Her figure runs over five courses and is approximately life size (el-Sadeek, 49). Her elongated arms are stretched toward Osiris. The left arm, drawn across her body, has the hand extended and almost touching his left shoulder. The right arm is bent and the upturned, open hand is just under his left elbow; a folded strip of cloth overlapped by the forearm should probably be understood as draped over it. Her headdress consists of a disk with lyre-horns set into a flaring headpiece. The wig beneath has the back of of a plain tripartite wig but no clear side lappet (see below). The plain, unfeathered wing of a vulture headdress (see Nephthys) comes forward over the shoulder, but no projecting tail or vulture head is recorded. She

wears a plain broad collar visible only before the wig, a bracelet divided into four bands on her right wrist, and a sheath dress with an indentation for the strap-knot, under which her leg and hip are prominently modelled. It is difficult to tell whether the two vertical lines by her left armpit mark a second dress strap modified by the arm position or a side wig lappet longer than the back section; a comparison with other female figures suggests that the latter is more likely.

Osiris, facing right (west), sits on a *hwt*-throne, with a greenish-blue back-cloth and a red reserved square, set on a rectangular dais. Two columns of text before him identify him, among other epithets, as "Lord of *R-st3w*". His *3tf*-crown is plain and the ram's horns emerging from behind his ears only curve slightly. The chin-strap of his beard is marked as though positioned before his ear but is not connected to the headdress tabs. His broad collar is divided into four plain layers of uneven width; perhaps the broadest was to be incised with vertical beading. His face is apparently cut with care, with the rim of the upper eyelid incised and prolonged at the outer corner into a cosmetic line. This is not paralleled on Firth's copy of the eyebrow, but it seems to extend further on el-Sadeek's.

The goddess behind Osiris is a reversed image of Isis. Although not identified by a caption, context suggests that she is Nephthys. Her wig is fuller than that of Isis and the well-cut vulture headdress has the feathers of the wing marked, as well as its head (damaged) and tail; she has no crown or emblem on her head. Her garb is otherwise identical to Isis', but for the absence of the bracelet. Her figure and facial features are somewhat heavier and squatter than those of her counterpart, and there is no opening between her ankles; finger divisions are omitted.

The small female figure in the far left of the scene is not identified. She has a round-bottomed neckless jar as emblem on her head and stands about waist-high on Nephthys, with her hands hanging open at her sides. She wears a plain tripartite wig with fillet and a sheath whose upper section, with straps with strap-knot indentations, as well as most of her broad collar, are shown in el-Sadeek's figure, but absent on the earlier drawing.

The baseline is red, outlined in black. After a short interval, the wall below bears a frieze of rectangles of uneven width, each decorated

with two diverging papyrus umbels bound together, outlined in black (cf. Montuemhat [ThT 34] = Vandersleyen, *Das alte Ägypten*, pl. 94). The sepals and outer edges of the heads and the stems were painted red. Red lines with thick black edgings divide the panels, and a slightly thicker one tops the frieze.

Fragments - 23 (or 21) fragments from the East and West Chambers and the Central Hall are stored in the West Chamber (el-Sadeek, 86-7); many seem to be broken from areas described in a more intact state above, and some can be identified with precision. Many carry a few hieroglyphs or are small pieces of figures, often with red skin.

One fragment formerly in Brooklyn (ex 34.1220; negs. A and C) and now in Bogotá has been published by Fazzini (see bibliography) as from this tomb; negs. A and B show an almost identical right-facing figure on a companion piece, also in Bogotá, undoubtedly from the same source. El-Sadeek (p. 96 n. 10), probably correctly (*contra* Leahy and Leahy, 135 n. 8), denies that it comes from 6. No other work from the interior of the chapel is in raised relief (see above for the question of whether the exterior is raised or sunk), and the style is fairly consistent throughout, with no other examples of the extreme archaism of the Bogotá pieces. These may be from a nearby Old Kingdom tomb at Giza; these were abundant on the ridge where 6 is situated (el-Sadeek, 89-90).

Besides small fragments of text, ex Brooklyn 34.1220 included portions of two recumbent jackals on booths (negs. P, V), one with a large lotus before it, perhaps from a lunette decorated similarly to R, and the legs of two male offering-bearers over a dado divided into horizontal bands (neg. T), questionably from this tomb.

Texts : All the texts are translated by el-Sadeek. They are predominantly religious or identify figures, with little "autobiographical" information. See also R and S. For *Trj*'s name, see *PN* I, 392, 20. For his principal title, *jmj-r s3-pr*, revived from the Old Kingdom, see Yoyotte, *RdE* 9 (1952), 139-51, esp. 149-51. The *s3-pr* in the Late Period seems to have been the police force, and *Trj* and his son *Psmṯk* "furent sans doute des préfets de police des rois saïtes" (Yoyotte, 150).

Date : c. 664-635

6 bis. Hamburg. Collection Köser [not seen]

Object : left end of a lintel Uninscribed

Provenance : unknown, bought at Memphis

Dimensions : H = 0.307 m W = 0.222 m Th = unknown

Type of relief : raised

Bibliography : Essen, Villa Hügel, *5000 Jahre ägyptische Kunst* 15. Mai.
bis 27. August 1961, 110 [No. 126] with ill.

Present condition : All the edges are neatly sawn, probably recently. The absence of a plain relief strip above, below and on the left shows that these edges are not original, although probably little more than this is lost on the left and at the bottom. The back has probably also been trimmed. Chipping is minimal, occurring mainly along the edges and on the man's breast; there is a deep scratch in the left-hand border, but the relief is otherwise in excellent condition. Patches of dark discolouration are found around the top of the staff, above the figure's knees, and behind the rear chair leg. There is no record or evidence of paint.

Description : A broad block-border between relief lines surrounds the scene on the top and left (and once the right); it appears to have continued downward beyond the baseline, to edge the jamb texts. The owner sits on the left of the scene, on a low-backed chair (internal marking worn) with a large papyrus umbel seat terminal with its sepals and raised outer edge articulated. It has bull or gazelle legs set on inverted cones, and rests on a plain mat. The man wears a finely-striated, shoulder-length wig exposing the ear (weathered around his forehead and face); the head is flattened on top. His broad collar has its five or six internal rows of beadwork divided in three places by double spacers (cf. 6 F). He wears a tight knee-length kilt with a broad, slightly-tapering belt. His left hand balances obliquely a long staff whose lower end is lost with the block edge. With his right hand he holds a folded linen strip above his thighs.

The relief appears low and flat, with more care given to modelling the face, shins, and seat finial than to other features. The man's eye is extremely shallow - almost an elongated slit - with a long downward continuation beside his nose. His nasal wing is deeply incised. The high-set, protruding lips and comparatively strong chin give the face an almost

prognathous aspect when combined with the sharply-receding forehead. The shoulders and arms are heavy, and the nipple is articulated. The knees are angular, and two grooves down the shins indicate the calf musculature.

Date : c. 664-635

7. Tomb of W3h-jb-r^c-m-3ht (London British Museum 537-546)

Location and history : unknown. Probably the Saqqara-Giza-Heliopolis area. BM 537-546 entered the British Museum in 1857, after the sale of Anastasi's collection in Paris. For further discussion of the blocks and their texts, see L.M. Leahy, *JEA* 75 (1989), forthcoming (Appendix V).

Parents : unknown

Titles : *sd3wtj bjtj*

Type of relief : sunk

Bibliography : Budge, *Guide... (Sculpture)* (1909), 237, Nos. 857-866. De Meulenaere, *Surnom*, 10 [27.2]; id. *Bulletin du Centenaire* (1981), 88 n. 2, 89. Sharpe, *Egyptian Antiquities in the British Museum* (1862), 99, Nos. 537-546. Wiedemann, *Ägyptische Geschichte*, 646.

Description : The blocks, all wall fragments, fall into two groups, BM 546, 537-540, and BM 545, 541-544, each with a single line of text with borderlines headed by an appropriate vignette (BM 545 and 546). The background to the sunk relief is textured with shallow vertical striations. Some of the hieroglyphs bear considerable incised internal detail, but no paint is preserved.

A. BM 545

Dimensions : H (maximum) = 0.435 m W = 0.656 m

Th (variable) = 0.028 - approx. 0.080 m

Present condition : The left edge, white and covered in bread-knife-like cutting marks, is modern, while the neat right-hand fracture bears a dark patina and is not recent. The main upper surface is darker than the relief surface, but crumbling around the edges makes it difficult to see any cutting grooves; a few markings like those on the left edge and the awkward shape of the block, with the loss of some of the figure's left shoulder, suggest that this portion of the upper edge is not original. The upward extension on the left is extremely white and crumbly everywhere, so that it is impossible to determine whether the few thin diagonal tooling grooves visible especially on the top are original; to judge by the plausible height for the block and the fact that the upper tip of the spear terminates before the current edge, this top may be ancient. The bottom is difficult to view but is probably

original, being reasonably flat with a rough finish of shallow, almost diagonal grooves and considerable cement incrustation. The back has recently been sawn to an uneven thickness and is covered in serrated cuts. Except for the crumbly area in the upper left, the block is in good condition, with almost no chipping. The limestone is somewhat mottled, with a yellowish patch below the deteriorating region and darker smears elsewhere on the relief surface. The background grooves have a slightly more "scratched" appearance than usual.

Besides bearing the old exhibition number (865) and "Anastasi 1857", faint traces of what may be 515 (an old dealer's number ?) are also visible, but there is no other pigment.

Description : The deceased advances to the right with a wide stride and an elongated rear leg, to spear a triple-coiled *rrk*-serpent. No baseline is preserved (on a block below ?). With both hands the man grasps a long thin spear which runs behind him; the grip of the lowered left hand is not plausible, as the spear shaft passes behind the wrist and outer hand, rather than through the clenched fist. His chest outline is awkwardly modified at (or the nipple is modified to avoid ?) the weapon shaft. The figure's head, neck and raised right arm are very damaged, so that only the outer outlines are still visible. He wears a shoulder-length wig, and the museum records note traces of a broad collar which are no longer visible. He wears a tight mid-thigh-length kilt with a faint incision indicating the edge of its front overlapped section. Its belt does not taper but curves gently; its short end lies at an angle along his hip. The relief is fairly deep and body forms are well-rounded within the contours. The figure has elongated but not overly-slender limbs, a torso decidedly narrowing at the waist, a flat abdomen with a long, thin groove above the navel, and high, small buttocks.

BM 541-544 join A, in a band of text naming *W3h-jb-r^c-m-3ht* and giving BD 33, read right to left. Some of the hieroglyphs (e.g. BM 543) show intricate internal detail. Depictions of the deceased slaying a serpent are common on coffins, sarcophagi, and religious papyri as vignettes accompanying texts, but they are not common in this corpus (see only 3 E, N, T).

B. BM 546

Dimensions : (taken through casing) H = approx. 0.275 m
W = approx. 0.850 m Th = less than 0.160 m

Present condition : None of the block edges is visible within the box mounting; the piece appears evenly shaped, with only minor chipping along the right. The relief interior is in good condition, with many of the internal incised details preserved, but the background is more worn, particularly on the left, and there is a deep scratch above the text. The striations are not quite vertical; the area below the man's right arm, especially near the spear shaft, is not textured. Surface discolouration is mainly on the right half, and there is some incrustation in the lower text border. No pigment remains.

Description : A left-facing male figure is preserved from the shoulders downward, followed by the beginning of a horizontal band of large hieroglyphs between two borderlines. There is no baseline on the block for the figure. The man's lost left arm was probably raised to hold the slender shaft of his spear, which runs behind his body and, as with A, the lowered fist appears to overlap the shaft rather than to grasp it. The spear head is sunk into the side of a large beetle, shown from above, which advances toward him. What appears to be the striated lappet of a long wig lies on his chest near the left shoulder. This suggests an unusual hair type for a private man - a tripartite wig (cf. e.g. Nefertum on 54) normally associated with gods and kings. The parallel vignette on A and representations in 3 suggest that *W3h-jb-r--m-3ht* is shown, not some deity. He wears a tight, mid-thigh-length kilt with no overlap incised. The belt is of almost even width, curving slightly below the flattened belly, and the front may project slightly in a rolled knot (? or a neat chip ?); a short end lies at an angle across his hip.

Body proportions are similar to those on A, although the rear leg is not lengthened and the waist here is unnaturally slender. The relief outlines are deeply cut and the modelling of the arm and torso well-rounded; the legs are somewhat flatter and the "triangular" knee-caps well-articulated. Elsewhere great care has been taken with incised

details within the spacious framework of the outlines (e.g. the beetle's face and feet, without thorax markings;  face and scales). The text on the right of this block is the beginning of BD 36 which continues onto BM 537-540 and names *W3h-jb-r^c-m-3ht*. Like the snake-spearing scene of A, the warding off of the beetle shown on B is more common on papyri and other media than on tomb walls - but cf. 3 M.

Date : c. 664-610

8. East Berlin 7729

Object : wall fragment

Owner : unknown

Provenance : unknown (see below). Entered the Dutilh collection in 1877 and passed to the Berlin Museum in 1878 (*Ausführliches Verzeichniss* [1894], ix, 176).

Dimensions : H = 0.377 m W = 0.462 m Th = approx. 0.078 m

Type of relief : sunk

Bibliography : [Berlin] *Ausführliches Verzeichnis* (1894), 176; 2nd ed. (1899), 264.

Present condition : The block appears to be of extremely variable thickness but is evened out with modern plaster, which obscures most of the sides. What is visible on the left edge looks flat, with some vertical abrasions and serrated cutting marks which suggest that it is not ancient. The right side is almost completely obscured, with no diagnostic marks on the flattened strip adjacent to the composition; the sunk relief line which continues downward behind the deceased may signify the end of the scene/wall and could mark an original block edge. A few slight grooves toward the centre of the top feel like original; its left half is soot-blackened, with some crumbling at the corner. Some of the bottom is visible beside the scene; the right section is covered in possibly ancient oblique tooling grooves with high ridges between them, cut with an approximately 5 mm chisel held at an angle, but elsewhere it is worn or without markings. The back is coated in plaster and has a recent long, deep vertical cut in the centre, presumably for hanging. Chipping on the scene is mainly around the edges, particularly the central lower edge and the upper right corner, but much of the right side is pitted. The left side has a darker, soot-like coating and there is white incrustation on the deceased's chin and in some of the hieroglyphs. The background, particularly toward the centre, bears some long, vertical flattening marks, but these are not deliberate surface texturing.

Traces of ancient red pigment are found on the owner's left shoulder, at his upper collar incision, and on his hand, on the , the three leftmost column dividing lines, and on the sunk line along the right side of

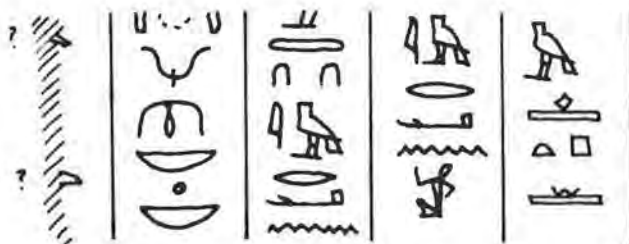
the scene. Bright blue is found on both signs of  in col. 1; its presence on O suggests that all the signs were originally blue.

Description : The figured section is surmounted by four columns of text with dividing lines, that farthest right running down the entire length of the block like a scene-framing line. There could have been another column to the left, but the area is comparatively wide with no evidence of signs.

On the right below the inscription is a representation of the tomb owner facing left, preserved from mid-torso level upward. His eye is low and set at a slant. His lower face is broad and puffy, although the internal relief modelling is not particularly high. He wears a plain valanced wig projecting decidedly at the forehead and tapering to a point at the base of the neck, an undecorated broad collar with the lower incision very worn, and a sash passing diagonally over his right shoulder and below his left arm. With his right hand he holds a staff with a flattened disc-like upper knob. His fingers are carefully delineated individually and curve around the staff at a slope, rather than placed in a more traditional fist shape. There was a change in the outline cutting of his inner forearm; there is an outward bulge outside the fine incision marking a straighter arm line. His biceps are also pronounced. The man's upper left arm is drawn forward in a manner consistent with a seated, rather than a standing, pose. The hand probably once clutched a linen strip and rested on or above his thigh, or was open, palm downward, above the thigh. On the basis of other representations in this corpus, this figure can be restored as probably seated on a low-backed chair with a papyrus-umbel seat terminal, having bull or gazelle (less likely, lion) legs resting on cones and set on a low mat.

Before him is the small, compact head of a much smaller, right-facing male figure. He has close-cropped hair or a skull-cap which curves gently around the forehead and comes to a small, high, pointed tab before the ear. His eye has a straight bottom line and is well-rounded upward above it. The angle at the back of the neck suggests that he stooped forward, probably making an offering to the deceased. A tiny patch of sunk relief near the left end of the lower edge is probably part of an offering held by a subsequent figure now totally lost. The comparatively large space between the subsidiary figure(s) and the columns of inscription above is occupied by smaller identifying captions, without dividing lines.

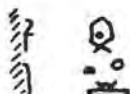
Texts : Above -



Above subsidiary figure -



Behind subsidiary figure -



Translation : Above - Too little is preserved for continuous translation.
rdj.n.f in cols. 2 and 3 may suggest an autobiographical, rather than
ritual or magical text.

Above subsidiary figure - Overseer of *ka*-priest(s), a priest of Isis P3-
mj(w).

Behind subsidiary figure - w3h-ht = nh...

- a) See 25 A for a procession of *hm k3* figures; as the beginning is lost there, it is impossible to know whether it was led by a similar figure to that here; cf. also 44.
 - b) De Meulenaere, *MDAIK* 16 (1958), 234 and nn. 6-7, notes the intimate connection of this uncommon title, which he translates "sacrificateur", with Behbeit el-Hagar; to his list add von Känel, *Les prêtres-ouâb*, 199 (a) (82) and now 8. Its occurrence in 82 at Saqqara modifies De Meulenaere's claim that it is not known outside Behbeit el-Hagar, although the close links between the owner of 82 and the Dynasty 30 royal family probably explain its presence among his titles. On 8 w3h-ht seems to apply to the lost figure at the extreme left.
 - c) The direction of reading of this section of text is unclear.
- There are similarities between the representations of the tomb owner here and on 9. Both have the line marking the wing of the nose deeply incised and curving far forward, a heavy, puffy lower face, a firm chin line and the chin well recessed, so that the mouth appears to protrude, a slight concavity between left shoulder and upper arm, a clear articulation of the pectoral (with a nipple on 8) in the relief and the outline, and a swelling

muscular forearm (more pronounced on 8). Traits such as the facial fulness, mouth and chin line, and forearm are echoed in the woman of 9. On both pieces, the scene is terminated on the right by a text column edging line. By contrast, on 9, the deceased's collar is narrow and the wig does not project on his brow. In his list of occurrences of the title *w3ḥ-ḥt* (see b)), De Meulenaere cites BM 1682, a statue in a valanced wig not dissimilar to the tomb owner's here, which belonged to the *T3j-3st-n-jmw* who owned 9. Although *w3ḥ-ḥt* does not occur on 9, it highlights a connection of that family with Behbeit el-Hagar (see Catalogue), while it provides the sole link for 8. On 8 it is not applied to the tomb owner, but to a subsidiary figure, who might be a son. The stylistic similarity is such that 8 and 9 could come from the same tomb at Busiris, except that 9 has a striated background. They must either, therefore, be from separate structures built about the same time, and probably the products of the same workshop, or a single tomb with different wall finishes (in different rooms?).

Date : c. 664-610

9. Japan (precise location unknown) [not seen]

Object : probably a wall fragment

Owner : T3j-3st-n-jmw

Provenance : Busiris (see below). At the time of the 1958 exhibition, it was owned by Mr Kojiro Ishiguro, of the Mikazuki Co. Tokyo, who has since sold it to a buyer of whom there is no record.

Dimensions : unknown

Type of relief : sunk

Other monuments of owner : London BM 1682 (James and Davies, *Egyptian Sculpture*, 47, fig. 54). Blocks at Busiris, Archives Lacau, photographs nos. 4 and 6, [not seen] (see below).

Bibliography : Fischer, *ZÄS* 100 (1973), n. 56; Leclant, *BSFE* 28-29 (1959), 29-30, fig. p. 29; id. *Orientalia* 28 (1959), 90. [Nagoyal *Kodai Oriento Geijutsu*, exhibition catalogue, No. 10 [not seen].

Present condition : The block edges are not visible in the published illustration, and the amount excluded from the photograph is uncertain. The relief appears to be in excellent condition, with virtually no chipping or surface wear; the vertical bar through the right-hand column of inscription is probably a modern installation. The background is covered in shallow vertical grooves. No paint seems to be preserved.

Description : The nature of the scene, the column of text behind the seated figures, and the apparent absence of borderlines (the horizontal line near the top of the photograph could be modern or an illusion) or a torus moulding above the composition suggest that it comes from a wall rather than a lintel. A man and a woman of identical height seated on the right of the photographed section, facing an offering-table on the left and part of a figure making offerings beyond it. A line of text runs across the top of the scene, identifying the seated man from left to right and his son in the opposite direction; a column referring to the woman and set off by a borderline runs behind the couple. The top of a caption appears beneath the son's arm. Nothing below the thighs of the seated figures is visible on the photograph. They sit together on a single chair, of which only the curved low back and top edge of the flaring papyrus (?) seat finial can be seen. The man's left fist resting on his thigh clutches a linen roll, and his right arm, slightly

bent, is extended downward before him, the hand outstretched and the fingers articulated (cf. 6 P, R). He wears a plain shoulder-length wig exposing the ear and a plain, relatively narrow collar. He wears a tight knee-length kilt, the lower edge of whose belt can just be discerned on the photograph. The short vertical incision on his right upper arm is probably surface damage, rather than the claws on a leopard-skin garment, as no signs of the expected diagonal edging stripes across the chest are visible. The woman sports a plain tripartite wig, a narrow collar, and a sheath dress with only the right strap depicted, bearing a strap-knot. The offering-table is not preserved/illustrated, but its top must lie near the bottom of the photograph. The high-piled objects upon it are symmetrically arranged and widely spaced. They comprise two conical baskets with horizontal striations and an ovoid loaf between them, two prepared fowl with dangling heads, two round loaves with internal patterning, two bunches of grapes (?), a large stylized spinal joint of meat, two cucumbers with an oval patterned loaf between them, and two lettuces. On the far left of the photograph, the son's bent left arm with hand outstretched is visible.

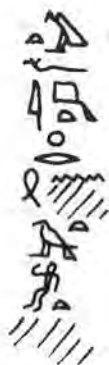
Texts : Horizontal -



Before son -



Behind woman -



Translation : Horizontal - <1>The prince and count, seal-

bearer of the god, ^a *fmj-js*, ^b the great one of *Ntr(t)* = *T3j-3st-n-jmw*, ^c justified.

<2>Their son whom they love ^a...

Behind woman - His mother, ^f revered before *Šnt3jt*, ^a *T3-šrjt*...

Before son - Performing a-boon-which-the-king-gives...^a

- a) For the triple role of the *sd3wtj ntr* as chief embalmer, leader on foreign expeditions, and in the priesthood of Osiris at Abydos serving as a replacement for the god, see Sauneron, *BIFAO* 51 (1952), 137-71. He points out that demotic documents covering most of the ptolemaic period come exclusively from the Memphite area (p. 154), but it is unclear to what extent, if any, the title was so confined in the preceding period. Yoyotte, *Ann. EPHE* 88 (1979-80), 194, cites the title as specific to Busiris.
- b) The title *jmj-fs*, found frequently on Late Period monuments from Abydos and the Sebennytic nome, connected with priests serving Shu and Tefnut, is also found in the Heliopolitan priesthood, where there is some evidence of a similar cult (see 73 b)). See references in Pernigotti, *La statuaría egiziana*, 58 (1), esp. Yoyotte, *BIFAO* 54 (1954), 95-6 and De Meulenaere, *CdE* 29 (1954), 226-7; for a broader history of the title and its associations, see Kees, *ZÄS* 73 (1937), 89 and Gauthier, *Le personnel du dieu Min*, 66-7.
- c) Usually rendered *wr m Ntr(t)*, this title first appears applied to Tefnakht on the Piye stela and occurs infrequently during Dynasty 26 and later, when it was held by officials moving in high court circles. Its precise meaning has not been established and it is unclear whether it is priestly or honorific (although probably not civil). See von Känel, *Les prêtres-ouâb*, 199 (b) for bibliography, discussion and further references. *Ntr(t)* is generally agreed to refer to Behbeit el-Hagar, but Yoyotte, *Mélanges Maspero* I.4, 154-5, has made a convincing case for a second place called *Ntr(t)*, possibly near Buto.
- d) For other examples of this name, see *PN* I, 387, 12 - "Isis möge sie ergreifen" - and *PM* III.2, 771, 773, 831, 874; II, 398-9.
- e) *mr. sn*. The pointed traces near the photograph edge are undoubtedly signs. The curve below is the η of $[m]$ or similar.
- f) This mention of "his mother" poses a problem concerning the relationships of those pictured. Juxtaposition of mother embracing son is common (cf. 2), and the disposition would lead one to conclude she is *I3j-3st-n-jmw*'s mother, were it not for the reference to "their son" standing before them. It is therefore possible that "his" refers to the lost figure beside the table. It would be odd

for *T3j-3st-n-jmw* not to be specified as the deceased's parent if that is the primary reason for his presence, and his position within the scene, as well as the blocks from the tomb, show him to be the owner. An expression of the lady's relationship to the offering son rather than to the tomb owner (*T3j-3st-n-jmw*) is difficult to explain, unless he is her offspring by a previous marriage and *T3j-3st-n-jmw* had no living son. On the other hand, *mr.sn* is difficult to justify if the lady is not the mother of the offering figure, whereas *mwt.f* could be a "stock phrase" ambiguously applied. She is, then, probably *T3j-3st-n-jmw*'s wife and the mother of the lost son.

g) For the reading of *šnt3jt*, an epithet of Isis, particularly in her role as mourner of Osiris, see *Wb.* IV, 518, 3-6; Leclant, *BSFE* 28-29, 30 and n. 12. Isis was the chief deity of Behbeit el-Hagar, and this epithet provides further evidence for a Sebennytic connection for the family pictured here.

h) See this phrase also on 1 and 21, in both cases performed by the tomb owner. See also Leahy and Leahy, *JEA* 72 (1986), 145-6.

Other titles of *T3j-3st-n-jmw* found on his statue BM 1682 are: *jmj-r gs-pr*; *hm-ntr twtw nsw bjtj Psmṯk ḥnh dt* (see p. 33); *w3h-ht*; his father is there named as *P3-hr*. The references to *Ntr(t)* and *šnt3jt* and the titles *jmj-js* and *w3h-ht* point to some connection of the family with the Sebennytic nome; *sd3wtj ntr* has direct associations with Busiris. Among eight photographs taken at Busiris in 1928, and now in the Archives Lacau, are two which illustrate fragments of text which can be assumed to come from this tomb (information provided by M. Thirion). No. 6 (d, f) names the *h3tj-ḥ sd3wtj ntr T3j-3st-[n-jmw]*. No. 4 (d) adds *jmj-js*, on a portion of raised relief text; this shows that the tomb decoration must have combined both raised and sunk relief, perhaps in different areas. It is clear that *T3j-3st-n-jmw* was buried at Busiris, where he held at least one important office, and that his list of titles included some from the not-too-distant Sebennytos.

Date : c. 664-610

10. Tomb of P3-dj-šhdt (Hannover KM 1970.27 [I]) and Archives Lacau photograph N.II no.8 right [B]) [B not seen]

Location and history : Busiris. B was found at Busiris, "dans la cour de S.E.", it is not known by whom. It was reported by Ali Bey Manzaloui, and was photographed on site in 1928 (information from the Archives Lacau). A was acquired by the Kestner Museum in 1969 from Möger Soestdijk, but nothing is known of its earlier history.

Parents : unknown

Titles : none known

Type of relief : sunk

Bibliography : A : Munro, *Kestner-Museum, Ägyptische Abteilung - Totenkult und Magie*, No. 10 and 111; id. *Kestner-Museum, Hannover, Jahresbericht 1970-73*, 318, Fig. 8.

B : Thirion, *RdE* 37 (1986), 135, no. 12.

Description : The blocks come from the upper wall and vault springing of a room of unknown dimensions. The relief surface of A has the slight inward curve from the lower part of a vault. The tomb may have been entirely built of fine limestone or these may be cladding blocks (cf. 3). The background is textured with close-set vertical striations (pp. 50-1). Some paint remains on A but is not obvious on B.

A. Hannover KM 1970.27

Object : curved slab from the springing of a vault

Dimensions : H = 0.340 m W = 0.670 m Th = approx. 0.08 m maximum

Present condition : Both side edges bear long, vertical, probably original tooling grooves; the left is whiter, apparently from recent shallow scraping, but the earlier cutting marks are clear. The bottom is flat, with probably original close-set, shallow, back-to-front cutting grooves and additional scratching. The top is flat but could not be examined closely; its date is uncertain, but it is probably original. The back has an even convex curvature corresponding to that on the front and appears well-smoothed, with numerous fine abrasions and few flattened surfaces. Chipping is mainly along the scene edges, especially on the upper left and the centre bottom. Small patches of the background texturing continue onto the chest and wig of the human- and ram-headed figures and the wig of the bull-headed demon. A curved

area worn by water runs along the upper parts of cols. 3-9 and in several places only the outlines of the hieroglyphs remain. A shiny, goldish, varnish-like substance (a spill ?) coats the tops of cols. 5-8.

No paint is preserved in the text, but the bull-headed figure has abundant faint, probably original, orangy-red pigment on his chest and arms, and minute traces of the same hue occur on the left arm of the human-headed deity and perhaps on the full-faced demon's left cheek and beard.

Description : The piece is decorated mainly with 11 columns of text with sunk relief dividing lines and a (chipped) incision across their tops, just below the block edge. The line between cols. 6 and 7 continues down into the scene beneath, separating it into two compartments. The whole is oriented toward the right and shows doors to the Underworld with attendant demons, most preserved from the waist upward. In the right-hand tableau only the upper left upright of the doorway remains, with two unlabelled guardian demons facing it. The first is human-headed, with a plain valanced wig covering his ear and projecting slightly at the forehead, a long beard with a curled end, and horizontal twisted horns emerging from the crown of his head. Before him is the tip of a long upright knife which he carried in his lowered left hand. A ram-headed figure with similar horns and a plain tripartite wig stands behind him; it holds a sceptre terminating in an enlarged, bulbous knob with five lines emerging from its top.

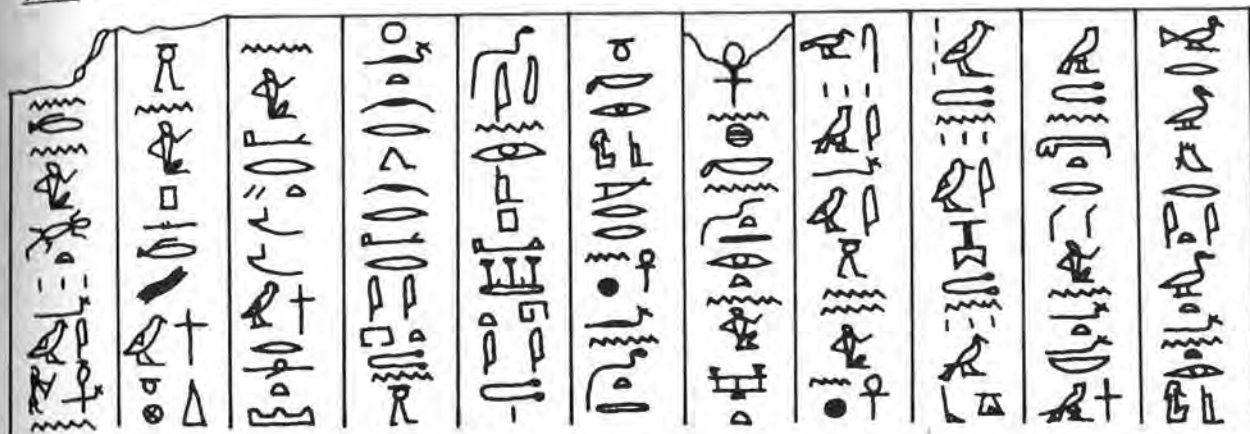
The scene on the left contains the entire upper portion of a similar doorway. In the opening is the grotesque, Bes-like head of its guardian demon, shown frontally, with a wide, flat nose with flaring nostrils, round projecting ears set high, and a beard. The figure squatted, oriented toward the right. The tip of a long knife is visible to the right; its handle probably rested on his raised knees. To the left of the gateway is a bull-headed figure, with the top of a long knife he held in his left hand upright before him. The head is small in relation to the torso and has uneven lunate horns. The back part of the plain tripartite wig and the figure's right arm are lost with the block edge.

A almost certainly forms the upper part of the scene of which B

constitutes the lower portion. It is uncertain whether the pieces join; two possible points of attachment exist (see below). A similar scene occurs on 6 Q.

The relief is low and flat, with little internal modelling or detail, except on the arms of the figures and on the frontal face of the gateway guardian, where the modelling is particularly pronounced within the relief outlines.

Text :



Munro identifies the text as an extract from BD 147 (Fifth Gateway), on passing through the seven gates of the Underworld. For the name *P3-dj-šhdt*, see Thirion, *RdE* 37 (1986), 134-6.

B. Archives Lacau photo N.II no. 8 right (present location unknown)

Object : wall fragment

Dimensions : unknown

Present condition: The well-flattened upper and lower edges are probably original. The straight right edge may also be, although the way it cuts through signs, only barely excluding the right edge of the horizontal line of hieroglyphs, suggests that it may be recent. The left side is broken, but the flat, vertical edge to the furthest protrusion, near the top, may mark the original block side. The relief was in excellent condition when photographed, with slight chipping on the upper and lower right, and a small chip lost before the third figure. There is slight weathering on the lower right. No paint is obvious.

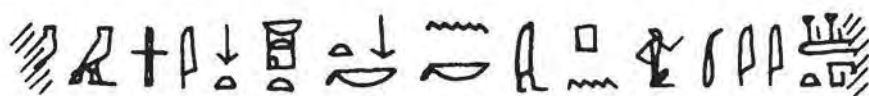
Description : The upper portion of the block contains the bottom of a scene with gateways and demons, possibly the one illustrated on A. The

legs of three striding male figures, preserved from the waist down, are oriented toward the right, with both uprights of a gateway with a guardian seated inside placed between the first and second figures, and the right-hand upright of another gate visible on the far left, beyond the third figure. These elements rest slightly above the groundline. The standing figures all wear above-the-knee-length kilts with the curved overlap at the back (cf. e.g. 31 D, E). The first and third carry a long sceptre with the top missing before them in their left hand, and have the "right" hand (rendered as "left" hands) hanging open at their sides. The second demon holds in his left hand the short handle of what is probably a knife held upright (cf. the first and third figures on A) and holds another knife horizontally at his side with his right hand. The gateway guardian sits with his knees drawn up and balances a knife (top lost) vertically in the fist which rests on them. Traces remain of the bottoms of the lappets of his plain tripartite wig and of a deep collar divided into horizontal layers (cf. e.g. the gate guardians in 6 West Chamber). A vertical line reaching nearly to the groundline is set before each gate, as on A, separating the different portions of the scene.

Below the figured composition, the block is devoted to text. A horizontal line runs directly below it, its upper borderline serving as the baseline for the figures. Beneath it is the top of panel decoration, with three columns of text to the left, and three and the side of a fourth to its right. This pattern probably ran along the wall.

It is not certain whether or at what point B joins A. The first and second sets of legs here may be those of the ram- and bull-headed demons of A, with the body in the gateway fitting the full-faced head on A, although the traces of a tripartite wig may not fully suit this. Equally, the second and third pairs of legs here may join the human- and ram-headed figures, with the squatting body between the gateposts belonging in the portal just visible on the right of A. However, the pieces could be from different portions of the same scene or be from similar compositions in the same tomb (cf. e.g. 6 West Chamber ; 31 F).

Texts : Horizontal -



Vertical -



Translation : Horizontal - ...this P3-dj-*lšhdtl*, May your sister

Nephthys, the sister of the one who is in (?)...come to you...

Vertical - Too little remains to merit translation.

Date : c. 664-610

11. formerly Ede (now in an American private collection) [not seen]

Object : left end of a lintel Owner : *Pth-htp*

Provenance : unknown

Dimensions : H = 0.241 m Type of relief : sunk

Bibliography : Charles Ede Ltd., *Small Sculpture from Ancient Egypt*, sale catalogue (London 1972), no. 10 and ill.; XII (1985), no. 7 and ill. L.M. Leahy, *GM* 65 (1983), 54 n. 5.

Present condition : The block is neatly sawn to a rectangular shape, the cutting on the right side being apparently modern, while elsewhere it could be ancient. The upper right corner is chipped and pitted, partially destroying the inscription, and the shallow surface chipping continues along most of the right and top edges and is found in the scene, around the man's thighs and below his chair. The upper and lower left corners are also damaged. A large chip affecting the man's wig, ear and collar (Ede [1972], ill.) has been restored, with the incision lines re-marked (Ede, XII [1985], No. 7 and photograph here). Probably no paint remains.

Description : A somewhat irregular sunk relief line along the top, left and bottom shows that the composition terminates here. What is preserved of the scene suggests that it comes from the left end of a lintel, where the tomb owner sits, facing right, toward a lost row of servants. There is a short column of identifying text without borderlines above his left arm. His chair has a low upright back with no internal markings, which continues below the seat for a short distance, a large flaring papyrus umbel with incised sepals as the seat terminal, positioned directly against the chair back, and extremely slender bull or gazelle legs on inverted striated cones. The mat beneath the chair has no internal markings. A slender long-legged monkey (the Ede [1972] description calls it a 'green monkey' - a reference to pigment ?) with an upward curving tail and a belt or fastening around its hips (cf. 20) stands on all fours, obscured by the rear chair leg. The front of its body is below the chair and its hindquarters occupy the space between the chair legs and the left framing line. The deceased has a plain, shoulder-length wig exposing

the ear and a plain broad collar. He wears a tight, probably knee-length kilt; neither its hem nor any belt were incised. His right fist rests upright on his thigh, apparently clutching a linen roll. His left arm, extended before him and slightly downward, is damaged around the hand by the surface chipping. Before him are the left side and lower edge of a rectangle, reaching to about shoulder height, its lower side scored with three evenly-spaced short vertical lines. It recalls the proffered piece of linen on 13, here shown with a deeply-notched fringed edge, and like the owner of 13, *Pth-htp* extends his open hand on the cloth. A lost servant confronting him probably held up the other side of the material, and may have been followed by a line of linen-carriers, as on 13. See further pp. 142-4.

Text :



Translation : The priest = Pth-htp. b

- a) From the traces  seems the most likely restoration.
- b) Ede, (1972), No. 10, suggested that the man was a priest of the cult of Ptah-hotep, but it seems more likely that the name refers to the deceased (or his father ?), who would otherwise be nameless on this lintel; Ede (1985) recognizes it as his name. *PN* I, 141, 5 and numerous examples listed in *PM* III², 374, 965, nos. 1431-5 show it to have been common at all periods; see also Cooney, *BMB* 15/2 (Winter 1954), 14. Many of these monuments come from the Giza-Saqqara area.

Date : c. 664-610

#12. Edinburgh, Royal Museum of Scotland 1966.384

Object : left end of a lintel Owner : ^c3k

Provenance : unknown. Anonymous gift.

Dimensions : H = 0.294 m W = 0.745 m Th = approx. 0.035 m

Type of relief : raised

Other monuments of owner : block statue from Pithom Cairo CG 564

(Borchardt, *Statuen* II, 113-4, pl. 95) (just ^c3k); statue base from Mit Rahina Cairo CG 915 (PM III², 848) (^c3k-snb).

Bibliography : none

Present condition : Both side edges are fractures, the left one broken at an angle and projecting further near the back of the block. The bottom looks original, being well-smoothed without cutting marks; the left half is very white, probably from abrasion which has not damaged the straight edge. The well-smoothed top is of uncertain date and bears no tooling grooves, and it is not clear (but unlikely) whether a torus moulding has been removed. The flattened back is not visible; the thickness suggests that it may not be ancient. All the scene corners are broken; this is worst on the lower left. The right side is shallowly chipped, and patches of small chips occur toward the block centre below the baseline, on the owner's chest, and around the shins of the first herdsman. There are short, diagonal scrapes on the first herdsman's hips and right leg, on and behind the deceased's head, as well as on his chest and right upper arm, and he has a deep scratch on his knees and right shin. Patches of weathering occur on the first herdsman's face, neck, hips, and right leg, on the second herdsman's face and thighs, and on the ox's front ankles and hind thighs. Brown surface discolouration is found on the centre and right below the baseline, on the first herdsman's left thigh, and on and around the ox's head and shoulder. No paint remains.

Description : The scene has a block-border between rounded relief lines edging the top, left side, and presumably the right edge; a simple relief line limits it below. Beneath the baseline on the left are the remains of two columns of text on the door-jambs. Their left borderline is lost, but the dividing line between the columns, the top sign in the right-hand

column, and the inner (right) block-border are preserved.

The owner sits on the left, facing a procession of cattle drovers to the right. His low-backed chair has an open papyrus umbel seat terminal with the sepals incised, and its bull or gazelle legs rest on wide, striated, inverted cones placed on a plain mat. He wears a skull-cap or close-cropped hair. No garment details are incised on his upper body or waist, but an incision across his ankles marks the hem of a long, tight kilt; his torso was probably bare. A long, thin staff is balanced obliquely in his left hand, its tip not quite resting on the front of the mat. He holds a linen strip above his thighs with his right hand; its ends run some way along the top of his thighs. The whole figure is stocky and muscular, with a compressed "bullet head", heavy arms and shoulders, and a thick waist. A single column of text without borderlines separates him from the cattle drovers.

The subsidiary scene preserves two herdsman with a large ox between them; its size suggests that this is a cattle presentation scene which once continued further right (cf. 15; 20), not a mixed offering sequence. The first drover, who stoops slightly, is also stocky, with an extremely broad right shoulder and the left shoulder overlapped. In his right fist he holds the single loop of a leash, and the fingers of his open left hand overlap it. He has a skull-cap or close-cropped hair and a tight, above-the-knee-length kilt whose top flap is worn. The belt has a sharp slant and taper but no knot.

The large lyre-horned ox which follows him has thick legs, with some muscle modelling on its left front thigh, and ordinary hooves, but the rest of its body is not correspondingly heavy (cf. 15). The pectinations in its ear appear crudely indicated and its tail tuft has wide-spaced striations. Damage makes it unclear how the leash was attached, but it was not by a loop around the lower jaw or a muzzle. A wide decorative strip of leather or some other material runs around the ox's neck and has an end flap dangling below its chin.

The second herdsman is dressed like his companion except that his belt is thicker, with almost no taper. His head is flatter and broader, his overlapped shoulders are less broad and his pose is less stooped. His right hand, apparently without the finger divisions incised, rests open on the top of the ox's flank (cf. e.g. 15 second herdsman). His left hand is

open and touching the tail; only three fingers and the thumb are indicated. Short labels are fitted into convenient spaces before the first man's knees, above the ox, and behind the second herdsman.

All the figures are rendered in low, flattish relief with little attempt at modelling. The deceased, whose face is damaged, seems to have been worked with more care than the minor figures; his ear is deeply cut in a slight depression at the temple and its inner configuration modelled, and the lower rim of his eye is outlined with incision. By contrast, the drovers are broadly and cursorily executed, with "bullet heads" on thick necks, heavy limbs, thick waists, flat abdomens without the navel marked, and small buttocks. Their jaw lines are firm and the extreme downward slant of their eyes is paralleled on the ox.

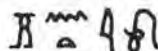
Texts : Before owner -



Before 1st herdsman



Above ox



Behind 2nd herdsman



Translation : Before owner - The prince and count, overseer of priests of Sopdu^a c3k, living.^c

Before 1st herdsman - Too little to translate.

Above ox - Bringing an ox.

Behind 2nd herdsman - Too little to translate.

- a) The crucial sign here is damaged, but the fuller form of the title on Cairo CG 915 (*jmj-r hmw-ntr Spdw nb j3btt*) makes the reading clear.
- b) For the name, see De Meulenaere, *RdE* 14 (1962), 45, who unites *PN* I, 58, 13 and 59, 7; II, 269, 22-3 and 345.
- c) For this epithet, see L.M. Leahy, *GM* 65 (1983), 55 n. 12.

The published evidence (*LD Text* III, 246) does not prove that the man c3k for whom a chamber in the Theban tomb of Montuemhat was decorated is the same, as Vernus, *Athribis*, 79, suggests, nor, *contra* Vernus, is there

any certain connection between $\epsilon 3k$ and the family of $P3\text{-}tnfj$ (20; 21).

Additional titles on other monuments include: $hm\text{-}ntr$ tpj n $Jmn\text{-}r^{\epsilon}$ nb $Sm3\text{-}bhdt$; $hm\text{-}ntr$ $Jnh\text{-}r\text{-}\check{s}w$ $s3$ R^{ϵ} $\langle nb \rangle$ $Tb\text{-}ntr$ (?); $\langle hm\text{-}ntr \text{ ?} \rangle$ Hr $\check{S}n$; $jmj\text{-}r$ $hmw\text{-}ntr$ $Spdw$ nb $j3btt$; $\langle j \rangle r \langle j \rangle\text{-}p^{\epsilon}t$; $h3tj\text{-}\epsilon$; $\langle sd3wtj \rangle$ $bjtj$; smr $w^{\epsilon}tj$ n $mrwt$; $hm\text{-}ntr$ Jtm hr Tkw . His mother was $Dj\text{-}3st\text{-}\check{s}bw$.

Date : c. 664-610

13. Cairo JE 38059

Object : lintel

Uninscribed

Provenance : Seized by an inspector at the Faqus railway station.

From Bubastis according to Maspero. Registered in the museum in 1905.

Dimensions : H = 0.295 m W = 1.122 m Th (maximum) = 0.130 m

Type of relief : raised

Bibliography : Anthes, *ZÄS* 75 (1939), 30 n. 4. Bénédite, *Mon. Piot* 25 (1921-22), 26. von Bissing, *Denkmäler*, text to pl. 101 and n. 24 [his No. 3], id. *BVBKAB* 4 (1929), 10. Gauthier, *ASAE* 21 (1921), 29 n. 1. Maspero, *Le Musée égyptien* II, 78-9, 89 erroneously, 91-2, pl. XXXII below [description reversed]. PM IV, 34.

Present condition : Neither the right nor the left edges is original, although they are flattened without smoothing, have long vertical cutting marks, and bear a similar patina to the scene. The bottom, almost hidden by the museum shelf, appears well-smoothed, with some close-set, shallow, back-to-front tooling grooves, mainly below the owner, and is probably original. The top slopes slightly backward from the torus roll and is not well-smoothed; cutting grooves are generally widely spaced except above the tomb owner, where they run back-to-front. There are modern drill holes in the centre and on the right. The back is obscured but seems flat. The limestone is in poor condition. The relief surface, apparently permeated with salt,^{is} flaking badly in many places, particularly on the lower left half and the entire right portions of the scene. This is made worse by normal weathering in some places, such as on 6's head and the upper coffer, and by numerous small modern chips or flakes over the whole scene. The piece has deteriorated since the glass negatives (reproduced here) were taken early this century. All the edges are chipped, although the scene itself is not badly affected. The torus, bearing prominent abrasion marks, is deeply chipped on the right, left and centre.

There is a modern brown paint strip along the bottom edge and traces of a red crayon mark on 1's left fist, but no ancient pigment. Tiny white dots scattered on and around 2's head and through the chests are flaws on the negatives, not the stone.

Description : The figured scene is bounded above and below by narrow relief lines, the upper set immediately below the torus; the side edging lines are lost. The torus is rounded but roughly smoothed and without ribbon decoration. The end of a door-jamb borderline, badly damaged, remains below the centre body of 1.

The lintel illustrates the presentation of linen garments to the tomb owner (see also 11); for discussion, see pp. 142-4. The scene would have ended to the left of this figure; a narrow relief line probably marked its left-hand limit very near the present edge. The deceased, not identified by an inscription, sits on the far left, facing right. His back and the back of his chair have been trimmed off with the block edge. His chair, the legs much damaged, is of the high-backed, high-sided variety with undecorated sides; the high side was mistaken by Maspero (p. 78) for the man's garment. It stands on a low mat without internal markings. The owner may have rested his right hand on the chair arm, dangling his elbow down its side (cf. 51; 55), but the area near which the hand could have been is damaged. He extends his left arm, with the squared-off outstretched fingers of the hand touching the linen sample proffered by the first offering-bearer (cf. 11). There are no remaining wig lines on his head. Vestiges remain of both his feet, with the hem of a long kilt reaching almost to the ankles jutting out above them.

Before the deceased seven male servants pack or unpack, carry and display linen garments before their master. The sequence of activities probably moves from right to left (see pp. 78-9 for scenes with a temporal element), but as this is not entirely clear, the figures are here numbered from left to right.

1 - is somewhat smaller than the rest and stoops slightly, with his left shoulder overlapped and in abbreviated rendering. He faces the tomb owner and raises his right arm above his head, holding up the slightly flaring, opened piece of cloth which the deceased examines. The hand is unrealistically extended, thumb upward, in front of the material; a long prominent scratch, at a different angle from the fabric edge, confuses the relief here. His left fist, with the arm elongated, supports the lower edge of the cloth. The block surface between his lower body and that of the tomb owner has flaked particularly badly.

2 - The man, facing left, carries a long, tapering, curved roll of cloth in both arms, his open left hand raised behind him to steady the narrower curved end. His right arm is bent and outstretched horizontally, supporting the broader end with the open hand. His legs are badly damaged.

3 - faces right, although his feet point left. He seizes the tapering strap of an open rectangular garment, or a piece of cloth with some gathered to hold it by, spread out between him and 4 in his left fist; its lower portion is deeply chipped. His right arm is drawn across his torso, apparently with the hand extended, but it does not touch the garment. The centre of his body is damaged, and chips mar his left shoulder and rear heel.

4 - The figure is a left-facing reversed image of 3, although considerably better preserved and with his feet correctly oriented. A strip of dark discolouration in the stone runs through his body above the waist, and there is a crack through his hips.

5 - This left-facing figure is the best preserved of the group. His hands are raised to shoulder-level on either side, the elbows bent. A long roll of cloth with its narrowest point at the fist and a broader lower end, and an incision marking the lower border, dangles from each fist.

6 - The figure, whose head is badly worn, faces right and stoops forward slightly as he lifts the lid of a flat-topped chest with legs and a small conical knob on the lid front, by inserting his outstretched left hand under the lid. He holds a short curved roll of linen in his right hand; his right shoulder is overlapped. A large patch of discolouration mars his legs and the side of the coffer. A similar container with the damaged lid ajar is set above the first, without a baseline indicated. The man is probably unpacking cloth to be displayed to the tomb owner by figures further to the left. Alternatively, but perhaps less likely, it is possible that 6 and 7 (?) pack away fabric approved by the master, the action then proceeding from left to right.

7 - The man, with his feet and hips badly chipped and his slightly bent arms lost in the block cutting, faces right. His posture suggests that he was engaged in an activity similar to that of 6. The fact that he faces away from the tomb owner, suggests that a further servant, surely

facing left, probably closed the group on the right. If the lintel were of ordinary length (about 1.30 m), there is space for another figure as well as whatever object 7 handled.

The men are almost identical, being rendered in low, flat relief with little interest shown in intricate internal details - for instance, fingers are always shown as an undifferentiated mass. Their heads, set on stocky necks, have fairly low foreheads, which recede rapidly, and are somewhat flattened on top. Their facial features, where preserved, are too worn to reveal much detail. All have close-cropped hair or skull-caps and wear long kilts reaching almost to the ankles. 1, 2 and 3 are too worn about the hips to reveal any details here, but the rest show narrow, gently-tapering belts with small, protruding rolled knots and a short diagonal belt end hanging against the hip. 7 has an additional low triangular section, following the ordinary kilt outline, edged by a slender relief band. They are barefooted and wear no jewelry.

Date : c. 664-595

14. Cairo T.9.7.24.5 (A) and T.28.5.24.4 (B)

Object : lintel

Owner : P3-dj-3st

Provenance : Probably Sais (style, see end).

Dimensions : A : H = 0.290 m W = 0.316 m Th = 0.044 m

B : H = 0.295 m W = 0.940 m Th = 0.045 m

Type of relief : raised

Bibliography : A : L.M. Leahy, *JEA* 71 (1985), 122-8, pl. X and fig.

B : Gauthier, *ASAE* 21 (1921), 35-6. Kuentz, *Mon. Piot* 33 (1933), 27, 35-7, fig. 2. L.M. Leahy, *GM* 65 (1983), 54 n. 6; id. *JEA* 71 (1985), 122-8, pl. XI.1-2 and fig.

Present condition : See L.M. Leahy, *JEA* 71, 122-8. esp. 124-6, for proof that these two fragments join and discussion of the reconstructed scene. The right lintel edge on A is obscured by a white coating and the left edge on B has apparently been lightly trimmed, but the adjacent plain bands on the composition surface show that very little can be missing at the sides. This adjacent strip suggests that the obscured bottom on both pieces is original. On both sections the top has been sawn recently, and B has two modern drill holes containing wooden plugs. The back, of uncertain date, was visible only on A; it is well flattened with numerous long, shallow, close-set cutting grooves with a patina and some cement accretions. There are large chips on the left-hand corners of B and the lower right of A; deep chips destroying the owner's face, his chair finial, the scribe's eye and nearby text may be from vandalism. Elsewhere the relief is in good condition. Recent surface flakes mar the upper and lower edges of B and a large spot of ruddy discolouration appears between the heads and baskets of 4 and 5. The very uneven background curves downward around the figures to throw the relief into prominence. Abrasions where the text is lost on B are conspicuous.

Modern blue and brown paint lines all the edges of B and the bottom of A, and there are additional crayon-like markings on the verges of B. Brown paint flecks are scattered over B, with one larger drip above the right end of the scribe's table. Neither fragment bears ancient pigment.

Description : The scene is framed on the right, left, and below with a relief line with a plain strip beyond it; there is no separate baseline. The relief line above B once ran beneath a line of descriptive text, now almost lost, which terminated where it met the text of A (see L.M. Leahy, *JEA* 71, 125-6 and fig.). The lintel was presumably surmounted with another relief line and a torus moulding (the absence of a torus does not exclude it from the lintel category, as Gauthier, 35, thought). The tops of the dividing lines for door-jamb texts are visible on A below the hieroglyphic column and beneath *P3-dj-3st*'s front chair leg and on B below 5.

The tomb owner sits on the right end of the lintel (A), with a single column of inscription between border-lines separating him from the advancing procession of offering bearers (B). He is seated in a low-backed chair with a damaged open papyrus umbel seat terminal and bull or gazelle legs with tiny hooves resting on low cones set broad side downward. The entire lower space to the inscription is occupied by the plain mat (lost in the right corner) on which the seat rests. The top of the man's head is lost in the block trimming and his face has been deliberately destroyed. He has a plain, shoulder-length wig once revealing his ear and a simple broad collar incised deeper at the throat than on the underside. His tight, knee-length kilt has a virtually horizontal belt which does not taper; the hem is cursorily incised on the lower side of his thigh. His left fist clenches a linen strip above his thighs and his right hand balances a long staff (tip lost). The figure oddly combines carefully incised fingernails (on the right hand) and toenails with inaccurate workmanship elsewhere (e.g. the dividing line between the feet; the lower collar edge; chair-leg hooves).

A right-facing scribe squats before the line of offering-bearers, supporting along his raised left arm a tablet or papyrus roll on which he writes with a long reed. His hair begins high on his forehead and recedes slightly, before curving forward before the ear tab (cf. e.g. 54; 55; 58). He has an incision below his neck which may mark a broad collar whose upper edge only is incised, with the lower to be added in paint, or may be anatomical (p. 223). His tight, knee-length kilt has its hemline incised only across his lowered right leg. Its belt tapers and curves gently beneath the flat abdomen. Before him is a low

rectangular table with a horizontal strut on which his enlarged palette (? - or papyrus rolls without an incised division between them, as on 60 ?) rests upright. Above are two short vertical columns of large hieroglyphs, without dividing lines.

Behind the scribe are seven offering-bearers, alternately men (four) and women (three), in identical poses. With their raised left hands (1 and 4 do not differentiate the fingers; 5 has only three digits and a thumb) all support large baskets on their heads, flaring for the men and shallow and round-bottomed for the women. Their right arms hang by their sides, the coiled leashes of miniature cattle wrapped around their fists (1 and 2 hold them simply). The men sport valanced wigs covering the ear, 3's covered in large rectangular curls, and 1's, 5's, and 7's having crude horizontal striations; 1 has an additional row of fine curls along the bottom. Flaring lotus flowers (? - without internal petal markings) or papyrus umbels on short stems hang around their necks. All wear tight, knee-length kilts with a curving line marking the "triangular" front overlap section (1 without the leg division above the bovine marked; 3 with the outlines incised but the background not removed). 1 has a tapering belt set at a sharply-sloping angle, but the others are beltless, although 5 shows a rounded fastening knot, suggesting that the rest was added in paint. The women wear plain tripartite wigs and ankle-length sheath dresses without shoulder strap-knots (4 has only one strap indicated). 2 and 4 also sport simple broad collars. All the figures have competently cut, if somewhat angular, outlines but the internal workmanship is decidedly inferior, being in very flat relief with almost no modelling, with sketchy, often clumsy, incised detail. The faces are particularly crude, with the eyes incised in a shallow sunken hollow forming a deep groove beside the nose (see L.M. Leahy, *JEA* 71, 127 for parallels on 15).

The chief variation within the scene lies in the offerings slung over the crooked left arm - from right to left a duck pinioned by the wings, a Great White Egret (*Egretta alba*) or Grey Heron (*Ardea cinerea*) without its plumes marked (see Houlihan, *Birds*, 13-18 [Nos. 7-8]) held captive in the same way, a large (chipped) open lotus blossom between two lotus leaves, a duck fastened by the wings, two *tilapia*, two long slender vessels with conical stoppers in their flared necks held in a

simple incised net, and a duck tied by the wings. The poses of the cattle vary, with 1, 3, and 6 rearing slightly on their hind legs, 2, 4, and 7 striding sedately, and 5 balking and gazing over its shoulder. All but 3 and 6 are fastened by the right foreleg (3 and 6 by the neck), the leashes ending in ovoid flower buds (except 2, with an open papyrus umbel). All have blossoms hanging around their throats, 1 with an oversized half-open flower or an elaborate cluster of buds (cf. 15 bull), 2 with an open papyrus umbel with incised sepals between two buds (?), the rest with open papyrus umbels without internal markings. Unusually among these reliefs, the cattle obscure the offering-bearers' legs (cf. e.g. 25; 42).

Texts : Before owner -



Above scribe -



Above offering bearers -



Translation : (cf. L.M. Leahy, JEA 71, 124)

Before owner - ... (?) priest of Neith, the great, mother of the god, P3-dj-3st.

Above scribe - Scribe (?) of gifts (?).

Above offering bearers - Too little to read.

For the close stylistic links with 15 and attribution of this piece to Sais, and possibly to the same tomb, see L.M. Leahy, JEA 71, 126-8.

Date : c. 664-595

15. Cairo JE 38826

Object : right-hand portion of a lintel Owner : unknown

Provenance : Found in *sebakh* at Sais in 1897. Maspero (p. 82) believed it had been moved there anciently from the cemetery.

Dimensions : H = 0.304 m W = 0.823 m Th = 0.198 m

Type of relief : raised

Bibliography : Anthes, *ZÄS* 75 (1939), 30. Bénédict, *Mon. Piot* 25 (1921-22), 26. von Bissing, *Denkmäler*, text to pl. 101 and n. 24 [his No. 7]. L.M. Leahy, *JEA* 71 (1985), 124-8. Malek, *LÄV*, 356 and n. 24. Maspero, *Le Musée égyptien* II, 82-3, 87, 92, pl. XXXVIII middle. PM IV, 48. Ransom Williams, *JEA* 5 (1918), 281 n. 2.

Present condition : The left side is an unretouched fracture. The original right edge is roughly finished, with a poorly smoothed vertical strip of long, deep tooling grooves adjacent to the scene, and a more rough-hewn area toward the back, projecting outward slightly further. The bottom looks original; it is better finished than the strip along the right side, and shows shallow, random abrasions. It is unclear whether the top is original. It slopes slightly downward toward the back (cf. 78) and has a smoothing which suggests water damage, with a few possible lengthwise cutting grooves discernible, and there is a modern drill hole with a wooden plug. Lintels made in two sections are known (cf. 48; 53; 75; p. 15), but none of those cited has the break through the hieroglyphs as here. Hieroglyphs were, however, occasionally spread over adjoining blocks (cf. e.g. jamb texts on 33, 76); so that the upper parts of the signs could have been cut on the block with the cornice. On balance, it seems most likely that this lintel has been trimmed on the top. The back was not visible.

Chipping, much of it recent, is mainly along the bottom edge and on the upper right. There is little damage on the scene, beyond the chipping on the front hooves of the cattle group and small nicks on their genitals. Two hairline cracks across the legs of the these animals are beginning to splinter and tiny chips to occur. The stone is extremely mottled and large patches of dark grey and brown are scattered across the composition. Small pencil-line-like veins also occur around the centre left. The background is cut deeper around the figures and

hieroglyphs, and bears numerous finishing abrasions running in all directions. The figures have abrasions on their relief surfaces.

Modern white paint is found on the bottom and behind the third drover, and red splashes on the lower right corner and on the third drover. Faint orange marks ("407" ? - perhaps an old exhibition number ?) are found above the bovines. There is no ancient pigment.

Description : The composition is framed on the top, bottom, and the right by irregular relief lines with plain strips beyond them. The line of text (its lower half only preserved) which caps the scene probably bore an upper relief line to balance that underneath (cf. e.g. 23; 33) and separate it from the torus moulding and cavetto cornice above. Traces of an edging line for the jamb texts appear below the third man.

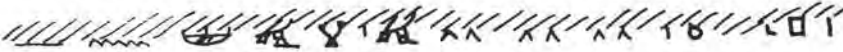
The scene shows three drovers leading cattle to the left, presumably toward a seated representation of the tomb owner. Captions in large hieroglyphs are set between the men's heads. Their facial features are crudely fashioned, the dominant one being a deep groove along the side of the nose edging a large, rough cavity in which the eye is incised. The second and third figures are prognathous with sharply-inclining foreheads, while the leader has a slightly-receding jaw line. An incised curve at the neck probably marks the top of a broad collar whose lower edge was added in paint, although it may be anatomical (p. 223). All wear only a tight-fitting kilt reaching to above the knees. The overlap of the front section has a curved side edge but meets the hemline of the lower layer. The belts, rigid and set obliquely on the leader and gently curved on the other two herdsman, taper little from back to front; the front knot is a simple projecting continuation. Their abdomen outlines, set off slightly from the gentle swell of the rib area, swell very slightly, and the navels are drop-shaped.

The first herdsman has a valanced wig covered in large, crudely-cut rectangular curls, which hides the ear and tapers to a point along his neck. The front of his right foot is lost in the block break. His hands are by his sides, gripping the leash of an fattened bull of the sort well-known from New Kingdom representations. Before the man the leash hangs downward (perhaps once with a curled tip ?); the section

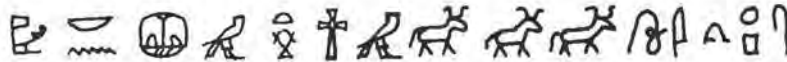
passing across his body is thinner than that running to the bull, to which it is attached by a loop passing around its lower jaw. The huge bull is heavily muscled, with ripples of fat incised along the back of its neck and on its chest. It has long protruding fetlocks, large hooves with upturned tips (not separated from the legs), and short horns with sawn-off tips. Its round eye, like those of the men, is placed in a large deep groove running along its nose; four incised curves above mark the upper lid and wrinkles on the forehead. The creature wears a cluster of large flowers around its neck, comprising a huge open White Lotus between two striated ovoid buds, all with their sepals marked.

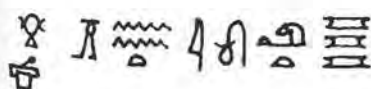
The second drover walks behind the bull. He wears a plain valanced wig which is shallow on the top of the head and projects slightly at the brow, with a blunt lower edge. His elongated right hand with attenuated fingers rests on its flank (cf. 12); his pendant left arm terminates in a similar long hand, its thumb outward.

The third cattleman has a wig like that of the second drover but scored with large rectangular curls. His posture is like the first man's, his hands around the leash, with a dangling tightly-coiled end, of three hornless cattle; like the bull, their leash is fastened by loops around the lower jaw. Unusually in the corpus, the cattle are overlapped in an identical pose. Despite damage in the genital area, the penis and testicles are clear, showing the animals to be intact males. Their chests and bodies are less massive than those of the bull, but they exhibit the incised flesh rolls on the backs of their necks (not on their chests), as well as eyes carved in deep-cut cavities extending along their noses and forehead wrinkles; only the outermost has the eyelid marked. Their hooves (front chipped) are of the ordinary sort, set off by an incision, and the fetlocks are normal. Only on pieces where cattle-herding is featured (12; 20; 42) do animals of comparable size in relation to their tenders occur.

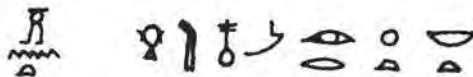
Texts : Above - 

[as restored by Maspero] -

Above bull - 



With cattle group -



Translation : Above [after Maspero] - ...conducting cattle as gifts at/for every festival of the necropolis. =

Above bull - ...cattle^b bringing the bull^c of (?) the river-mouths. =

With cattle group - Bringing hornless cattle, = more beautiful to see than anything.

- a) Maspero's reconstruction (p. 82) suits the relief traces and seems plausible; I can offer no improvements.
- b) Wb. III, 135, 7, gives *hrj-s3* as a distinct cattle type. It is preferable to assume a previous figure or group, for which there is ample space, and to reconstruct "[Bringing] *hrj-s3* cattle", than to regard it as a preposition.
- c) For *jw3* as one of the principal Egyptian groupings of cattle, comprising mainly specially reared, fleshier animals used predominantly for offerings and butchery, see Ghoneim, *Die ökonomische Bedeutung des Rindes*, 69-76, esp. 70-1.
- d) Read as *h3t/h3wtj(w)*. References in Lesko, *Dictionary of Late Egyptian* II, 93 (*h3t*), 95; Baines, *Fecundity Figures*, 211 and c) (*r^c-h3t*); Meeks, *ALex* III, 79.1887, suggest that the word first appears in Late Egyptian. Although it would be unexpected for a new Late Egyptian word to infiltrate captions where earlier vocabulary existed, it is here in keeping with the representation of the bull below, which is modelled on New Kingdom prototypes. Ghoneim, *Die ökonomische Bedeutung des Rindes*, 72, 74, claims that *ng*-cattle, rather than *jw3*-cattle, are the type usually connected with marshes and pastures.
- e) *hrj-gb^c* is used for both immature, unweaned cattle - see Wb III, 136, 6; Goedicke, *RdE* 11 (1957), 159-61; Meeks, *ALex* I, 77.2789 - and for a hornless breed of cattle, common in the Old and Middle Kingdoms but disappearing with the New Kingdom - Ghoneim, *Die ökonomische Bedeutung des Rindes*, 64, 76-80. The use of this predominantly Old Kingdom term is an archaism and contrasts with the New Kingdom inspiration for the previous caption.

Date : c. 664-585

16. Cairo JE 38825

Object : right-hand end of a lintel Owner : unknown

Provenance : Found in *sebakh* at Bubastis in 1905.

Dimensions : H = 0.285 m W = 0.764 m Th = approx. 0.019 m

Type of relief : raised

Bibliography : Anthes, *ZÄS* 75 (1939), 30. Bénédict, *Mon. Piot* 25 (1921-22), 26. von Bissing, *Denkmäler*, text to pl. 101 and n. 24 [his No. 8]. Drioton, *Encyclopédie photographique*, 14, 31/46, pl. 190 (partial photo). *ESLP*, 112. Maspero, *Guide du visiteur...Caire*, (1902), 100-101 [No. 254]; 2nd ed. (1912), 191-2 [No. 801]; 3rd ed. (1914), 191-2 [No. 801]; 4th ed. (1915), 200 [No. 801] [all with *Nfr-sšm-psmtk*]. id. *Guide to the Cairo Museum*, trans. Quibell, (1903), 172 [No. 654]; 3rd ed. (1906), 167 [No. 654]; 4th ed. (1908), 206-7 [No. 654]; 5th ed. (1910), 194 [No. 654] [all with *Nfr-sšm-psmtk*]; id. *Le Musée égyptien* II, 83, 88-9, pl. XXXVIII bottom. PM IV, 34. Wolf, *Die Kunst Aegyptens*, 716, n. 135, 11.

Present condition : The torus moulding has only been blocked out into four angular surfaces, bearing numerous shallow vertical tooling grooves about 5 mm apart. On the left it is broken off before the main left-side fracture; on the right it continues for a short distance in its partly-shaped form before meeting another horizontal rectangular projection jutting out further, which continues toward the back of the block. The rest of the extremely rough right edge is also probably original; it has rough hewing toward the back, with a broad, not very flat strip near the composition surface slightly better finished and bearing a few long, vertical cutting marks. The top is flattened but not smoothed, with some rough, deep diagonal grooves and two large modern drill holes with wooden plugs. The lower edge seems better smoothed but is largely obscured; the back cannot be viewed. The lower scene is chipped and there are small nicks and gouges throughout. The area on and before 1 has suffered additional wear but elsewhere the relief is well preserved. A brown patina coats the surface but the paler limestone hue appears on the left side and in the chips. A darker patch runs through the torso and hips of 5 and the coffer before him and continues as two horizontal lines across the centre of the block; there is also a smaller dark area around the legs of 1.

Modern bluish-brown lines occur along the bottom and right edges.

Description : The scene is bounded on the top, right and below by a block-border between two plain edging lines; there is no separate baseline. The border is set immediately below the torus moulding and there is little beyond it on the nearly-complete right extremity or below, where there are no traces of dividing lines or hieroglyphs from the door-jamb texts.

The tomb owner presumably sat on the far left, with the group of dependents before him. Five men on the right, mainly disposed in confronting couples, close and seal goods (not shown or specified) in chests (*Journal d'Entrée* mistakenly calls it "hommes fabricant des coffres ?"). The large, widely-spaced hieroglyphs of the captions are scattered among the figures, without dividing lines or a strict linear disposition.

All the men are large, filling the entire relief space between the block-borders; even the heads of figures bending forward touch the upper border band. All wear valanced wigs covering the ear, marked with careless (particularly 1 and 3) horizontal rows of large triangular curls (more rectangular on 3). 2, 4, and 5 have an area without curls at the crown of the head. They are uniformly clad in knee-length kilts with a curving "triangular" front overlap which does not meet the hem of the lower layer. They have plain, narrow, gently-tapering belts (1 with a protruding knot), fastened low under the abdomen.

1 - faces left, possibly once toward a partner (but cf. 13 where single figures are scattered among paired ones). His left arm crosses his torso to seize the upper end of a stout stick which he holds vertical. His right arm is elongated and bent, and the hand supports the lower end of the stick. There are hieroglyphs above and below his arms but no traces of a coffer before him.

2 - stands upright and faces his companion on the right. With his left hand he tugs on the looped front handle of the raised, flat lid of a low rectangular chest with legs which stands between them. In his right hand he lifts to shoulder-level a large ball of clay, probably for sealing.

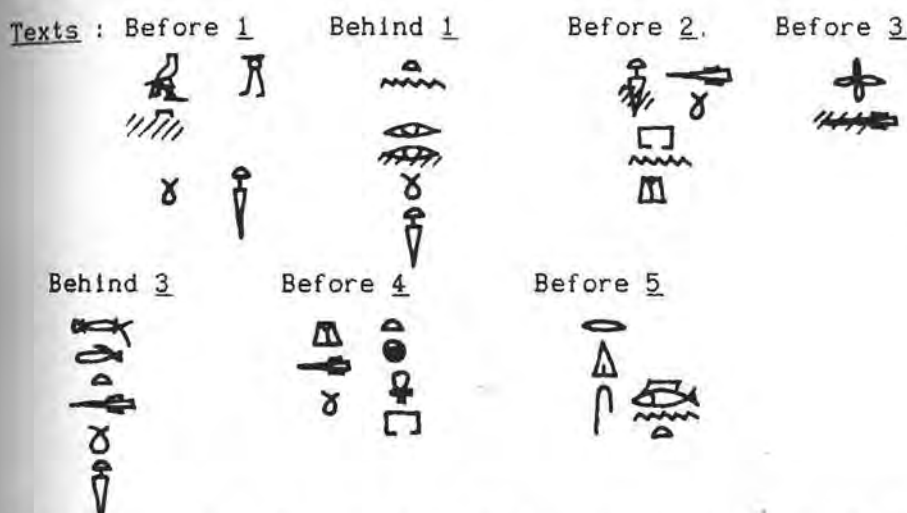
3 - faces left and leans forward slightly, putting his weight on a thick upright baton (a stamp ?) which he presses onto the chest lid with both hands, probably to leave a sealing impression. His left shoulder is

fully overlapped and the two arms only distinguished below the elbow(s). His right foot is partially obscured by the box leg, but the toes emerge in front of it.

4 - faces right, in a reversed image of 3. He presses his stick onto the top edge of a rectangular chest with legs and a closed vaulted lid.

5 - stands upright opposite 4. Both arms are extended, the right uppermost and more acutely bent; a large rounded lump of clay rests in each palm.

The scene continued to the left but may not have been concerned entirely with sealing chests - cf. 13, where men with linen coffers on the right are preceded by figures offering cloth and garments to the tomb owner.



Translation : As Maspero recognized, the texts describe the process of sealing boxes. The reading and meaning of some of the labels is problematic, but Drioton's interpretation of the scene as a sale of linen is fanciful (but see p. 144).

Before 1 - *sšr tpj*, "first seal", is visible on the bottom left. It is not clear where the  between the heads of 1 and 2 belongs; the significance of  and  is also uncertain. Perhaps *jnt* (signs reversed) *sšr tpj*, "bringing the first seal", is scattered around 1's head and before his knees, with  associated with a figure opposite. For *sšr* see *Wb.* IV, 294, 8-15.

Behind 1 - *m33* (?) *sšr tpj*, "seeing (?) the first seal".

Before 2 - *sšr tpj n hr*, "first lower seal".

Before 3 - *wn sšr*, "opening the seal" (?).

Behind 3 - *šdt sšr tpj*, "removing (?) the first seal".

Before 4 - *htm* (order of signs reversed) *hr sšr*, "closing under seal".

Before 5 - *rdj sjn(t)*, "applying the clay". For *sjn(t)* see Wb. IV, 37.11- 38.2.

Date : c. 650-585

17. London, British Museum 1837-1840 (A-D)

Object : four wall fragments (A and D in two pieces)

Uninscribed

Provenance : unknown. Acquired in 1890 from W. Loftie and said to be from Saqqara.

Type of relief : sunk Bibliography : none

Although none of the fragments join or bear the owner's name, their close stylistic similarity in relief cutting and painting, the similarity in figure size (approx. 0.255 m - 0.289 m), and the fact that Loftie apparently acquired them at the same time and place as part of a group make it virtually certain that they come from the same tomb, perhaps even the same offering-bearer scene. They are in sunk relief and the background is textured with long vertical striations about 5 mm apart (pp. 50-1). For convenience, I have labelled the pieces A-D.

A. BM 1837

Dimensions : H = 0.318 m W = 0.440 m

Th = less than 0.093 (= thickness of mounting)

Present condition : The mounting covers all the edges; the top and sides are ^{broken} but the straight bottom may be original. A fracture runs through the upper body of the first woman and the pieces meet absolutely.

Large, shallow chips, destroying most of the head of the first woman and the upper body of the second, mar much of the upper portion, but chipping elsewhere is minor, occurring mainly as small nicks on and around the central bull. The scene background is well-flattened but unevenly covered with striations. In some places (e.g. between the second woman's legs; on the lower right) these may be worn away, but elsewhere (e.g. around the leaping bull's head; between the first woman's left arm and torso) they appear never to have been added.

There are extensive remains of pigment (see below), but no background colour in the grooves.

Description : Some of the details are not visible on the photograph.

Two female offering-bearers lead animals toward the left; whatever else they carried is lost with the upper part of the block. The woman on the

left (face and raised right arm lost) wears a black striated tripartite wig and a collar with no paint remains, plain but for a narrow strip incised along the upper edge. Her mid-thigh-length sheath dress is decorated with broad black stripes below the breast and at the hem; the shoulder-strap (outlined in black like the top and bottom of the dress) has a wide tapering black strip down its centre. Incised remains of a narrower strap with a strap-knot on her left shoulder, now covered in red paint, show a change in her dress scheme. Her skin, like that of her companion, is medium red, and both women adopt the reversed leg posture (pp. 86-8). The raised right hand of the first bearer probably steadied the flaring conical basket on her head (only the lower part preserved). In her hanging left hand she holds the coiled leash of a Common Crane (*Grus grus* - see e.g. 55 1) (head lost). There is white paint on its underbody and upper legs, and it has black wing and tail feathers and spots on its neck, hind foot and where its leg crosses the black border of the woman's garment. Details of the back feathering are incised, then painted in a darker glossy black, not precisely following the incision. A leash with incised twists is attached to its rear foot; it bears pale green traces at the top and bottom, but is black where it crosses the woman's skirt stripe and the bird's tail.

The second woman was probably dressed similarly to the first. Her left arm is bent and the hand cupped, suggesting that she supported an offering close to her breast. A pale green looped cord is slung over her arm and attached to a rearing bovine's wide collar. This hornless bull is stiffly poised on its hind legs, with its nose upstretched (cf. 18 B) and its tongue protruding; it has abundant creamy-white paint over much of its body. On the far right is the head and neck of another hornless bovine, presumably guided by another offering-bearer, now missing. It, too, has white pigment on it, and very fine black detail outlines on its top-knot, eye, muzzle, and along its dewlap, and traces of pale green remain on its collar.

B. BM 1838

Dimensions : H = 0.325 m W = 0.394 m Th = approx. 0.05 m

Present condition : The top, with lengthwise shallow cutting grooves, and the bottom, with slightly oblique back-to-front grooves, appear

original. The left side was apparently sawn along the front and then neatly broken more recently. The date of the right side is uncertain; it bears shallow vertical cutting marks which could be ancient, but the point at which the figures are truncated argues against this. The modern back is uneven and scored with random, short, 5 mm wide chisel depressions. The lowest part of the front has been unevenly cut away, following the bottom edge of the register line on the left and the upper edge on the right. Chipping is minimal; the right and upper sides bear minor damage, but a large deep break in the upper left corner has destroyed the surface. Toward the centre the underlying surface is covered by an area of deeper random smoothing abrasions. Tawny discolouration occurs toward the fragment centre, and on the centre right there is a patch of soot-like coating. There is abundant paint (detailed below).

Description : A portion of a single register is preserved, showing a damaged female offering-bearer and part of a man oriented left. The spacing between these figures is unusually wide among this group of pieces. The woman (head, right shoulder, and raised right arm lost) wears a black tripartite wig with incised strands and a plain collar, narrow as on A and visible only before the wig lappet, with a double incision along its lower edge. Her sheath dress, ending well above the ankle, retains white pigment along the outlines and has a broad black stripe above the hem and traces of another below the breast. As on A, its original design has been changed, and the incised outline of a strap-knot is visible on her left shoulder beneath the pale red of her skin. Her right hand was probably raised to support some object balanced on her head. Her left leg is advanced across the right in the reversed leg position. Her left fist, clasped against her breast (nipple indicated), clutches the leash of a hornless bull overlapped by her legs; where the cord lies before her body, its twists are carefully incised, and it bears minute traces of pale green. The lower end is wound four times around the bull's neck and looped, and the animal stretches its forelegs and neck downward, its tongue protruding. The tuft of hair on its head and its inner ear, the skin folds above its eye, and details on its muzzle are meticulously incised. It was

originally spotted, and has abundant black paint on its upper body and white on its underside and lower legs. On the right is the front half of another hornless bovine, painted entirely black (pigment lost on its dewlap). It, too, has its forelegs extended stiffly together, and turns its head, shown in considerable detail, back toward its keeper. Little is preserved of him beyond the right arm and advanced leg (uncertain which). His flesh is a darker red than that of the woman, and there are traces of white pigment on his short, tight kilt. His right arm is raised to support something on his head; the proximity of the hand to the head suggests that it was a basket. The outline of his lips and chin remains. The pale green leash, which he gripped in his lost left hand and which passes three times around the bovine's neck, has incised twisting. The register line is black; it is impossible to tell whether the white in some of the striations is from the original background colour (see 3).

C. BM 1839

Dimensions : H = 0.373 m W = approx. 0.325 m

Th = less than 0.087 m (=thickness of mounting)

Present condition : The mounting masks the cutting detail on all the edges and the back, but the straightness of the top, the right side and the bottom suggests that any or all could be original. Chipping is minor, mainly along both side edges and on the woman's right forearm. A small shallow crack has caused flaking before and above the gazelle's head, and a flaw in the stone has caused damage around its legs; it is unclear whether the surface here has been touched up with filler. The close correspondence in placement of the background striations in the preserved and the lower registers suggests that they may have been cut continuously before the register line was carved. However, the absence of striations above and around the gazelle's head favours their having been added later, when the figure outlines were already present. There are scanty remnants of a cream-coloured substance inside some of the grooves, as on B and D, but too little remains to say whether it is background pigment or is later incrustation. The abundant paint present is described below.

Description : A section of a register shows offering-bearers oriented toward the left. The wide (4.1 cm) striated strip below the baseline may come from a lower figured register (compare D), this portion coincidentally devoid of relief, or from a plain band lying under the preserved composition at the bottom of a wall. A woman stands toward the centre of the piece, her right hand raised to steady a bundle of pale green papyrus with dark red sepals and edge lining which rests on her head, the stalks dangling over her shoulder. Her skin is pale red, and her eye is added in fine black outline. She wears a plain black tripartite wig and a narrow collar appearing only before the wig lappet, with a row of black dots along its lower edge and the black top outline pointed higher, on the neck itself. She is clad in a mid-calf-length sheath with its original main white (?) pigment lost or never added (small creamy traces near the outlines similar to that in the grooves may be intrusive), with broad black bands below the breast and above the hem, and the single shoulder strap black but for a slender reserved stripe up each side. She appears to adopt the reversed leg posture. In her pendant left hand she holds a coiled leash attached to a foreleg of a bull which stands before her. The animal adopts a playful posture, with its front portion sloping much lower than its hindquarters (cf. the bovine with 77 Z; Toronto ROM [no. unknown] = Münzen und Medaillen, *Werke ägyptischer Kunst*, Auktion 46, 28 April 1972, pl. 26 top [No. 102]); its neck, chest and forelegs are lost except for one bent, upward-curving ankle with an inverted hoof. There are a few faint reddish traces on its body, and fine details at the base of its horn, on its long drooping ear, its genitals and its twisted tail tuft are added in black outline. The single small downward-curving horn emerging from its forehead (perhaps from an asymmetrical pair ?) is unusual in this corpus.

On the far right are the darker red advanced leg and raised right arm of a male offering-bearer now almost completely lost. With his hand he balances on his head a shallow basket (?) with high-heaped contents with pale green traces. The front half of a pale red, delicately-carved Dorcas gazelle with a small head appears by his leg. Its horn, large eye and details at the base of its horn and on its nose are marked in black, and, like the bull, it seems to have been outlined in black. Its

leash and the large oval leaf (?) which hangs from its throat were pale green. The register line is black; it is unclear whether the background was originally painted white (see above).

D. BM 1840

Dimensions : H = 0.348 m Projected maximum H = 0.376 m

W = 0.350 m Projected maximum W = 0.395 m Th = 0.048 m

Present condition : Most of the present edges are fractures, but small straight sections above the upper register line and below the lower one exhibit regular lengthwise and diagonal cutting grooves which probably indicate the original top and bottom of the block. The uneven back is modern and has numerous plaster or cement incrustations connected with the repair of the block, which is now made up of two absolutely joining sections, the fracture line running through the front of the figure. Except for a large uneven break in the upper left portion, chipping is minimal, occurring mainly on the lower right side and on the woman's head. A conspicuous plain area is left in the background striations around the antelope's face and the nearby man's arm. A few striations run through the sunk relief register lines, showing that these were carved at a later stage (see C). Tiny traces of a powdery cream-hued substance in some striations may be the remains of background painting. There are abundant pigment remains elsewhere, described below.

Description : The piece shows part of a register with offering-bearers, oriented left, on a black baseline; a small portion of a lower register apparently with a similar scene, and the probable baseline of a third register at the top remain. On the left of the central register are the dark red torso and upper legs of a man wearing a tight kilt with a long diagonal belt end with a fringed tip hanging across it; white incrustation on the outlines may be paint. The rump of a pale red animal emerges from behind the man's legs, and he holds the coiled leash, with traces of pale green paint, in his pendant left hand. The black streaks across his legs are probably smears from a lost detail.

Toward the centre is a female offering-bearer, who raises her right hand to her head to steady a low basket-work tray with heaped contents covered with a black reticulated pattern (also faded green and red

traces). She wears a simple black tripartite wig and a plain collar with its incised edges emphasized in black. Her mid-calf-length sheath dress, with a few white paint traces along its outlines, has broad black stripes at the hem and below the breast and wide black strips along the edges of the single shoulder strap. Faint faded traces of pale green on her wrists and right ankle are the remains of bracelets and an anklet. Her skin is painted pale, almost pinkish, red, with black outlines to her facial features; the leg in the forward plane is advanced. With her hanging left hand she guides a black ibex, with both long curving-tipped horns indicated, by a coiled leash, predominantly pale green except where it crosses her body. A large green floral ornament with pale red details hangs around the creature's neck, and its facial and inner ear details are added in a denser black. The rear part of its body is obscured by the woman's legs. To the right is the forepart of an advancing hornless bovine, with a heavy chest in comparison with its slender legs and small head. It has vestiges of white pigment on its underside and lower legs, with large areas of black on its head, upper body and thighs; fine, darker black outlines mark its facial features. The body paint runs across the leash loops on its neck, but the papyrus umbel below its chin and the upper segment of the leash are pale green. This bovine was led by a man, part of whose dark red foot is visible at the edge of the side chip.

Only a minute strip of background remains in the upper section. In the lower register, beneath the bovine, are the tops of offerings in a tray balanced on someone's head. A round-topped tapering green object between two white and black ovals form the upper layer, while three rounded shapes are visible below, along the block edge; some of these have slender black outlines. The tips of dark red male fingers support the load on the left, and the figure was no doubt oriented toward the left, like those above.

Date : c. 640-610

18. Cairo JE 88213 (A) and JE 88215 (B) [not seen]

Object : probably a fragmentary lintel Owner : *Hr-sm3-t3wj-m-h3t*

Provenance : Heliopolis, Arab el-Hisn. Discovered in 1947 in uncertain circumstances. The sawing of these blocks and the absence from the records of any named excavator suggest they may have been confiscated after clandestine activity, rather than excavated.

Dimensions : A - H = 0.41 m W = 0.28 m Th = unknown
 B - H = 0.32 m W = 0.90 m Th = unknown

Type of relief : sunk

Other known monuments of owner : probably 19; text fragment Cairo JE 88212 (?) (unpublished); canopic jar Vienna 5182 (Satzinger, *Mélanges Mokhtar* II, 255-9); block statue in a private collection in Milan (Roccati, *OrAnt* 21 [1982], 217-19); possibly block statue Madrid MAN 2014 and scribe statue Cairo CG 888 (L.M. Leahy, *GM* 65 [1983], 55 n. 13)

Bibliography : L.M. Leahy, *GM* 65 (1983), 51-6. Satzinger, *Mélanges Mokhtar* II, 256-7 (d).

Present condition : A is made up of two horizontally-joining pieces of unequal size (cf. 82 A); B is a single slab, incomplete on the right. All the edges, including those where the blocks join, appear neatly sawn, with chipping mainly along the lower edge on the right and left. Some patches of surface wear are present, especially around the hips and torso of the owner and 5 and 6. The background is textured with shallow vertical striations which in some places (e.g. the owner's left forearm; baseline; mat) also run through the relief. The lower edge on both pieces and the left edge of A could be original, although the scene would lack a borderline. The right edge of B with its bisected figure is clearly not ancient, nor is the vertical joint between the two pieces. It is possible that the top of B - vertical joint of A is an ancient edge if the lintel was made in two parts (cf. 48; 53; 75); the breaking of the column of hieroglyphs on B is no hindrance to this, since signs were sometimes carried over two adjoining blocks (e.g. jamb texts on 33; 76). The fragment with the owner's head cannot be original on the right or top since it would be too small for a

functional building block; if it comes from the upper layer of a lintel made in two parts, it would have continued upward as a torus moulding and cavetto cornice, probably with a horizontal scene-framing line below them. The juncture of the two pieces is almost positive, with the lower half of the staff and front of the mat lost on A showing on the left of B. The combined fragment widths show that, if it is from a lintel, little is probably missing on the right (p. 14). It is impossible to tell whether any markings for door-jamb texts are preserved. However, the striated texturing is more often found on walls than lintels (but see 11), and it is just conceivable that the pieces come from a register on a wall. No paint traces are apparent.

Description : The pieces, probably from the left and centre of a lintel, show the tomb owner seated on the left, facing right toward a procession of offering-bearers. The incised moulding, which acts as a baseline, does not now continue up the left side to frame the scene or meet a more decorative strip, but simply terminates behind the owner; this is unusual on a lintel (but cf. e.g. the odd treatment on 36 right and 75 left) and may indicate trimming on the left.

Hr-sm3-t3wj-m-h3t sits on a low-backed chair, with bull or gazelle legs set on large inverted cones, and the seat terminating in an open papyrus umbel finial. A slender monkey with a long curving tail and perhaps a narrow belt around its waist crouches on all fours below the chair. The man wears a plain, shoulder-length wig revealing the ear and a probably broad collar, whose upper edge only is now incised (see p. 223), and which has no internal detail marked. His poorly preserved dress is probably similar to that of *P3-tnfj* on 20, with a leopard skin passing diagonally (edge just visible) over the torso, from below the right arm and crossing over the left shoulder. The tail dangles over his lap (on the far side? added in paint across the thigh?) and its tip appears below the chair seat. The hem of the underlying tight kilt is incised above the knee. Two uneven strips of the knotted ornament fall forward over his left shoulder. He balances a staff in his left hand, the lower half emerging on the mat end on B. In his right hand, a folded linen roll (weathered) is held above his thigh. The muscular bulge of the right forearm is misleadingly enhanced by a chip in the

wrist. Before him, a single vertical line of inscription, its top lost and without apparent borderlines (cf. e.g. 11; 80), separates him from the rest of the scene.

To the right, seven offering-bearers, four or five men and two or three women, approach the deceased. Because they carry large burdens on their heads, they are comparatively small in relation to the tomb owner (cf. e.g. 14 B; 20 drovers). There would probably have been sufficient space for a line of text above them (see p. 50), but its existence is purely conjectural. All balance baskets on their heads and have a small bovine or antelope overlapped by their legs. The composition is rhythmically balanced with 1, 3, 5, and 7 having the right arm raised to the basket and 2, 4, and 6 having the left lifted, and striding cattle (1, 3, 5, 7) regularly alternate with antelope types (2, 4, 6). All are in the reversed leg posture, and the men share the short stride length of the women (cf. 77). The men (maybe not 7) wear plain valanced wigs covering the ear (except 4, who, if male, has a shoulder-length wig exposing the ear, similar to that of the deceased), 3 with a blunt bottom, 1 and 5 more tapering (7 is not preserved) and tight knee-length kilts (1 and 3 with narrow belts, 5 very worn). The women wear tripartite wigs. The poor quality of the photograph makes it impossible to tell whether shoulder-straps from a sheath dress are indicated on 6, although the incision beneath the breast is clear. What is probably her hemline, rather than the animal's low-slung belly, is visible between her legs, but there is no apparent hemline on 2.

1 - is a man, with his right hand raised to a shallow round-bottomed basket on his head, containing an ovoid loaf (?) between two round ones. His left arm is bent to clutch against his left shoulder a thin rigid bunch of papyrus stems, their stalks not articulated and three umbels at varying heights appearing at the top. An elongated swelling container with flaring ends depends on a looped strap from his left elbow. A hornless bovine with an open papyrus umbel or lotus flower around its neck is overlapped by his legs.

2 - A woman, holding a duck against her chest with her right arm, raises her left hand to the top of a flattened flaring basket, containing a rounded tapering object, perhaps a loaf or an inverted jar, between two flaring ones. An antelope with upright horns curving at the tip

(perhaps a Dorcas gazelle, as on 17 C ?) and an oval bud hung from its neck, paces behind her.

3 - The man has his right hand touching the front of a shallow round-bottomed basket, shown in "section", apparently with an ovoid loaf or jar in the centre bottom and two flat horizontal loaves near the top. His left hand hangs at his side, holding the stem of a single open lotus (?) blossom. A hornless bull, nearly identical to the animal with L, walks behind him.

4 - This figure has its right arm bent across its chest, and a miniature calf with legs rigidly outstretched balances precariously along it. The left arm (elbow chipped) is raised to support a large round-bottomed basket with two narrow-necked vessels and three ovoid loaves or upended jars, which rests on its head. An ibex with both long, curving horns shown (see 17 D) is overlapped by the figure's legs.

The sex of this bearer is difficult to determine, and the carried calf obscures a distinctive area of the body. Given the balance of the scene, one would expect a woman here, but the figure seems to have the flatter abdomen and buttocks of the men, and what may be a faint kilt line (a deceptive scratch ?) is visible above the knees. The left shoulder line is well-preserved, and there is an incision along the side of the face, showing that a lappet of a woman's tripartite wig did not fall forward here, and the calf's rump hides the underarm area where the back section would be expected to show. On the other hand, the men (2 uncertain) all wear short valanced wigs, so a shoulder-length wig would be unusual here. On the whole, it seems best to assume that, as the composition balance "requires" a female figure here, 4 fills that role. The size of the calf carried probably explains modifications in the tripartite wig depiction (p. 213), and it is probably an error by the sculptor which gave the figure a man's lower half.

5 - is a man, with an apparently empty left hand clenched on his chest, and his right hand lifted to a flattened conical basket which holds two damaged rounded objects plus a central item of uncertain shape. A hornless bull, with its face rigidly raised diagonally, lowing (?), is obscured by his legs.

6 - This woman balances a long tray with a rounded mound on it on her right palm and shoulder. With her left hand she steadies a large round-

bottomed basket with high rounded contents. An oryx with both horns indicated strides behind her.

Z - is a man, with only the front portion of his body preserved. The triangle of background visible above the bovine's back suggests that he wore a shorter kilt than the other men. His right hand balances a round-bottomed basket with possibly rectangular contents on his head. Behind his legs is the front portion of a hornless bovine, with a very wide, almost running, front leg stride (cf. e.g. the gambolling cattle of 59 11; 77 Z).

The relief within the contours appears well-rounded, especially on the human faces and upper bodies (cf. 19) and on the animals' shoulders.

Text :



Translation : ... vizier, Hr-sm3-t3wj-m-h3t, living. ^b

- a) The lower parts of at least two signs precede t3tj but are somewhat unclear on the photograph. I have tentatively suggested (GM 65, 53) that they may suit , sm, although this title does not appear on any of the other monuments bearing the name of Hr-sm3-t3wj-m-h3t. The placement of the remains, particularly on the right, does not seem to suit well , s3b, borne by this man on the Milan statue, unless the forepaws of the jackal were nearly parallel.
- b) For discussion of the name, title(s), and snb qualification, see L.M. Leahy, 52-3; see now also Roccati, 217-19; Pernigotti, EVO 7 (1984), 26-9; a naophorous statue Louvre E.9417 of Psmtk, whose father was called Hr-sm3-t3wj-m-h3t without titles, has also come to my attention. While the attribution of the Milan statue, the Vienna canopic jar (5182), and these blocks in Cairo to the same man seems certain, their link with Madrid (MAN 2014) and Cairo CG 888 is unproven (cf. Satzinger, 256-7 (d)). I do not agree with Pernigotti (p. 28) that Hr-sm3-t3wj-m-h3t originated from Mefkat since the god

Hr-sm3-t3wj was associated with other Lower Egyptian cities (cf. L.M. Leahy, 53 and n. 18). If all the monuments bearing the name *Hr-sm3-t3wj-m-h3t* belong to a single individual, he held offices relating to a number of northern cities, like other Late Period officials. In any case, his tomb was at Heliopolis, and its reliefs were probably carved there.

Date : c. 640-610

19. Cairo JE 88216 [not seen]

Object : fragment of a left door-jamb

Owner : probably *Hr-sm3-t3wj-m-h3t*

Provenance : Found at Heliopolis, Arab el Hisn, in 1947.

Dimensions : H = 0.53 m W = 0.29 m Type of relief : sunk

Other known monuments of owner : probably 18 (see list of other monuments and titles there)

Bibliography : L.M. Leahy, *GM* 65 (1983), 51-56; id. and A. Leahy, *JEA* 72 (1986), 133 n. 3.

Present condition : The block is the lower portion of a left door-jamb, with the upper and lower right corners lost. It appears from the photograph to be cut neatly on the left (probably original), top and right side, with a more irregular break on the lower edge; nothing is known of the cutting dates of the edges nor the condition of the back, although the cutting line through the man's staff suggests that the right side is modern. There is minor surface chipping near the figure's head, marring his eye and nose, and the back of his right leg. No ancient colour is visible.

Description : A right-facing figure of the tomb owner (left foot lost and the baseline not clear) stands holding a long staff, its lower half shorn off, obliquely before him in his left hand. In his pendant right hand is a *hrp*-baton with a triangular handle end and a widely-flaring head, its lower part resembling an open papyrus umbel. He wears a plain shoulder-length wig covering the ear and a broad collar with four rows of internal beadwork marked. His kilt ends above the knees, with a projecting triangular front and a belt with a protruding knot. Much of it is obscured by a leopard skin which covers his upper body, barring the front of the figure from the left armpit to the baton. The edges of the pelt are not apparently incised on his right or on his thighs, but the tail dangles between his legs. Two uneven cords from the conventional knotted ornament hang forward over his left shoulder; chipping and shadows on the photograph make it difficult to tell whether the central section of this decoration projects above his shoulder. The vertical

sunk relief band bounding the scene on the left was probably originally paralleled on the right (cf. 46; 81). Traces of the dividing line between two columns of text and a long, flattish sign at the bottom of the left-hand one are visible above the figure.

Date : c. 640-610

20. Cairo JE 36194

Object : lintel

Owner : P3-tnfj

Provenance : Heliopolis, Mataria area (Griffith, 67, as El Merj). Found reused in a garden by Griffith in 1887. Registered in the JE in 1903, as found in 1889. For confusion about its discovery, see Yoyotte, 280.

Dimensions : H = 0.460 m W = 1.420 m Th. = 0.260 m

Type of relief : sunk

Other monuments of owner : 21; perhaps statue Vienna 1050, el-Alfi, DE 11 (1988), 15-20 (could also belong to his grandfather); not 39 (see there).

Bibliography : Anthes, *ZÄS* 75 (1939), 29-30. Bénédite, *Mon. Piot* 25 (1921-22), 3 and n. 1, 26-7. von Bissing, *Denkmäler*, text to pl. 101 and n. 24 [his No. 5]. Chassinat, *Les Antiquités... Fouquet*, 26, 28. Griffith, *Tell el Yahūdiyyeh*, 68. Ippel, *AA* 36 (1921), 263. Kuentz, *Mon. Piot* 33 (1933), 29 and n. 1. L.M. Leahy, *JEA* 71 (1985), 125 nn. 10, 12, 127 n. 25, 128 n. 30; id. and A. Leahy, *JEA* 72 (1986), 133 n. 3, 137 nn. 9-10, 141 d), 146. Maspero, *Art in Egypt*, 263; id. *Guide du visiteur... Caire* (1902), 103 [No. 255]; 2nd ed. (1912), 196-7 [No. 840]; 3rd ed. (1914), 196-7 [No. 840]; 4th ed. (1915), 204-5 [No. 830]; id. *Guide to the Cairo Museum*, trans. Quibell (1903), 174 [No. 660]; 3rd ed. (1906), 171-2 [No. 660]; 4th ed. (1908), 211 [No. 660]; 5th ed. (1910), 199 [No. 660]; id. *Le Musée égyptien II*, 80-1, 84, 91-2, pls. XXXV bottom, XXXVII (partial photo). Munro, *MDAIK* 41 (1985), 179 n. 49. PM IV, 59. Ransom Williams, *JEA* 5 (1918), 281 n. 2 (erroneously cited - for 39?). Scharff, *ZÄS* 74 (1938), 43 n. 1, 48 n. 4. Yoyotte, *CdE* 29 (1954), 280.

Present condition : The sides are embedded in a modern setting and cannot be fully viewed. They are probably original, with a roughly finished strip with long deep tooling grooves (vertical on the right, more oblique and with numerous modern abrasions on the left) adjacent to the composition surface; whether they were rough-hewn further back is unknown. Where the torus moulding continues onto the left side, it is well-rounded and plain; it is smoothed at the corner but rougher further left. The top is original and flattened with long back-to-front cutting marks, with two modern drill holes, one containing a wooden plug. The bottom is well-preserved and meticulously smoothed, but has suffered many recent nicks and scrapes. The back was impossible to view

completely, but traces suggest it is very evenly finished, with a few tooling grooves similar to those on the top. Except for the loss of the upper right part of the scene, including the torus, chipping (some recent) is mainly along the bottom and left block edges. While the block as a whole is reasonably well-preserved, many of the relief details are not. The surface is variably weathered and sometimes crumbly. On the left, it is well-preserved but for minor nicks and wear (worst on P3-*tnfj*'s left shoulder and below his chair), while on the right additional pitting and tiny incrustations have destroyed much of the detail (worst around the fishermen). There is a deep gouge in the left cheek and shoulder of the third herdsman.

There is recent reddish paint on the top and left of the torus, and a dark blue line runs above the baseline, with more blue pigment on the second fisherman's boat. A modern graffito is scribbled above the walking cow (not visible on the photograph). No ancient pigment remains.

Description : The torus moulding which surmounts the scene has the ribbon decoration on its front unusually divided so that the diagonal sections slant in opposite directions from the centre of the block (see also 21); this bisection is very slightly right of the block centre and does not tally precisely with the internal division of the composition. The scene is bounded on the left, right and at the top by a block-border between edging lines, with a relatively narrow plain strip beyond it. The prolongation of the block-border beyond the baseline on the right shows that it continued as a column edging, at least on the outer side of the door-jamb text. Traces of dividing lines for the door-jamb columns of text remain in the plain strip below the baseline, under the centre of P3-*tnfj*'s mat and between the fishing skiffs. There is a change in background level on the right near the top of the papyrus stems, not aligned with the line underneath the nearby horizontal text. The difference is slight, with the background marginally higher at the top, but a distinct ridge is formed, which appears as a horizontal line on the photograph; perhaps it marked a change in plan in the original cutting (cf. e.g. 29), although it could have served afterwards to mark a painting difference, with sky above the ridge and solid marsh below it. The cutting of the sunk relief outlines is very sharp, and the

modelling within them restrained, although it is well-rounded within the deeper contours of the cattle's bodies.

On the left *P3-tnfj* sits on a low-backed chair with a long papyrus umbel seat finial with the sepals and ridge on the upper edge marked, and gazelle or bull legs on striated inverted cones. The mat below has its horizontal reeds and bindings deeply marked. A monkey with a narrow belt knotted at the back around its waist (cf. 11; perhaps 18 A) squats beneath the chair, gripping a struggling duck by the wings with its left front paw. Its right front paw rests on its raised knees and its long tail curves under it, emerging horizontally between its legs. It once had a furry ruff on its cheek and its digits carefully articulated, while the duck had placoid feathering and the wing pinions indicated.

Despite the damage, traces of the careful cutting of *P3-tnfj*'s facial features remain. The fine eyebrow and the edge of the upper eyelid, lined at the top by an incision, are rendered plastically, the latter being prolonged well beyond the eye. A delicate incision delimits the top of his upper lip. He wears a valanced wig hiding the ear which begins high on the head and projects slightly at the forehead. It is covered in horizontal rows of small curls, with a fine horizontal strip at the bottom scored with close diagonal strokes. He sports an elaborate broad collar with three wide internal divisions (the topmost with some vertical beading cut) separated by very slender ridges and a row of drop-shaped pendants along its lower edge. He is clad in a leopard skin reaching to above the knees and leaving the front of his body exposed; its spots were probably painted (unlike 21). It is difficult to tell whether the double incision on the thighs indicates its lower edge or, more likely, marks the hem of a short, tight kilt. The upper edge of the leopard skin is marked by three diagonal lines running across the chest from the right armpit to the left shoulder; the tail, incised with curving horizontal stripes, passes across *P3-tnfj*'s lap and hangs down the side of his right thigh. The customary knotted ornament rests on his left shoulder, but the damage is too great to tell whether the leopard claws were depicted there too. He holds a linen strip above his thighs in his right hand and balances a long staff obliquely with his left hand, whose fingers curl into the palm, with the tips flattened to indicate the nails but no incision. A column of

Identifying text with borderlines is placed in front of him.

Before the owner the lintel is divided into two parts, lacking any formal dividing device (cf. 54). Directly before *P3-tnfj* is a tableau with drovers and cattle emerging from the marshes. Above this sequence is a caption, framed below and on the right by sunk relief lines. Additional horizontal captions partially fill the wide area between the figures and the surmounting text. The small size of the figures, with the captions and the use of elongated papyrus plants in the bundles as partial filler devices are unusual. The first herdsman wears a high-set, valanced wig with a broad bottom, covering his ear, with staggered, elongated curls from the crown of his head, and a plain, tight, mid-thigh-length kilt, with a belt with a slightly projecting rolled knot. He stoops a little under the weight of a large, plump calf with a small head which he carries along his back, gripping its hind legs at waist-level with his left hand, and its forelegs, drawn around his neck, with his right hand; his left shoulder is overlapped, facilitating this posture. The calf looks back over its shoulder at its mother, a lyre-horned beast with its udder indicated.

Behind is a drover who rests his right hand on her flank. His valanced wig hides his ear and is covered in rows of almost square curls, with a small area at the crown marked with diagonal hair strands. He wears a short kilt whose belt has a protruding rolled knot and a long tie end which hangs along the side of the projecting, triangular front kilt section. His left shoulder is overlapped and the hand is raised to seize the lashing of a large bundle of papyrus which rests along his back. Five long stems rise from the bundle of six tied stalks; three open papyrus umbels with the sepals and raised upper edge indicated alternate with two slightly shorter half-open buds with sepals and striated filaments. Behind him another lyre-horned cow, oriented right, lifts her right hind leg to scratch her turned head while a bull calf suckles. She is followed by a third herdsman in a short, belted, open-fronted kilt whose side edges are indicated on both upper thighs (genital area worn) (cf. e.g. 79 3, 6; 96). Ancient surface damage destroyed most of his wig, which was probably also valanced with rectangular curls. It, too, begins high on his head and projects slightly at the brow; at the crown the hair is marked with fine, vertical

striations, but elsewhere the curls are lost. He carries a bound bundle of papyrus stalks along his back, with three long stems ending in open umbels above the mass. He pulls their fastening cord forward across his overlapped shoulder with his right hand, and his very worn left arm is held similarly to the second herdsman's, with the hand seizing the rope at the right shoulder. The cattle drovers appear to have plastic eyebrows and upper lid edges, similar to *P3-tnfj*'s, with the lid lines prolonged almost as cosmetic lines.

The right-hand portion of the lintel is occupied by a separate marsh scene. It is set off from that on the left by a strip of water atop the baseline, marked vertically with close-set conventional water zig-zags. On the left, *P3-tnfj* is shown boating through the swamps in a vessel containing figures all oriented to the right. The plant-stem background further right does not back most of this skiff. A badly worn man clad in a skull-cap or close-cropped hair and a short tight kilt with a belt stands on the elongated stern of the low skiff with a prolonged, flattened prow, propelling it with a long pole which he holds in both hands. In the centre of the boat a slightly larger standing figure of *P3-tnfj* (cf. 39) draws down two papyrus stems from the edge of the thicket which the skiff enters (see p. 124). He was apparently dressed as a *sm*-priest, but weathering has destroyed most of the internal costume details. Traces of his wig, particularly of the forward-curling sidelock, remain. The remainder of his costume is like that of the left-hand representation. The edges of his leopard skin along the exposed front of his torso and the front of his thigh and the diagonal line across his chest, as well as the tail dangling between his legs, are visible; the squaring of his left shoulder outline is due to the knotted ornament. The horizontal mid-thigh-level incision is probably the remains of a tight kilt, as on the left. The single incision on the left wrist and double diagonal incision on the right are probably fortuitous and do not represent an additional long-sleeved shirt. His wife, dressed in a plain tripartite wig and the traditional sheath (details not preserved), squats before him; her face is particularly worn. She rests her right hand on her lowered thighs, and two incisions may indicate a narrow bangle, or, more likely, the edge of a band bracelet with inner beading. Her left hand is raised before her

face, cupping a badly-worn, blunt-tipped bud with a short stem, which dangles below her hand. Above husband and wife is a short line of descriptive text, continued in a column above the boatman; there are two more short columns with borderlines above the wife.

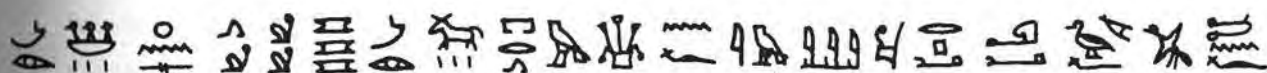
On the right, a papyrus clump occupies the entire composition height without allowing room for an inscription. Its stalks end alternately at two levels. Those in the lower row have fully open umbels, and while none of those on the upper level is preserved, it would be unusual for them to bear anything but open papyrus heads (for the background level change, see above). A single raised relief stalk curves across this background, weighed down by a shallow nest containing two fledglings (cf. 39). An adult waterfowl, probably a Pintail Duck (*Anas acuta* - Houlihan, *Birds*, 71-3 [No. 37]), hovers above it with wings outstretched. The fan-shaped tail of a bird of another species is preserved further to the right, where the block is broken diagonally.

Before P3-tnfj's craft are two fishermen, facing left, perched on little prowless vessels with high-curved sterns. Each manipulates a small baggy net slung between two slender batons which they grip, one in each hand (the reticulations on the right net are clear). The fisherman nearer P3-tnfj bends to dip his net into the water, obscuring part of the main vessel (not grabbing the front of the owner's boat, as Maspero, *Le Musée égyptien* II, 81); the other stands upright, but no fish is incised in his net. They are both bald or have close-clipped hair, and the man on the right has an unusual flattened, almost misshapen, skull that rises to a peak at the crown (cf. the male boatmen on 78; see further pp. 131-2). The badly worn man on the left may have a less extreme variant of this head shape. Both seem to wear short belted kilts which part with the legs, leaving the front exposed, similar to the garment of the third herdsman (they are not nude, as Maspero, *Le Musée égyptien*, 81). The left-hand fisherman's kilt seems to curve up particularly high under the buttocks and his large swollen penis hangs out the front (not clear on the photograph); this does not appear to be repeated on his companion. The water and the stern of the right-hand skiff terminate in a narrow blank strip between the papyrus marsh and the block-border.

Texts : Before owner

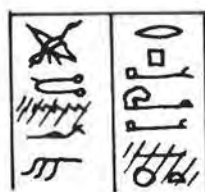
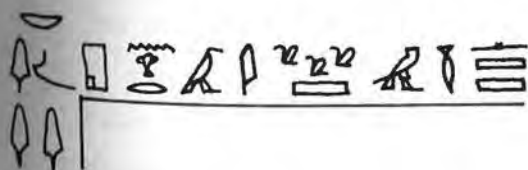


Above cattle drovers



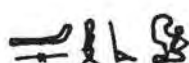
Above owner in boat

Before owner in boat



Above first cow

Above suckling cow



Translation : Before owner - The prince and count, controller of offering-tables in the *hwt*-*3t* *P3-tnfj*.^a

Above cattle drovers - Seeing the pools, traversing the marshes, seeing the cattle which come forth from the papyrus thicket belonging to him (and) the field(s) of/by the prince and count, the *s3 mr.f P3-tnfj*.

Above owner in boat - Pulling papyrus^b in the marshes of *J3<rw> (?)*^c for Hathor,^d Mistress of *Jm3w* (Kom el-Hisn).^e

Before owner in boat - The prince and count...^f *P3-tnfj*.

Above first cow - Coming forth from the swamps.^g

Above suckling cow - Nursing^h the calf.ⁱ

- a) All the titles and names occur on the companion lintel 21 and are discussed in L.M. and A. Leahy, 140-1, esp. b), d) and k). The sign for *wdhw* is , not , as Maspero, *Le Musée égyptien* II, 80, read.
- b) For Old Kingdom prototypes for this scene and discussion, see Harpur, *GM* 38 (1980), 53-60. See further p. 124.
- c) Is this an aberrant writing of (*sht*) *j3rw*, a region in the marshes of the north-eastern Delta (cf. Gauthier, *Dictionnaire géographique* V, 50) ? It could also refer to the mythical "Elysian Fields". Maspero, *Le Musée égyptien* II, 81, read "Ianlou", without discussion.
- d) Maspero, *Le Musée égyptien* II, 81, missed the  and read  for .
- e) For this epithet, see De Meulenaere, *BIFAO* 62 (1964), 155 n. 4.
- f) The title is illegible; none of those attributed to *P3-tnfj* on 21 seems to fit the traces.
- g) read *jd<hw>*, for which see 43 c).
- h) Maspero, *Le Musée égyptien* II, 81, missed this sign. Read *mn*^c.
- i) For discussion, see Borghouts, *RdE* 32 (1980), 44 n. 78. Maspero, *Le Musée égyptien* II, 81, had  for  and took the word for a verb.

Date : c. 630-620

21. Cairo JE 38824

Object : lintel, incomplete on left Owner : P3-tnfj

Provenance : Heliopolis. Seen in a hut by Griffith in 1887. For the confused history of this tomb, see Leahy and Leahy, *JEA* 72 (1986), 133 and n. 3.

Dimensions : H = 0.430 m W = 1.175 m Th = 0.133 m

Type of relief : raised

Other monuments of owner : 20 (see there for others)

Bibliography : Anthes, *ZÄS* 75 (1939), 29 and n. 8. Bénédite, *Mon. Piot* 25 (1921-22), 26. von Bissing, *Denkmäler*, text to pl. 101 and n. 24 [his No. 9]. Chassinat, *Les antiquités... Fouquet*, 26. Gauthier, *ASAE* 21 (1921), 29 n. 1. Griffith, *Tell el Yahûdiyyeh*, 67-8, pl. XXII A (rough sketch). Ippel, *AA* 36 (1921), 263. L.M. Leahy, *GM* 65 (1983), 54 n. 10; id. *JEA* 71 (1985), 128 n. 30; id. and A. Leahy, *JEA* 72 (1986), 133-47, pl. XII. Maspero, *Le Musée égyptien II*, 80, 84, pl. XXXIX top. PM IV, 59. Scharff, *ZÄS* 74 (1938), 48 n. 4. Yoyotte, *CdE* 29 (1954), 280.

Text : De Meulensere, *CdE* 40 (1965), 249-50; id. *MMJ* 8 (1973), 28 and n. 12. Vernus, *Athribis*, 76-9 [Doc. 82].

Present condition : The position of this block in the museum makes it difficult to examine the edges. The entire left side and most of the right are rough fractures, but a small patch in the upper right has traces of the original shallow vertical tooling grooves frequently found on a finished strip adjacent to the composition face. The top is flattened and smoothed and the nearby torus suggests that it is original. The bottom is original, bearing a few shallow back-to-front cutting marks and numerous white modern abrasions. The back is vertical and appears rough-hewn. Chipping is minimal, occurring mainly around the edges, especially on the lower right, and between the composition levels, although small nicks occur throughout. There is a crack in the lower part of the side torus and scattered recent abrasions everywhere. The surface is extremely worn, with a few random patches where the incised detail has remained intact; the best preserved area (not clear from photographs) is in the right-hand portion of the lower level, between the figure of the deceased and the first ancestor. Areas of darker discoloration in the stone occur on the right and left ends of the upper level and on the right end of the lower level.

There is no obvious ancient paint (not examined with magnification), but a modern brown line follows the left, bottom, and right block edges, and there is a large drip of paint (?) on the right, through $(j)r(j)-p^c(t)$.

Description : This lintel has the unusual form of a low upper layer with a figured scene and a vertical side text which continued onto the doorway jambs, and a recessed inner layer, shortened because of the side texts (for discussion and a reconstruction of the left end, which must have been similar to the right, see Leahy and Leahy, 134 and fig. 1). A torus moulding with ribbon decoration runs along the block top and side(s), with a wide plain strip of stone projecting beyond it on the right. The slope of the diagonals on the upper torus untypically alters midway, behind the first upper ancestor (cf. 20, where the diagonals slope toward each other, not away, as here). A block-border between relief lines runs across the top of the upper scene, down the right side, and left of the large vertical column of text. Toward the right of the lower level are traces of the top of a block-border, with edging lines which marked the inner limit of another column of hieroglyphs which continued onto the door-jamb. The lower layer is surrounded by a simple relief line.

Each layer contains a standing figure of the owner facing left, toward a line of his ancestors (four, with two lost on the left, at the top, seven below). These badly weathered depictions of $P3-tnfj$ seem to have been almost identical; most of the details here are drawn mainly from the less damaged lower figure. The upper representation is slightly too large for the available space, and the head has consequently been crammed in immediately below the block-border. The right arm is bent and the hand is extended horizontally at about shoulder-level. The thumb and little finger are separated from the mass but it is impossible to tell whether the other digits were articulated. The left arm dangles by his side, the hand grasping the handle of a horizontal hrp -baton. The baton's handle has a blunt finial, and the head is scored by at least two horizontal incisions. $P3-tnfj$ has a shoulder-length wig exposing the ear, marked with fine vertical strands of hair emerging from the crown; the tip of each strand is independently

rounded, giving the wig's lower edge a finely-scalloped look. Both figures are beardless. P3-*infj* has a broad collar probably with three rows of vertically-incised beading; the bottom row is separated by an incision from the central one, but the central and uppermost are not divided. His tight kilt, which reaches to above the knee, has a straight hem and a slightly protruding belt knot at the waist. Over the kilt he wears a detailed but badly weathered leopard skin. The stylized spots are close-set, regularly arranged, incised circles with a dot in the centre. Incised on the lower portion is a vertical relief line marking the animal's back stripe, and the tail, which may be plain or have some U-shaped curves, dangles between his legs. Three strips mark the sash, which crosses his chest diagonally from below the left arm, along the top of the leopard skin (cf. e.g. 20; 3 U). A strand from the traditional knotted ornament lies along the front of the right shoulder, but it is impossible to tell whether the looped knot lay along the shoulder outline or whether the apparent bulge on the upper right arm is from a paw or is illusory. The facial features are almost entirely lost. The torso tapers sharply from the broad shoulders to the narrow, slightly elongated waist, and the abdomen is flattened. The musculature is pronounced on the left forearm and the calves, particularly the advanced right. The offering-table before the deceased is delicately shaped, with a rolled rim, perhaps representing pottery, at its support base; the upper one bears 22 thin upright loaves, the lower 18.

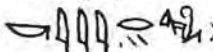
On each level of the lintel, a line of mummiform ancestors separated by columns of identifying text of varying lengths confronts the deceased. The figure farthest right on the lower level is the best preserved, although individual features are sometimes clearer elsewhere. All are apparently identical. They wear plain, shoulder-length wigs revealing the ear (e.g. the man second from the right in the lower layer). The salient features of the faces are lost and it could not be determined whether they wore false beards, although they probably did not (see Leahy and Leahy, 135 n. 8). The shoulders are covered by a deep collar with at least two internal rows of beadwork and drop-pendants along the lower edge. A large fist rests in each figure's lap, but the arms beneath the enveloping robe are not articulated. Each holds a flail with three round-tipped segments to its head; some traces

of the handle binding are visible above the fist. The ancestors sit on *hwt*-thrones set directly on the baseline (see Leahy and Leahy, 146 and nn. 31-3). The main area of each throne-side is covered in a scale-like feather pattern on which the midrib is meticulously indicated, with diverging incisions on either side (best preserved on the rightmost figure in the upper level). The isolated square has a plain ground and is filled with a large *sm3*-sign with a rectangular pattern on its shaft. The square has a tiny block-border on three sides; the third throne in the upper level has this block-border on the seat front, top, and back as well, and it may once have featured on other thrones. For the possibility that these figures represent statues of *P3-tnfj*'s forebearers and the whole depicts the practice of a statue cult, see Leahy and Leahy, 145-6.

Texts : For a corrected copy of the text with discussion of names, titles, and other salient features, see Leahy and Leahy, 137-47 and fig. 3 (Appendix III). Reasons are given there for the dating of the *P3-tnfj* lintels 20 and 21.

Date : c. 630-620

22. Tomb of *Ns-dhwtj*

Location and history : Saqqara, near the Monastery of Apa Jeremias. 22 was largely destroyed with the building of the Monastery, which was built partly on top of the tomb, and some of the stone may have been incorporated into that structure, although no fragments were identified. It was discovered and excavated by Quibell in 1908-1910 and briefly published by him. There has been confusion with the relief fragments which were extracted and (at least some) sent to the Cairo Museum, where they seem to have become dissociated and mixed with New Kingdom material; some have disappeared from view. Their Saqqara origin is preserved in the JE for those pieces still identifiable, but no mention is made of the tomb of *Ns-dhwtj* (A; B) or they are wrongly attributed (C, registered in 1911 with pieces from the tomb of a ). The three for which Cairo numbers are known are now displayed among New Kingdom fragments.

Parents : father = *P3-dj-fmn* mother = *Dg-n-nt* (?) (see De Meulenaere, *CdE* 40 [1965], 254-5; De Meulenaere and Yoyotte, *BIFAO* 83 [1983], 113-4, no. 8 a-b)

Titles : (found most extensively on his sarcophagus) *(j)r(j)-p<(t);*
h3tj-<; sš n mš<; sš nsw; jmj-r sš nsw n mš< n Šm<w Mhw; rh-nsu m3<
mr.f; sd3wty bjtj; smr w<tj n mrwt; jrtj nsw <nhwj bjtj

Other objects from tomb (presumed to be in Cairo, but most numbers unknown) : jamb with text (Quibell, 142, pl. LX.3 = PM III², 669); religious texts (Quibell, 33, 143, pls. LXII.2 and 4; LXIII.1 [from north chapel, reused in a Coptic cellar], 2 and 4 centre and right = PM III², 669); sarcophagus Cairo CG 29312 (Maspero and Gauthier, *Sarcophages* II, 60-6, pls. XVIII-XIX = PM III², 669-70); two fragments of Apis statue with human body (Quibell, 33, 142, pl. LX.2 = PM III², 669); female statuette (from tomb shaft - intrusive?) (Quibell, 33, 142, pl. LXI.1 = PM III², 670); small objects for inlay, beads, etc. (from tomb shaft) (Quibell, 33.2-8, 142, pl. LXI.2); small finds (burial chambers) (listed in Quibell, 33, nos. 2-8); Greek amphora (outer court) (Quibell, 31, 143, pl. LXIV; see pp. 37-8)

Other monument of owner : statue ex-Liverpool City Museum M.13903 (lost in the war) (Gatty, *Catalogue*, 53 [314]; p. 37)

Bibliography : von Droste zu Hülshoff, *Der Igel im alten Ägypten*, 78 [no. 28], pl. II p. 28 [B - as New Kingdom]. Keimer, *CASAE* 5 (1947), 21, fig. 21 (inaccurate drawing) [B]. Kitchen, *Festschrift Elmar Edel*, 273-4, 276, 279, 281, fig. 15 (plan). L.M. Leahy, *GM* 65 (1983), 56 n. 23; id. and A. Leahy, *JEA* 72 (1986), 135 n. 8 [F]. Maspero, *Guide du visiteur...Caire*, 4th ed. (1915), 161-2 [nos. 556-556A] [probably A and B respectively]. PM III, 179; III², 669-70, map LXII. Quibell, *Excavations at Saqqara (1908-9, 1909-10)* IV, vii (map), 3, 30-3, 142-3, pls. LIX-LXIV. el-Sadeek, *Gizeh*, 155, 165.

Description : The tomb had a stone-built superstructure, destroyed to foundation level or just above when discovered, consisting of a pylon entrance, two columned courts, the inner one being shallower and narrower and housing the burial shaft, and five chapels in a row at the back, arranged as a central cult chamber with two side rooms on each side; each once contained a statue. The substructure, entered by a shaft more than 20 m deep, consists of a large room in which the sarcophagus was placed, with three smaller chambers leading off it; all the underground rooms are undecorated. The degree of damage makes it impossible to tell, except in a few instances, from where in the tomb a particular relief fragment comes. The pieces with marsh activities and a desert hunt (not "agricultural scenes", as Kitchen, 279) were found in the outer court; Quibell (p. 32) also mentioned here "scraps of inscription, in incised blue hieroglyphs, a few of large size, from architraves [of the peristyle ?] or from a line of text above all the scenes". Fragments bearing religious texts and scenes apparently derive from the chapels and possibly the inner court, although Quibell (pp. 32, 143) did not state this latter (unlike Kitchen, 279 and n. 54). Thus, the distinction drawn by Kitchen (esp. p. 279) between scenes of "this world" concentrated in the outer portions of the tomb and those dealing with the "next world", based in the inner parts of the structure, seems broadly accurate.

Blocks with identifiable Cairo Museum numbers are listed separately here. Others known to me only from Quibell's plates and verbal accounts (his p. 33) of scenes still *in situ* but not illustrated are referred to by Quibell's plate numbers. All the decorated fragments are limestone and in sunk relief, against a background textured with long, vertical striated grooves (not clear on E, F, H; see pp. 50-1), which are omitted in awkward areas (e.g. immediately around the man and below the addax's chin on A;

around the gazelles' backs and necks and the hedgehog's snout on B; between the papyrus bundles and the men's backs on C).

A. Cairo T.17.6.24.2 (pl. LXII.3)

Object : wall fragment. Quibell was not specific about its findspot, but its similarity in theme with pieces from the outer court (pl. LXII.1) suggests that it may come from there.

Dimensions : H = 0.332 m W = 0.476 m Th (max.) = approx. 0.145 m

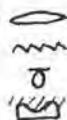
Present condition : The lower left side is rough toward the back and has long, shallow, vertical cutting grooves beside the front, which may mark an original block edge. Wider, very rough diagonal grooves along the front of the right side resemble ancient tooling marks less and were perhaps caused by demolition for the monastery; they suggest that the original block width is not preserved. The worn upper edge may also preserve some original cutting traces, but the block bottom could not be examined. The irregular back is rough, but it is difficult to tell whether this is the result of fracturing or is original. Chips are mainly at the upper left and lower right corners and on the right side, with a nick marring the . There is a small ancient plug in the stone above the addax's rump; the vertical background texturing grooves elsewhere show that this repair was made at a later stage.

There are streaks of modern dark brown and black paint near the lower edge and a drip beside the addax's horns. No ancient pigment remains.

Description : The scene, broken off at knee-level, shows a man following a large addax-antelope toward the right. Traces at the bottom right show that a destroyed figure led the animal by a looped cord attached to its nose. The addax is carefully modelled in high relief inside the outlines, with the musculature of its shoulder and flank stressed. The ridge-textured horns, ear with internal pectinations, nose and neck are all slender and elongated. Above is a vertical caption. The man wears a skull-cap or close-cropped hair and a tight, mid-thigh-length kilt; its damaged belt has a projecting front knot and a long end running across the front of the kilt. His right arm and the back of his right thigh and buttocks are lost, as well as his lower legs. He leans forward very slightly, and was perhaps leading another animal by a leash held behind him

in his right hand. The fingers on the left hand hanging before him are not indicated. The facial modelling is particularly pronounced, with a deep fold curving around the inner side of his nose and mouth (see p. 89).

Text :



Translation : ... young addax. *

- a) Perhaps something like *jnt r(n) nwdw*, as on Wreszinski, *Atlas III*, pl. 88; *r(n) (n) nwdw* is a standard Old Kingdom designation. For the identification of *nwdw* as the *Addax nasomaculatus* and discussion, see Störk, *LÄ I*, 319-23.

B. Cairo T.17.6.24.11 (pl. LXII.1 bottom right)

Object : wall fragment. Found in a bed of limestone chips covering the outer (eastern) courtyard and presumably from a nearby wall.

Dimensions : H = 0.360 m W = 0.555 m Th = uncertain

Present condition : The piece is displayed embedded in a wall, so that its thicknesses and its back are invisible. Quibell's plate shows the upper left-hand corner broken, with two fragments joining, but the upper piece has since become separated and cannot be located; it is included in the description below. The relief is comparatively deeply sunk (2-3 mm) and the background striations run across the register line, which is simply incised above and below. There is considerable chipping around the edges, particularly along the top and on the lower right, and on the scene around the heads of the adult and young gazelles (?). No paint remains.

Description : The block shows parts of a hunt scene.

Upper register - Two lightly and irregularly-incised, low hillocks above the register line indicate the desert setting. They merge with the baseline beneath the hounds' forepaws, and are striated like the background. The preserved elements are oriented toward the right. On the right end a fallen antelope lies with its neck outstretched and its head lost but for traces of its jaw line along the extreme upper corner. Its left foreleg is extended and its right legs bent awkwardly beneath it. A hound, with most of its body lost, straddles the antelope, biting the back

of its neck. Behind this group two laterally-layered dogs are poised, their forepaws rigidly extended and the hind ones in a walking position. Their upper bodies are gone, and their hind quarters, mainly on the separated smaller fragment, are now only visible in the photograph.

Lower register - Two Dorcas Gazelles (legs lost), with particularly high relief modelling on their horn ridges, ear hairs and shoulders, face left. Before them a stylized tapering sycamore tree with the internal trunk and branches marked leans to the left at a pronounced angle; its tip in the upper fragment is lost. To its right, by a chip at the lower edge, are the tiny head and neck of a hornless baby gazelle. The chip must have been present when this area was carved, since the animal's ear with internal pectinations is incised in the depression, too deeply cut to be part of the ordinary sunk relief. To the left of the tree are the shoulder, neck, and the tips of the curving horns of a fallen or grazing gazelle, facing right, with its nose downward. On the right end is a sub-register with a hedgehog with a high back and clearly-depicted spines facing right; the lower sub-register is lost.

C. Cairo JE 43275e (pl. LXII.1 lower left)

Object : wall fragment. Found in a bed of limestone chips in the outer (eastern) courtyard of the tomb, and probably from the outer court.

Dimensions : H = 0.210 m W = 0.500 m Th = uncertain

Present condition : The fragment is embedded in a museum wall, so that only the scene is visible; all the edges appear neatly cut and the chipped upper left-hand corner in Quibell's photograph has since been trimmed. Chips are small and worst on 1's bundle, on and on either side of 2's left leg, and behind 4's leg. Dark incrustation mars the back of 3's right calf. The background striations are more closely spaced than on A and B. Deep smoothing abrasions score 2's fist and abdomen.

Drips of cream paint on 1 and 2's bundles, flecks of reddish-orange around the legs and burdens of 3 and 4, and dark brown on the arms and waist of 2 and the top of 4 are modern. No ancient pigment remains.

Description : The scene depicts a line of men bearing large bundles of papyrus stalks on their backs, oriented toward the right and broken above the waist. The front leg of 1 and the back leg of 4 are lost. 2, 3 and 4

wear tight, mid-thigh-length kilts, while that on 1 is scantier, curving up along his right thigh and presumably just visible along the front of the left thigh (cf. e.g. 43 final male offering-bearer; 77). 2 and 3's kilts are belted, with projecting knots; 1 also had a belt. The two central figures carry rigid papyrus bundles, with their right arms bent behind them, the fists grasping the bundle edge. Five stalks are articulated in each, the central and lower bindings are still preserved, and the umbels unusually emerge in two rows from the bottom, with the projecting stalks shown as incisions instead of being the same width as the stalks in the bundles. Both rows in 2's bundle have the conventional flaring shape, but those on the inner row of 3's have a  outline, perhaps representing an unusual bud shape or, less likely, a bulrush bud (?) without the internal markings (cf. e.g. D top right; 43; 76 first bouquet). 1 has a curved load, with the stems and binding marked, resting higher on his back, without plant heads protruding from the bottom (presumably indicated at the top).

Other fragments - The following descriptions are based entirely on Quibell's plates LXII-LXIII; only those fragments with figured decoration are included.

D. Pl. LXII.1 upper fragments - The seven relief pieces, of varying sizes, from a marsh scene were discovered in a bed of limestone chips in the outer (eastern) court of the tomb, and probably came from one of the walls there. C may derive from the scene. None of the fragments seem to join, although chipping along the edges may obscure junctures. The background between the plant stalks of the piece furthest right remains untextured, and none of the fragments bears noticeable traces of paint. Ducks, herons or egrets (*Ardea* and *Egretta* - Houlihan, *Birds*, 13-18 [Nos. 7-8]) and other birds, possibly including a cormorant and a shrike (Houlihan, *Birds*, 7-8 [No. 3, *Phalacrocorax*] and 126-8 [Nos. 67-8, *Lanius*] respectively) are shown flying above or perching on the open umbels of papyrus plants. Like the desert undulations of B, the plant heads are in very shallow relief and many bear marks from the background striations, as does one bird. The sunk relief strip at the top of the leftmost piece shows that it comes from the top of the scene; the line could mark another register or be a framing line or underscore a line of text (cf. Quibell, 32). The fragments in the bottom

centre and the far right of pl. LXII.1 may come from another section of the scene or another marsh representation, as the men shown here are at a considerably smaller scale than the fluttering waterfowl (and the papyrus-carriers of C) and the plants on the upper piece have the flaring forms rising to a point, which may indicate bulrush buds (?) rather than papyrus stalks (see C). The man on this fragment, whose head and upper body only are preserved, oriented toward the right, wears a plain valanced wig covering the ear. His right shoulder is overlapped. The right-facing man (with a damaged head) on the smaller piece, squats and leans slightly forward, with one leg drawn up and both arms bent and held before him, his right hand pulling a looped cord. He has a strap passing diagonally across his chest and over his left shoulder, and a belted kilt whose hemline appears above his raised knee. The men were presumably engaged in marshland activities, such as fastening papyrus bundles or mending nets.

E. Pl. LXII.4 - Five small inscribed fragments and two joining pieces (or a cracked piece) with traces of a column of text on the right are illustrated here; their venue in the tomb is uncertain. The figured piece shows the left-facing neck and upper body of the deceased (as Quibell, 143) with abundant paint traces, presumably red, on his flesh, with a column or more of inscription behind him. He wears a broad collar with fine internal bead rows, and central and edge spacers marked. A knotted ornament with the two uneven ends drawn forward onto his chest rests on his right shoulder, and a relatively narrow strap runs diagonally across his chest and right shoulder. His right arm was held before the body and the left was drawn across the chest. The background appears well smoothed; this could be an optical effect from the photograph lighting or could indicate that some of the tomb did not have the striated background texturing.

F. Pl. LXII.5 - It is uncertain to what portion of the tomb this fragment belonged. It shows the head of the deceased, facing left, with the ends of two columns of inscription with borderlines above it. They read: "1" ... /m/ r^e nb, "...every day", and "2" ... dhwtj m3^c-hrw, "[Ns-] dhwtj, justified". He wears a valanced wig projecting slightly at the forehead, covering the ear and coming to almost a point at the nape (cf. e.g. 8), with rows of small rectangular curls and an area at the top in which incised strands radiate from the crown. He has an intricate broad collar with internal

bead rows and spacer between the border strips. He sports a short beard unusual among these pieces (p. 46). The background apparently lacks striations, but see E.

G. Pl. LXIII.3 - This block was found reused in the wall of a Christian cellar built in the area of the northern tomb chapel, from which the fragment probably came (Quibell, 33). The right side is deeply chipped. The upper portion has a frieze of uraei (heads lost) resting on a broad band with internal round-topped rectangles. The wide sunken strip below is probably part of a -sign moulding. What is preserved of the composition shows on the left an area in which only the petal-like tips of some object are visible (cf. 23), below a line of text addressed to *R^c-hr-3ht(j) ntr* *ε3 nb pt*. A column of text, of which only *hwt-k3 nb r [dr]* (compare pl. LXIII.1, col. 6) remains, separates this from the right-hand portion of the scene. Here a heap of offerings, of which only the lettuce plant on top is well preserved, is set before Hathor in cow form, whose head and shoulders remain. She has a plain collar with a large *menat* resting on her back and a crown of disk with plumes between her lyre horns (cf. 6 I). There are no clear paint traces.

H. PL. LXIII.4 left - The original location of this block in the tomb is unknown; it does not join the text fragments pictured with it. It is worn and damaged considerably on the right, obscuring the text. A seated, left-facing figure of the tomb owner is surrounded closely by eight columns of text. He wears a plain shoulder-length wig exposing the ear and a short beard (cf. F). His left arm is drawn forward across the torso and the right arm is bent with the fist clenched against his chest. His facial features are badly eroded and he is lost from mid-torso downward. It is impossible to tell from the photograph whether the background was textured or whether any pigment remains. The inscription contains an almost-lost *gd-mdw jn* recitation in the two left-hand columns; the remainder names the deceased and his parents. For the spelling of his name  with both "Thoth" and the value *ns*, see De Meulenaere, *BIFAO* 54 (1954), 74, 81.

The following scenes in 22 are recorded by Quibell (p. 33) but not illustrated.

1. The base of a large -sign with the feet of a human figure on either side, and the ends of four text columns on the right, two ending with the

name of *Ns-dhwtj*. It was found on the back (west) wall of the southernmost chapel.

2. A large figure of *Ns-dhwtj* with his little daughter before him and two columns of text, apparently imitating the Old Kingdom style. From the north wall of the southernmost chapel.

3. The deceased before a table painted green, on the east wall of the north chapel. Some broken columns of text were visible on the north wall. The fragments of text, including BD 141 (pl. LXIII.1 and 2, which Quibell, 143, said joined each other), 142 (pl. LXIII.4 middle), and 148 (pl. LXIII.3) as identified by Kitchen (p. 279) and which he claims come from the northernmost chapel, were in fact found reused in a Coptic cellar occupying much of the north chapel area (Quibell, 33), so that their original position in the tomb is not known.

Date : c. 640-600

43. Brooklyn 61.165

Object : wall fragment, top left corner Owner : Šb-n-jw.s-3.s

Provenance : unknown. Probably Memphite area. Acquired in 1961.

Dimensions : H = 0.289 m W = 0.377 m Th (top) = 0.050 m

Type of relief : raised

Bibliography : Brunner, *LÄ* III, 217 and n. 12. Cooney, *BMA* 2-3 (1960-2), 72, 109. Fazzini, *Miscellanea Wilbouriana* 1 (1972), 61-3, Fig. 31. [Hofstra University] *Art of Ancient Egypt*, Emily Lowe Gallery, Hofstra University, Hempstead, New York, Feb. 22 - April 6, 1971, No. 20 with partial photo. Leahy and Leahy, *JEA* 72 (1986), 137 n. 9. PM III², 752.

Present condition : None of the present block edges looks original; the top and left front edge bear horizontal 2-3 mm chisel marks. The mounting obscures the bottom and back. The latter seems to be modern, with a roughened appearance and a broad, smooth sawn strip adjoining the right block edge, and is slightly convex, making the block thicker toward the centre. The surface condition is variable, with an excellent original finish remaining in some areas, while most of the block is marred by shallow flaking and chipping. The stone seems soft. A large deep fracture at the upper right-hand corner continues across much of the scene top, destroying some of the horizontal inscription. Fine cracks run through the man's neck onto his left shoulder and across the top of his right arm.

Faded red pigment still clings to most of the owner's face and neck, with small flecks visible elsewhere on his body. Tiny traces of red remain on the , , and .

Description : The height of the block, the preserved height of the figure (0.117 m: if standing [as in comparable scenes on 1; 21], approx. 0.45-0.50 m; if seated [no parallels], approx. 0.35-0.40 m)), and the column of text behind him favour the block's coming from a wall rather than the left end of a lintel. On the left the scene is edged by a vertical strip of block border (top lost) with a continuation of this block-border, or another, above the horizontal text visible above the . All that remains of the figured composition is the head and shoulders of a man, facing right, wearing the headdress and clothing associated with *sm-* and *jwn-mwt.f*-priests (Fazzini, 62-3; Te Velde, *LÄ*

[11, 212), both of which titles may be mentioned on the block (see below). His valanced wig, projecting slightly at the forehead and covering the ear, is decorated with neat, deeply-cut rows of curls, with a narrow, slightly tapering strip of smaller curls along the bottom. Its crown is left smooth, as is the forward-curling end of the sidelock, although its plaiting is indicated. The plain broad collar is shown as though wider on the forward shoulder. Three claws on the paw of the leopard-skin are preserved on the man's left shoulder, and the knotted ornament, with two uneven strips and the windings of the join carefully indicated, is draped along the shoulder outline and onto the chest. The left arm is lost but much of the right remains, crossing the chest, with the rigid outstretched hand raised at shoulder-level. Below his palm is a series of small pointed projections; a small gap toward the centre and slight change of angle near it suggest that these may be the remains of at least two Blue Lotus blossoms, presumably placed on an offering-table. Before the man are parts of two damaged vertical columns of inscription without borderlines and behind him the top of a column of text between an edging line and the block-border remains. A further line of inscription, its top boundary line almost entirely lost, runs above the figure; its text is damaged on the right, while on the left much of the original surface has been lost, although the signs are distinct. Where the preservation is good, the comparatively large hieroglyphs have considerable carved detail.

Texts : Above owner -



Behind owner :



Before owner -



Translations : Above owner - ...[jmf-js ?] hsk = Šb-n-jw.s-c3.s.b

Behind owner - The sm-priest of Ptah...

Before owner - ...f mwt.f a

a) The lower part of  within the 'L' sign is clear, and with it the

reading *hsk*. What precedes it is less certain but the traces suit , a title which commonly accompanies *hsk*. Fazzini's "Apis to the soul of..." (p. 62) is therefore untenable. *hsk*, primarily the designation of a priest of Osiris at Abydos, is common in Upper Egypt but rarely found in the north; cf., however, 21, Leahy and Leahy, 142 y. For *jmj-js*, see 9 b).

- b) For the name (P3-) *šb-n-jw.s-3.s*, see Thirion, *RdE* 36 (1985), 139-40. For the spelling -*šb-*, see 2 a).
- c) See De Meulenaere, *Mélanges Maspero*, 285-90.
- d) Given the context, *mwt.f* is not likely to be part of the *jwn-mwt.f* priestly title, as implied by Fazzini, 62-3, nor to introduce the name of the owner's mother. The most probable explanation in light of the group  in front is that it is part of a formula such as *jrt htp-dj-nsw n jtw.f mw(w)t.f*, as on 21- Leahy and Leahy, 137, 145.

Date : c. 640-600

24. London, University College 14294

Object : fragment of a lintel ? Owner : unknown

Provenance : unknown

Dimensions : H = approx. 0.140 m W = 0.214 m Th = 0.050 m

Type of relief : raised

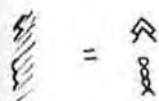
Bibliography : Leahy and Leahy, *JEA* 72 (1986), 135 n.8. Stewart, *Egyptian Stelae III*, 16 [No. 52], pl. 23.

Present condition : The bottom and right edges are mainly worn fractures trimmed at a slant and showing diagonal tooling marks from a 2-3 mm chisel placed 10 mm apart where they meet the composition. The left side, flatter and of a faintly pinker hue, bears long, thin, widely-separated grooves and is apparently not original. The top, with a few thin, diagonal cutting marks, is probably ancient. The back, fractured and flattened with a 2-3 mm chisel, is not original. The scene surface is in good condition, although a series of recent shallow flakes line most of the upper edge. A sharp-edged shallow cutting about 20 mm wide runs downward through the upper border above the owner's head (shown as a gap on Stewart's copy). A few spots of dark lichen-like growth occur in the upper right corner, on the bouquet, and around the man's shoulders. There are a few light abrasions on the background around the bouquet, and a flattened strip of chisel width borders the man's right shoulder and upper arm. No paint remains.

Description : The fragment may come from somewhere near the upper left end of a lintel on which the tomb owner sat, facing a group of servants to the right. A plain strip underlined by a relief line runs above the scene; it bears no traces of inscription. The remains of a vertical column of text, with parts of two signs visible along the diagonally-cut edge, appear before him, as is common on lintels. The deceased is preserved only to mid-chest-level, with most of his lowered right arm and his bent left elbow lost. He wears a plain shoulder-length wig revealing the ear and has a short square beard, without internal markings or an incision to separate it from his chin. He wears no collar and was presumably clad only in a kilt, with his torso left bare. With his left hand, he raises a bouquet, consisting of a long-stemmed

Madonna lily blossom between two large ovoid buds (cf. 33; 76), toward his nose; four stems appear below his fist but only three plant heads above it. His fingers are well-rounded, the tips sinking into the careful concavity of his palm; they are too worn to see whether the nails were incised, although the thumbnail is specially shaped and probably had its outline incised. Rather than holding a small object on or above his thigh, his lowered right hand must support the staff which runs unusually across his body and rests against his right shoulder. The angle of both staff and arm prove the figure to have been seated, not standing. The upper left arm of a female figure appears behind him, in the lower left of the block, and its smaller hand (thumbnail incised; fingernails uncertain) rests on the man's left shoulder. The relief is very low and precise, with sharp-cut edges and very little surface modelling. Relief levels in the lower left corner are complex, and the arm of the embracing figure and the owner's upper right arm are sunk to a lower level than the background.

Text :



Translation : Too little remains to translate. If the signs are restored correctly, the Apis bull seems to be mentioned, perhaps as an element of a name.

Date : c. 640-600

25. Tomb of Pth-jr(-dj.s) [not seen]

Location and history : Giza. Cut into the limestone cliff north-west of the Sphinx, north of 63. It was excavated (but not published) by Caviglia in 1816 and sketched by Wilkinson in 1821. It was reburied with the scenes removed and lost by the mid-nineteenth century. Now without scenes or texts, it is used as an Antiquities Organization store (information from el-Sadeek, 133-4). The present location of the reliefs (if they still exist) is unknown.

Parents : unknown

Titles of owner : *rh nsw*

Bibliography : Birch, *The Museum of Classical Antiquities* II.1 (1852), 27 and plan. Mariette, *Mastabas*, 551-2 and plan [not specifically mentioned]; PM III², 291 with references to other plans, plans VI, XXXV. el-Sadeek, *Gizeh*, 103, 133-6, figs. 18-19, plan X (information drawn from Wilkinson MSS IV.30 [not seen by me]). Wilkinson, *Modern Egypt and Thebes* I, 356.

Description : Wilkinson's and Caviglia's accounts mention two columns in the outer court (PM III², plan XXXV), probably marking a porch, and an altar. The interior consisted of two chambers, the inner housing the burial shaft. By the time Wilkinson made his drawings, only some of the figured decoration on the stone-built (?) south and east walls of the outer court remained (el-Sadeek, figs. 18 and 19 respectively); vestiges on the west wall were textual. It is unclear whether the scenes were in raised or, more likely, sunk relief.

A. South wall - A section of a single register of composition was preserved, showing parts of seven right-facing figures in different attitudes bringing offerings to a lost representation of the deceased. The caption *hm k3* (*hmt k3* with 2) was placed before each (lost with 1 and 2 ?), at varying heights affected by the figures' poses, and *jr(t) htp-dj-nsw* preceded 2.

1 - Only the pendant right arm and the back outline from shoulder to knee remained; the bulge at waist level suggests that it was a man in a belted kilt. His right hand held the leash of a walking animal.

2 - This woman has traces of a tripartite wig on her right shoulder and seems to have worn a tight sheath. Her left arm was raised (lost at the

(bowl) and probably supported a container on her head. Her right arm hung at her side, with a small vessel (perhaps on a looped strap) dangling from the fist.

3 - This man seems to have worn a valanced (?) wig covering the ear and possibly a longish or knee-length kilt; no leg division is marked between the thighs. With his left hand he gripped (?) the horn of a bovine walking in the foreground, obscuring his legs, and he held the animal's leash in his right hand. It is impossible to tell whether it ended in a flower bud (cf. e.g. 14 B).

4 - This man wore a wig covering his ear and clearing his shoulders. His kilt was belted, and the curving arrangement below it and the leg separation shown on the drawing suggest that it was a short, tight kilt, perhaps drawn upward at the front (cf. e.g. 20 fishermen). His lost left hand was raised above his head to steady a (lost) container, and he seized the neck of a duck in his hanging right hand.

5 - This man had a shoulder-length wig covering the ear and wore a kilt similar to that of 3. With his right hand he gripped (?) the horn of an oryx (?) which stood beside him; like 3, his leash may have ended in a coil or a floral element.

6 - The man, whose head was destroyed, seems to have worn a short, low-slung kilt, possibly with a belt. Some quadruped, whose horn he gripped in his left hand and whose leash was drawn taut to his right fist, was pictured, but if it overlapped his legs, like 3 and 5, the man's legs as shown by Wilkinson are impossible. The man may have overlapped the beast, varying the disposition of 3 and 5.

7 - This man was probably a priest, shown in a knee-length belted kilt, with his left hand hanging empty before him. His head, right arm, and shins were gone when the copy was made.

The composition is noteworthy for its deliberate "asymmetry", with its placement of a woman in a line of male offering-bearers (or lost women not uniformly alternating with the men), the irregular intervals at which a figure raises a hand to the container on its head, and the variations in the male wigs and kilts (cf. the more regular compositions 14 and 18). The positioning of the animals obscuring the figures' legs is also unusual (cf. 14).

B. East wall, south side - Only the bottom of the scene was preserved. On the right sat the deceased, lost from the waist upward, on a low-backed chair with bull or gazelle legs set on cones resting on the baseline broad side downward; it would be unusual among these pieces if a papyrus-shaped seat terminal was absent. He probably wore a traditional tight, knee-length kilt, although no kilt line is marked. What appears to be a large incense vessel on a stand intervened between the tomb owner and a left-facing male offering-bearer, perhaps his son. This figure had a knee-length kilt whose upper edge is not indicated on the drawing. Behind him was a broad low stand with five oil jars of varying shape above it. The vertical band between this stand and the offering-bearer is too large to have been a borderline for a lost column of text and so was probably part of another object. For similar scenes, see 6 P, R; 9.

The generally uncluttered offering-bearers with wide spacing and intervening labels, the woman's dress and wig types, and overall similarities to pieces such as 14, 17 and 18 suggest that 25 dates to Dynasty 26, possibly the earlier half.

Date : 664-525, probably c. 664-600

26. Hetepka 294 [not seen]

Object : wall fragment (?) Owner : unknown

Provenance : North Saqqara, Animal Necropolis. Found in the debris of the main Temple terrace (Sector 3).

Dimensions : H = 0.225 m W = 0.305 m Th = 0.170 m

Type of relief : sunk

Bibliography : Martin, *Hetepka*, 80 [No. 294], pl. 61 (drawing).

Present condition : None of the edges looks original, and the blank spaces on the drawing on the right, left, and the bottom suggest that these areas are badly chipped. No paint traces remain.

Description : A right-facing male figure, with both knees down and his arms lowered together before him, kneels before the ends of two columns of text with borderlines. There is sufficient space for another column of hieroglyphs between man and inscription, but the gap is not so great that one is essential. The broad area below the baseline makes it unlikely that the block was part of a lintel; this presumably formed part of the register beneath or a high dado. The man is shaven-headed or wore a skull-cap or close-cropped hair without the lower back edge indicated. If correctly copied, his tight, cord-like necklace divided as if composed of a single row of large beads is unparalleled within this corpus and does not recall any style common at an earlier period. The hem-line on his tight kilt must have been marked solely in paint (cf. 11; 50 owner; 82 B). The narrow, gently-tapering belt slopes sharply, narrowing and curving where the abdomen bulges slightly over it - cf. 3 I; 4; 6 Z. Either the tomb owner or a minor figure could be represented. The proportions of the figure, with its elongated, slender limbs, long torso tapering slightly around the waist, taut stomach and firm chin line, suggest a date in Dynasty 26, probably the earlier half. There is no published information on the relief modelling or background finish which might be useful for dating.

Texts : Too little to translate.

Date : c. 664-525 ?

27. Giza LG 81 [not seen]

Location and history : Giza, cut into the rock on the north side of the Khephren causeway. Plundered and in poor condition when recorded by Lepsius and Mariette. Now covered in sand and invisible.

Owner : uncertain. One of two ushabtis (Berlin 345) found in the fill bore the name *Hr-m-3ht*, without titles, but is insufficient evidence for assigning the tomb.

Parents : unknown

Bibliography : LD Text I, 96-7; III, 278. Mariette, *Mastabas*, 531-2. PM III², 289 and plan III. el-Sadeek, *Gizeh*, 114-7, figs. 14-16, plan V.

Description : LG 81 was hewn into the limestone of the Khephren causeway, and had only its façade built from less porous stone; the entrance portico of four columns with lotus flower capitals is unusual (el-Sadeek, 114). They were never completely freed, suggesting that the tomb was unfinished. The main room behind the portico, which bore the extant decoration when discovered, had its walls covered in a fine gypsum coating upon which scenes ("Gemälde" - therefore painted and not strictly belonging in this corpus? - see also 63) and texts were impressed ("gedrückt" according to LD Text I, 97; sunk relief?). The decoration was in poor condition in Lepsius' and Mariette's time and has now disappeared; it is known only from Lepsius' drawings. A doorway in the centre of its back wall led to a second chamber, set off-centre; there is no record of any decoration here.

A. West wall (LD III, 278b; el-Sadeek, fig. 14) - This wall bore a large-scale multi-register composition of uncertain dimensions. On the left (south end) were standing representations of the tomb owner and his wife (?), with the tops of their heads and legs missing. The deceased had a shoulder-length wig and was beardless; no details of his kilt are recorded. He held a long staff obliquely with both hands, the right curved over its tip by his left armpit, the left grasping its shaft lower down (for this pose, see p. 121). His slightly smaller female relative stood behind him, with her right arm hanging at her side and her left arm embracing the man; the fingertips which appeared on his

left shoulder had the nails carefully marked. Traces of the striated lappet of a wig and a broad collar remained. The poor condition of these figures suggests that there was some inaccuracy in Lepsius' rendering of the back of the woman's head as rounded, and that she wore a striated tripartite wig rather than some more unusual headgear. No garment traces survived, but she probably wore a tight sheath. Behind the couple a broad vertical border of two guilloches edged and separated by thin plain bands terminated the scene (cf. 42; 48).

Before this pair, four registers showing fishing occupied the entire decorated area of the wall (el-Sadeek, 116).

First register - The extreme summit was damaged except toward the centre and far right, where the full height was preserved. It is not clear whether the whole was shorter on the left end than the registers beneath, or whether the scene was only lost there. Parts of 15 men (with space for a lost figure between 5 and 6) remained in two separate groupings. At the left, a right-facing figure (unusually with his back to the tomb owner, if this was the end of the register) was probably a leader confronting his subordinates; there was probably once text to his left. 6-8 (and perhaps a lost figure before 6?) bent forward to pull a rope with both hands; the activity of 2-5 is unclear, although they too could have been employed with the rope. Alone among the figures (coincidence of preservation?) 7 and 8 had a belt tab or kilt (probably the Old Kingdom belt with strips) hanging between their thighs. 9-15 were oriented toward the right and seem to have carried objects at a variety of angles.

Second register - Two men on the left squatted before the owner, with their left hands on their right shoulders and right hands clutching their wrists, in an attitude common on priests and on the deceased's offspring (el-Sadeek, 116). Behind them a line of men brought offerings, principally of fish. 3 and 4, leading the procession, differed from their companions in carrying rectangular containers by their strap handles in their right hands and grasping their right shoulders with their left hands, as do 1 and 2. The caption [?] preceded 3, while 3 was inscribed before 4. 5 and 6 presented single fish, held by the tail in the fishermen's right hands; 2 lifted a fish by the tail to shoulder-level on each side of himself.

The remaining figures supported larger fish on poles, either a single specimen suspended between two men (8 and 9; 14 and 15; 11 and 12 with the *Lates niloticus* - I. Gamer-Wallert, *Fische und Fischkulte im alten Ägypten*, 39) or two at either end of a pole resting across one man's shoulders (10). Lepsius recorded no fish attached to 13's pole and showed a chip where his left arm would have been; 13 may originally have been like 10, but have lost all traces of the fish on the pole. 8, with his arm draped across the top of the pole, held an additional small fish in his left hand; 12, in the same position, had no visible traces of a fish. 3-8, and probably 9, were shown in the reversed leg posture (pp. 86-8), but no details of the leg pose was recorded for the other figures. The foot of 16 (not noticed by el-Sadeek, 116) is visible on the extreme right.

Third register - This register contained the remains of 20 men (not 18, as el-Sadeek, 116) out of a larger original number, who, where their activity can be ascertained, seem to have been pulling the rope of the net in the register below or supervising its pulling (1 and 13). Their positions and orientation varied; the rope was preserved only in the hands of 1. The lower bodies and the register line were lost.

Fourth register - On the left were two converging ropes descending from the register above, forming part of a net which was otherwise lost. The legs and buttocks of a left-facing man standing on the rope were preserved; he was probably bending forward. A section of water with vertical zig-zags lay below the ropes and abutted the deceased's staff tip, but was not recorded continuing along the whole register. Most of this space was crowded with a varied assortment of fish. At the broken right edge were the arm and shoulder of another figure holding a pole; his occupation is uncertain.

It is impossible to know whether all traces of this composition ended with the right edge of Lepsius' drawing or whether fragments continued further north. The guilloche border on the south end of A and on the west end of C suggest that all the vertical edges had this pattern, which would therefore be missing here.

B. North wall (LD III, 278c; el-Sadeek, fig. 15) - There were remains of three registers at the west end.

First register - Three laden offering-stands, with assorted smaller stands and loose objects filling the intervening spaces, were preserved. The offerings are difficult to identify from the copy, but loaves of varying shapes, a haunch of meat, a lotus, a plucked fowl, plates of fruit, and several bundles of vegetables or large wings appear. The item on the upper left marked with horizontal bars is unlikely to have been the wall edging band, as the adjacent offerings would have been crowded^{so} closely against it, there would have been insufficient space for the left-most figure in the second register if it were extended vertically, and A and C had a vertical double guilloche border.

Second register - This depicted a procession of male offering-bearers oriented to the right (not "scenes of fowling", as el-Sadeek, 117). 1 carried a Common Crane (*Grus grus*) in the crook of his right arm, seizing its bill with his left hand (cf. 55 1). 2 carried a more damaged large, long-necked bird on his right arm and raised his left hand beneath its neck. It is unclear what offerings 3 and 4 brought, although the former's arm position and the shape of the damage suggest that he may also have held a large fowl.

Third register - The heads and upper bodies of four butchers dismembering an ox remained. Two standing men pulled the animal's single preserved leg upright, while another, stooping between them, presumably severed the limb. Too little of the left-hand figure remained to show what he did; perhaps he sharpened a knife with a hone, as does the comparable figure on the similar butchery scene 58.

C. South wall (LD III, 278a; el-Sadeek, fig. 16) - The west end of this wall had two well-preserved registers and traces of a third.

First register - Five men in short, valanced (?) wigs covering the ear and tight belted kilts (without the hemline incised ?) knelt in identical positions, facing right. Both knees were lowered, with only the leg nearer the viewer marked (cf. e.g. 4; 26). The men, with their right shoulders overlapped, raised both hands, open palm upward, to shoulder level, as though supporting offerings; the low flat objects above 2 and 3's hands may have been plates or trays. Directly before the figures was the vertical wall border of two guilloches edged with a

line on each side.

Second register - Groups of vessels stood on low tables with slightly splaying legs and an arched internal corner strut. The containers were of a single type on each table, those on the right being four long-necked jars with a single handle labelled *hknw*, those in the centre being four elongated vessels with gently-flaring tops and bases, labelled *sft*, and those on the left being three neckless pots with narrow mouths, unidentified or with the label lost. Both *hknw* (see 56 h) and *sft* feature among the Old Kingdom seven sacred oils (el-Sadeek, 117).

Third register - All that remained was partial labels of two more of the seven sacred oils of the Old Kingdom (see el-Sadeek, 117) which may once have been placed above more tables holding jars.

The ornate wall borders, and the archaizing nature of the owner's pose and the scene (p. 121) suggest a Dynasty 26 date for the tomb, perhaps the middle or the second half.

Date : c. 664-525, probably c. 600-525

28. Paris, Louvre E.11675

Object : right-hand end of a lintel Owner : unknown

Provenance : Unknown, bought from Nahman in 1923.

Dimensions : H = 0.285 m W = 0.767 m Th = 0.073 m

Type of relief : raised, unfinished Bibliography : none

Present condition : The top, with a modern drill hole in the centre, and the left side are entirely fractures. The right edge is of questionable date. It is reasonably flat, with a rough-hewn finish and a patina similar to the front, with some recent scrapes at the bottom. The corner where it meets the relief surface is almost uniformly angled, with deep abrasions and a patina which shows that it is not very recent, although the angle suggests that it may not be original (but see 55); however, the width of the edging strip on the scene implies that little is missing. The right block edge could therefore be original or have been trimmed slightly. The bottom appears original, bearing shallow, lengthwise, close-set cutting grooves. The white back has recently been flattened and is white, covered in long, vertical serrations. The front edges are generally uneven with chipping, and there are abundant small chips on the composition. A shallow crack with some modern filling runs over the piece through 2. The limestone is mottled, with darker areas mainly at the right and left ends, and is worn, especially in the line of text above the scene and on the background at the right. The relief is unfinished, being only blocked-out, extremely flat silhouettes without internal modelling or detail. It was probably never painted (but see 34); no pigment is visible.

Description : The background is recessed slightly within a flat border (lost on the left). This was probably intended to be fashioned into the usual relief edging line with a plain strip beyond it (but cf. e.g. 36; 57; 70; 75 [incomplete above]). A narrow relief line underscores the text which runs above the figured composition.

The scene shows female dancers followed by a wine-steward. The seated tomb owner at the left end, and any identifying text before him, is missing, and there could have been at least one more figure on the left, if the lintel was of ordinary size (p. 14). There was probably a

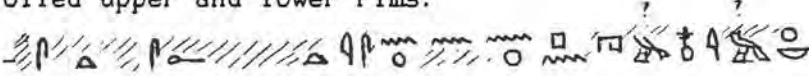
single individual directly facing the deceased, rather than another dancing pair (cf. e.g. 13; 60 with paired arrangements), one with its back to the owner. The dancers are grouped in antithetically symmetrical pairs, with captions fitted into spaces between them. The couple on the left (1 and 2) engage in energetic movements, with the near (?) knee on the ground bearing the body weight, and the far (?) knee raised with the foot flat on the ground at some distance from the lowered knee. The far arm is extended horizontally, then bent down at a right angle, with the open hand curving around the raised knee. The other arm, unnaturally lengthened, is flung downward behind the dancer and the hand cups the heel of the lowered leg. For 1 this area is lost in chipping and the block fracture, but the full gesture is clear on her companion.

The second couple (3 and 4) adopt a more restrained pose, with their knees together on the ground. The feet are unusually differentiated, with the toes on the ground and the heels lifted. On 4 it is impossible to tell which leg is "longer", but on 3 the lower outline cutting makes clear that it is the nearer, so that the distant leg is "shorter", as though in perspective; this effect is probably accidental, rather than a deliberate attempt at perspective rendering. The distant arm is extended horizontally and the elbow sharply bent, with the forearm raised and the open palm held outward; 3's forearm is vertical but her companion's slopes forward. The other arm is drawn, slightly bent, across the body and the open hand seems to support the further elbow (set slightly apart on 4).

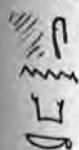
Both the garment(s) and the hairdos on the women are unusual, but because of the outline form, features are not clear. Their hair (or skull-caps ?) follows the contours of the head and has a short plait (?) emerging from the crown with a scalloped outline and a triangular tip (thicker on the left-hand pair). This may be a modified form of the "Kugelzopftracht" worn by dancing-girls in earlier periods. Rounded bulges high on their brows represent buds or partially-open flowers, probably attached by a fillet. No details of the upper garment(s) are visible. A small bulge at the waist and a buttock-length flounce project at the back, perhaps representing a belt or cross-strap knot and a short kilt or a knot and a broad dangling cloth end. The hemline of a skirt

is shown about mid-calf-length on the left-hand couple; it is not distinguished on the other pair. For the "Kugelzopftracht", costume and pair-dancing, see pp. 164-7.

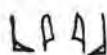
The right end of the lintel is occupied by a wine-steward and his vessels. He is presumably adult, although shown at about half the size of the dancers, since he stands while they kneel. He has a skull-cap or close-cut hair and traces of the hem of a short tight kilt are visible between his thighs. In his right palm he holds a small round pot with a short neck and wide-flaring flat rim at face-level. He holds an identical vessel at waist level before him in his open left hand. A large ^{nh} sign is visible beneath this hand. It is difficult to justify and incomprehensible as a caption to this scene, and could equally be understood as hanging on a strap (to be added in paint ?) from his left hand. This would, however, be unusual carried by a private person (but see Fischer, ZÄS 100 [1973], 16-28, for individuals holding ^{nh} signs; all examples there are suspended by the ^{nh} top, not a separate strap). This ^{nh} therefore remains an inexplicable feature. Behind him, three large vessels with a caption above them terminate the lintel on the right. The central pot is shaped like a modern *zir*, with a maximum girth near the middle, a sloping upper body with a wide mouth and no articulated neck, an apparently pointed base, and a flat lid with a knob extending beyond the container's mouth. The somewhat flattened profile at its maximum width may be either inaccuracy or, less likely, an attempt to indicate lug handles; the base is probably set into a flaring stand similar to but lower than the other two. On each side of this are long slender vessels with thin, gently-flaring necks and flat lids with rounded knobs fitting closely over the openings. The better preserved left-hand jar suggest that the pointed base was set into a standard flaring stand with rolled upper and lower rims.

Texts : Above scene 

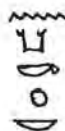
Behind 1



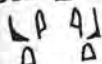
Between 1 and 2



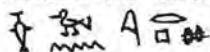
Between 2 and 3



Between 3 and 4



Behind wine-steward



Translation : Above scene - ...every day. ^a

Behind 1 - ...for your ka. ^b

Between 1 and 2 - Dancing... ^c (twice)

Between 2 and 3 - ...for your ka every day.

Between 3 and 4 - Dancing (twice)

Behind wine-steward - Great steward of wine. ^d

- a) The traces are too worn and sporadic to allow translation, beyond the final phrase. The two birds are particularly questionable; either or both may be  (likely for the second) or .
- b) The left to right orientation of  and  suggest that this caption belonged with the lost figure(s) to the left of the present scene, rather than being a continuation of the label between 1 and 2, as in the similar phrase behind 2. Alternatively, if it is intended as haplography, applicable to groups both to the right and to the left, the  shows the entire phrase to have varied slightly from that surrounding 2.
- c) For the *jb(3)* dance, see pp. 163-7. Space constraints probably explain the absence of the determinatives seen between 3 and 4. The left writing is probably meant to be a complete caption (see b)), while the version on the right is part of a longer phrase which continues behind 2.
- d) For the reading of *wdpw*, "butler", see 1 c). The addition of *n jrp* here makes it clear that the varying vessel signs on 75 and 76, without phonetic complements, must belong to a title or description of the nearby man, rather than referring to the wine.

Date : c. 600-525

29. Archives Lacau photograph N.II no. 8 upper left (location unknown)
[not seen]

Object : lower right fragment of a lintel Owner : unknown

Provenance : Busiris. Found "dans la cour de S.E." and reported by Ali Bey Manzalawy. Photographed in 1928 (information from Archives Lacau).

Dimensions : unknown Type of relief : raised Bibliography : none

Present condition : The lower edge is probably original, despite running through the signs of the door-jamb inscription (cf. e.g. 33; 76), but the top and left are fractures. The right side may be completely broken or may have some original cutting on its maximum protrusion, with chipping along the scene. The lower left is chipped. No paint is visible.

Description : There is a plain strip below the baseline on the left. On the right are the tops of hieroglyphs and the edging lines of two columns of text running down the adjoining door-jamb; the top of the right borderline is visible at the block edge. Above is the bottom of a clapnet scene with the figures preserved from the knees down. On the right, a marsh background of evenly-spaced stems shows the hide against which the figures are placed. The horizontal line running across the lower scene here continues the upper water outline, but may represent something else or denote a design change. The shins of three net-operators oriented toward the right, probably with their heads looking left, are set before the thicket, with the rear leg of the leftmost man placed between it and the water. They take wide strides, with the heel of the rear leg raised, and unusually for these pieces, the front leg of each figure overlaps the rear leg of the next figure forward, in regularly-spaced lateral layering. To the left of the men is a low stretch of water, with incised vertical zig-zags on its left side only (incomplete ?); the baseline serves as its lower boundary, and a narrower line along its upper side and turning at the corner, marks the edge of the clapnet. Damaged remains of the birds inside are visible. Presumably a figure of the tomb owner sat on the left, viewing marsh activities.

Texts : " ≡ " — " "

Translation : Too little remains to translate.

Date : c. 600-525

30. London, University College 14588

Object : portion of a lintel or wall relief Owner : unknown

Provenance : unknown

Dimensions : H = 0.304 m W = 0.380 m Th = 0.080 m

Type of relief : raised

Bibliography : Stewart, *Egyptian Stelae* III, 16 [No. 54], pl. 24.

Present condition : Both side edges are modern, the right bearing scratchy cutting lines from an attempt to even the fracture, the left being slightly concave with long 2-3 mm vertical chisel marks and close-set horizontal scratches. The badly worn and scraped bottom has traces of shallow back-to-front grooves which suggest that it is ancient. Similar diagonal grooves near the back hint that the top surface, too, may be original. The top has been angled downward toward the composition surface, producing a broad sloping section about 20 mm high. The back is flattened but not smoothed, and bears scattered, modern, short vertical chisel marks and evenly-spaced scratches. There is little chipping, minor instances occurring on the left elbow of the left figure and on the temple, right arm, left hand and hip of the central woman; the toes of the rear feet of the central and right figures are lost. A few small flakes are scattered along the edges, before the right-hand woman's face and feet, behind the central figure's right elbow, and on and around the right elbow of the leftmost figure. There are several scratches on the far left. Surface wear is very uneven, obscuring many details, particularly around the heads. The stone is mottled with greyer patches, worst on the right, central and lower portions, and a pencil-line-like vein runs through the head of the leftmost woman. Smoothing abrasions are abundant on both the background and the relief, being particularly prominent on and around the central woman. No pigment survives.

Description : The preserved scene, executed in low, flat relief with minimal surface modelling, shows three women receiving gold jewelry (pp. 136-42). A few large hieroglyphs from descriptive captions remain above the figures. The composition was probably arranged largely in

confronting pairs (cf. 60), but too little exists to tell the predominant direction of orientation or at which end of the block the tomb owner sat. The woman farthest right bends forward from the waist toward the right. Her left arm is bent and extended almost horizontally, and the side of a broad collar, either shut or stretched open between two servants (e.g. 60 1 and 2) and held by its cords, is visible under her hand (fingers lost). The collar had at least two internal divisions and a row of drop-shaped pendants along the bottom. Her right shoulder is overlapped and the arm is bent and slightly extended toward the ornament, the hand outstretched. She probably originally confronted a similar left-facing woman, perhaps holding another piece of jewelry or grasping the other cord of this collar, which would then be shared between the two of them. The woman in the centre of the block also faces right and stoops slightly. Her right arm is bent, with the extended hand resting on her breast. She extends her left arm and touches the shoulder of the woman before her. The leftmost woman faces left. She raises her left arm behind her head and adjusts the back of the fillet around her hair with her thumb and forefinger. Before her, she holds the fastening cords of a collar (see p. 138), decorated with three wide internal beading layers and a row of drop-shaped pendants along the bottom. The ornament is held at a slight angle, while a large decorative pectoral, which presumably depends from its middle, hangs vertically off-centre. It is rectangular, with three internal divisions separated by triple lines within an edging, and there is a line of drop-shaped pendants along the bottom. A second border edging with curving tip runs most of the way down each side. What appears to be the raised, bent left (?) elbow of a fourth figure, probably facing this woman, is visible along the left edge of the block.

The close-cropped hair of the women follows the shape of the head closely, projecting very slightly at the forehead and revealing the ear (see further p. 140); no curls are incised. Only the woman on the left wears a simple narrow fillet with dangling ends. All are clad in tight sheath dresses with small, worn knots at the indentations of the straps; internal marking remains only on the left shoulder of the leftmost woman, and it is uncertain whether the usual spiked "tips" to these knots were indicated. They appear to be without further adornment, the

bracelet marked on the left wrist of the central figure in Stewart's drawing being, more probably, two scratches augmented by a chip in the hand.

Texts : 



Translation : ...gold ...gold

The phrase was probably *rdjt nbw*, "giving gold", as on 60.

Date : c. 600-550

31. Tomb of Hr-jr-^c3 [rn.f nfr Nfr-jb-r^c-nfr] (LG 23) [not seen]

Location and history : Saqqara, east of the Step Pyramid, near the larger sepulchre of B3k-n-rn.f (3). Briefly described and copied by Lepsius and re-examined recently as an extension of Italian work on 3. To be published by Bresciani and Pernigotti as *La tomba di Horiraa*.

Parents : father = ^cnh-hr mother = Jtm-jr-dj-s(t)

Titles of owner : in tomb - (j)r(j)-p^c(t); h3tj-^c; smr w^ctj; jmj-r rwt; jmj-r jpt nsw
on other monuments - sd3wtj bjtj; smr w^ctj n mr(wt); smr ^c3; hrp ^ch; sd nsw bjtj; mn^c nb t3wj Psm^ctk; jmj-jb n Hr; st[nj] nsw

Other known monuments of owner : The following are documented in PM III², 588: offering table Louvre D.65 [E.3867] (? really D.60) offering-basin Stockholm NME 43; canopic jars in Louvre, numbers unknown.

The following are given by De Meulenaere, *Surnom*, 18-19 and n. 86, some with references: statue of Osiris Cairo CG 38236; statue fragment in a private collection; kneeling statue fragment Cairo CG 658 (see now el-Sayed, *Documents*, 93-108, pls. XII-XIII [Doc. 7], 270-270; id. *BIFAO* 74 [1974], 29-44, pls. VI-VII); statue Cairo CG 807; bronze Louvre AF 1670; statue fragment seen at Eid in 1960; ushabtis (listed by Schneider, *Shabtis* II, 188-9); perhaps statue Cairo CG 928 (Yoyotte, *Dictionnaire de la Bible*, suppl. VI, col. 369)

Bibliography : LD Text I, 175, 177; III, 280-2a. De Meulenaere, *Surnom*, 18-19 [No. 59], 24, 27-9. PM III, 171; III², 588 (as Ir^ca^hor). el-Sadeek, *Gizeh*, 159-60. el-Sayed, *BIFAO* 74 (1974), 43-4. id., *Documents*, 93-108 (esp. 107-8), 270.

Description : Any superstructure to this tomb is lost and all that remains is the underground portion. The tomb consists of two connecting rectangular rooms cut underground in the rock, entered via an undecorated shaft. The antechamber (A of Lepsius) has texts and accompanying scenes from funerary books on the north, west and south walls. Damage to the walls, the questionable accuracy of the published copies, rare spellings and an eclectic mixture of spells and scenes make the scenes difficult to identify. The sarcophagus chamber (B of

Lepsius) bears similar decoration of texts and deities on the south, east and west walls, which are regularly punctuated with ushabti or canopic jar niches; the ceiling here is painted with a vulture and star pattern, with the owner's name and titles down the centre (cf. 3 Room E). Lepsius did not state whether the work is in raised or sunk relief.

A. Room A, north wall (LD III, 281a) - Figured decoration is confined to a single area at the top of a wall otherwise devoted to texts. A standing right-facing figure of the deceased with an identifying label above and before him ((j)r(j)-p^c(t) h3tj-^c smr w^ctj Wsjr jmj-r rwt Hr-jr-^c3 faces a large sun-disk with broken, emanating rays which reach to the baseline. He wears a plain, round-bottomed, shoulder-length wig showing the ear, a narrow, plain collar, and a mid-calf-length kilt with a belt with a projecting rolled knot. He supports a long staff obliquely with his left hand, and his pendant right hand holds a strip of cloth. At the left side of the wall is a vertical block-border with edging strips, which must have been balanced on the right.

B. Room A, west wall (LD III, 280c) - Vertical block-borders with edging strips which run down both sides of Lepsius' drawing show that he reproduced the full width of the wall. The decoration is predominantly texts, interrupted by irregularly-spaced areas with figured relief. At the centre of the right side is a figure of the deceased kneeling and facing left, his hands raised in a gesture of adoration. He wears a round-bottomed, shoulder-length wig which frees the ear, and a plain broad collar. His long, belted, diaphanous garment has its hem curving along his forward ankle and apparently touching the baseline as a backdrop to his raised rear leg. It seems to be drawn upward from the waist, baring his lower torso, and passes across his left elbow; its arrangement on the right arm is less clear, and Lepsius' copy, possibly misunderstanding the arrangement, shows it hanging free behind the right arm, as a sort of curving flap.

The main preserved "vignette" occupying the centre and centre left of the wall shows the journey of the solar barque taken from the Book of Aker (Hornung, *Ägyptische Unterweltsbücher*, 444 Part A, fig. 92; recognized by el-Sadeek, 159). On the left the vessel, with large

papyrus-umbel finials, is set on a rectangle of water lacking incised zig-zags. In the middle of it is a right-facing ram-headed figure of the sun-god labelled as Khepri (not Khnum, as el-Sadeek, 159) in a plain collar and a tight knee-length kilt and strapped tunic top, holding a *w3s*-sceptre in his left hand and an *nh* in his pendant right hand. Before and facing him are two female figures (*Jtpt* and *Wd<jt*) who bend forward slightly, their overlapped arms lowered obliquely together before them, with the hands extended palm downward. They wear swept-back wigs and plain broad collars, and seem to be dressed in tight dresses with the line below the breasts marked but no straps or hemline (p. 199). A similar figure (*Dw3t-jmntt*) (no garment indications) stands behind Khepri. In the stern of the boat is a smaller, left-facing, hawk-headed figure of Horus in a narrow collar and a belted knee-length kilt, who leans forward to pull the cords around the double rudder and rudder posts at the rear of the vessel. The solar barque is towed by seven *ba*-birds with human heads in round-bottomed wigs exposing the ear, human arms, and the bodies of long-legged wading birds, who stand on the baseline before the barque and turn their heads back toward it. Captions are fitted 1) beside their elbows and above their heads and 2) below their tails. To their right the baseline curves downward in an arc, on which there is a second representation of a boat. This vessel lacks the rear finial and has a low extended prow with a platform on the end, on which squats a child sun-god with a uraeus on his brow, his left forefinger to his lips and his right hand lowered. In the centre, a large ram-headed scarab is adored by human-headed birds with their arms raised in adoration, one standing on either side of it. At the bottom of this reserved space, two arms of a deity (Hornung, *Ägyptische Unterweltbücher*, 444, calls it Tatenen) are extended toward this boat, but no more traces of their owner were copied.

Below the baseline of this solar barque sequence are the remains of two (?) more "scenes", not apparently connected with each other. The larger one on the right could comprise two separate sections. On the far right is the head of a left-facing man with close-cropped hair, whose preserved hand is raised before his face, as though in a gesture of adoration; the other hand was probably also raised. To the left are the arched lid and uprights of a large coffer- or shrine-like object.

The second "scene" consists of a large sun with dotted rays radiating downward. These vignettes resemble those from the Book of the Dead.

C. Room A, south wall (LD III, 280b) - Lepsius' drawing includes the full width of this wall, with a block-border between edging strips on each side. The top is preserved, but damage on the lower part makes it unclear whether the figured traces constitute one tableau or, more likely, two. On the right two White Crowns are all that remains of two left-facing underworld deities. Their names *B3-dmd* (for *Db3-dmd*) and *Hntj-qrr[t.f]* are those of two forms of Re in the Litany of Re (invocations 1 and 3 - Hornung, *Das Buch der Anbetung des Re* II, 61). At a lower level, confronting them, is the top of the head of a figure identified by the text above as *Hr-jr-c3* (*Wsjr (j)r(j)-p<(t) h3tj-c jm3h hr ntrw nbw m3<-hrw m st nb(t) jmj-r rwt Hr-jr-c3*); he probably made offerings to or adored the two deities. At the centre of the wall are the vestiges of two *hkr*-friezes, the larger, upper one turning at right angles and having a cobra spitting venom on the corner, the lower frieze (damaged and no trace of a bend preserved) having a docile cobra at its right end. This is the conventional representation of a portal in the Book of Gates; the label identifies it as the second (Hornung, *Das Buch von den Pforten des Jenseits* I, 44).

D. Room B, west wall (LD III, 281c) - A block-border with edging lines bounds this wall at both sides and on the top. The decoration is broken up below by the openings of the ushabti or canopic jar niches. Above these apertures, running the entire width of the room, is a line of 24 identical male figures oriented to the right, where four columns of text commence the scene, which seems to come from the Second Hour of the Book of Gates (Hornung, *Das Buch von den Pforten* II, 46-54, scenes 5 and 6 together). All wear tripartite wigs exposing the ear with a longer lappet lying forward on the shoulder and the back section truncated at the shoulder, curved divine beards, and plain broad collars. They wear tunic tops with a double horizontal band across the breast and plain shoulder straps. Their tight knee-length belted kilts have a curved, pleated overlap at the back and a long belt end resting against their abdomens. They stand with their empty hands at their sides, the left one advanced slightly, palm downward. A horizontal line of text without

underlining, continuing that in the vertical columns, surmounts the procession, and a second inscription is strung out beside the figures' heads, a single hieroglyph being placed before each.

The figured groups around the niches on both the west and east walls are drawn from traditional coffin decoration. To the right of the northern niche on the west wall is a standing ibis-headed depiction of Thoth, facing left. His wig has the hair strands incised; he is otherwise dressed like the figures in the upper frieze except for the detailed beading on his broad collar and the strap-knots on his tunic straps. He holds an *ꜥnh* in his hanging left hand and a *w3s*-sceptre with his right hand. A short inscription between edging lines runs above him and there is an identifying label by his beak. In the central panel between the two niches are right-facing figures of human-headed *Jmstj* with a wig and beard like the frieze figures', jackal-headed *Dw3-mwt.f*, and a hawk-headed figure called *Hntj-n-[jrtj]*. They are dressed identically to Thoth, and carry an *ꜥnh* in their pendant right hands and a *w3s*-sceptre in their left hands. A text with edging lines runs above them and their names are added before their faces. To the left of the southern niche is a right-facing figure of *M33-jtj.f* identical to that of *Jmstj*; he has the line of inscription with edging lines above him, the label before his face, and an additional unbordered column of text before him.

E. Room B, east wall (LD III, 281b) - The decorative scheme corresponds to that on the west wall. The texts above the niches are also similarly arranged but the left-facing figures here are more varied; they come from the Twelfth Hour of the Book of Gates (Hornung, *Das Buch von den Pforten* II, 266-73, scenes 82-7; el-Sadeek, p. 160 identifies them as Plankoff's eleventh division). All are dressed like the representations on the frieze opposite, except that the pleated kilt overlap is at the front of the garment and the belt ends are absent, although there are rolled knots on 13 - 16. The first eight are human and stand with their right arms dangling empty before them and their bent left arms raised behind them at shoulder-level. The leading four balance a disk in their open left palms, while the next four raise a star. The four subsequent human figures carry an *ꜥnh* in their pendant left hands and a *w3s*-sceptre

in the right. Four ram-headed figures, succeeded by four hawk-headed figures, all holding the *ꜥnh* and *w3s*, follow them. The right end of the frieze is divided into two sub-registers, each containing four female figures seated on coiled snakes. They wear tripartite wigs similar to the men's, with rounded shoulder-length backs and a longer forward leppet, and tight-fitting garments whose only incision is the line below the breast. Their left arms hang by their sides, and the right hands are slightly extended, with a star resting on the open palm. The accompanying text is strung out among them.

The disposition of the figures between the niches mirrors that on the west wall. At the north end, left of the northern niche, is a right-facing male figure called *Jsd*s, identical with *Jmstj* and *M33-jtj.f* but for the pleated overlap on the front of his kilt instead of at the rear. The wall between the niches contains left-facing representations of baboon-headed *Hpj*, hawk-headed *Qbh-snw.f*, and a human-headed figure similar to *Jsd*s labelled *Jrj-rn.f-ds.f*. All are dressed like their counterparts opposite except for the pleated flap on the kilt front and the belt end resting against their abdomens; they carry the *w3s*-sceptre in their right hands and the *ꜥnh* in their pendant left hands. At the south end, right of the southern niche, is a left-facing jackal-headed Anubis, shown as a reversed image of *Dw3-mwt.f*; like *M33-jtj.f*, he has an additional column of text without borderlines before him.

F. Room B, south wall (LD III, 282a) - Lepsius' copy is difficult to interpret. His plan (LD III, 279a) shows two niches on the south side of the sarcophagus chamber and he stated (LD Text I, 177) that niches ran round the room (without giving their number), yet the drawing of the south wall leaves no place for them. Clarification of this point must await publication of the tomb. Lepsius' edging lines with a wider plain band between them are probably the remains of a block-border, but the block-border along the top of the east and west walls is omitted from this copy; the text shows that the full height of the wall is given. Beneath the twenty columns of inscription is the upper portion of a scene with the figures preserved from the waist upward. On the left are vestiges of a solar barque, of which only the stern end, the rudders and their posts remain. In the middle of it is the top of a kiosk

surrounded by a serpent, in which stands a right-facing ram-headed figure with a solar disk with uraeus on its head; it held a *w3s*-sceptre in its left hand and probably an *ꜥnh* in its right hand. On either side is a right-facing figure of *Hk3* (before) and *Sj3* (behind), with wigs, beards and garments identical to those of the figures on the east and west walls (cf. Dümichen, *Der Grabpalast des Patuamenap III*, pl. III). Their hands probably hung empty at their sides. Before the barque a left-facing man in a skull-cap and belted kilt, identified as the *Wsjr jmj-r rwt Hr-jr-ꜥ3*, raises his hands in adoration. Next, four right-facing anthropomorphic figures similar to *Hk3* and *Sj3* confront a left-facing group of eight deities, consisting, in order, of two human-headed, one ram-headed, one hawk-headed, another human-headed, another ram-headed, and two final human-headed figures. All stood with their hands at their sides (cf. the frieze on D). A label is set above each. Their names identify the scene as from the Second Hour of the Book of Gates (Hornung, *Das Buch von den Pforten II*, 54-63, scene 7).

Texts : For the reading of the owner's name, see Graefe, *Untersuchungen zur Verwaltung und Geschichte der Gottesgemahlin des Amun I*, 137 n. 1. For the principal title *jmj-r rwt*, see 64 c). The texts in their entirety will presumably be published by Bresciani and Pernigotti.

Date : c. 595-585

32. Turin 1673 (Inv. 23421)

Object : fragment of a lintel Uninscribed

Provenance : unknown. Ex Drovetti collection. Possibly from the region of Alexandria (L.M. Leahy, *GM* 105 [1988], 55-7 = Appendix IV).

Dimensions : H = 0.325 m W = 0.684 m Th = 0.070 m

Type of relief : raised

Bibliography : Abbate, *Egyptian Art*, trans. H.A. Fields, 146 [No. 90], pl. 90 (partial photo). von Bissing, *Denkmäler*, text to pl. 101 [his No. 6 (17) - as Turin No. 179]. id. *BVBKAB* 4 (1929), 11, Fig. 3 (after Rosellini); Cailliaud, *Arts et métiers*, pl. 15 A (coloured drawing with direction reversed; as from Beni Hasan?). Donadoni, *Arte egizia*, pl. 183 (photo reversed). [Drovetti], *Documenti inediti* III, 230, n. 131. Fabretti, Rossi and Lanzzone, *Regio Museo di Torino - Antichità Egizie* I, 186 [No. 1673] (179 as exhibition number). Farina, *Il Regio Museo di Antichità di Torino*, (1931), 17, pl. p. 49 top; 2nd ed. (1938), 17, 54, pl. p. 54 top. Fischer, *GM* 101 (1988), 31-2, figs. 1 (drawing) and 2 (drawing after Cailliaud). Galvano, *L'arte egiziana antica*, 53, fig. 58. Klebs, *Die Reliefs und Malereien des Mittleren Reiches*, 84-5, Abb. 59 (reversed drawing, after Cailliaud; as from Beni Hasan); id. *Die Reliefs und Malereien des Neuen Reiches*, 180. L.M. Leahy, *JEA* 71 (1985), 126 n. 22; id. *GM* 105 (1988), 55-7. Lucas and Harris, *AEMI*, 4th ed. (1962), 86 and nn. 10-11 (mentioned twice as from Beni Hasan and in Turin). Lutz, *Viticulture and Brewing*, 56. Michalowski, *Great Sculpture of Ancient Egypt*, 173 with ill. (partial photo). Montet, *RT* 35 (1913), 122 and fig. 7 (partial drawing, reversed, probably after Rosellini). Orcurti, *Catalogo Illustrato... Torino*, 27 [No. 23]. PM IV, 5 (as Turin 179). Rosellini, *I Monumenti dell'Egitto e della Nubia - Monumenti civili* II, 367-8, pl. lxvi, fig. 1 (reversed line drawing). Scamuzzi, *Museo Egizio di Torino* (English version), pls. CII-CIII (partial photo). Schäfer, *Berliner Museen* 42 (1920-21), 20. Scharff, *ZÄS* 74 (1938), 47 and n. 9, 48. id. in Otto, *Handbuch der Archäologie* I, 622, n. 9, 623, n. 2. Täckholm and Drar, *Flora* III, 278 nos. 1 and 3 (listed separately as from Beni Hasan and in Turin).

Present condition : Both side edges seem to be recent cuttings, with some long, deep, vertical grooves 2-3 mm wide near the bottom cut with an angled chisel. There are traces of dried mud or cement on the right. Toward the centre back of the right side a deep rectangular channel marks a modern mounting. The flat top bears very worn lengthwise cutting grooves, perhaps original, toward the centre. Both the bottom and the back faces are obscured by the setting but they, too, appear well-flattened. The regular position of the upper side approximately 20 mm above the bottom of the case suggests that the piece has a

slightly bevelled back (cf. e.g. 78). Chipping is worst along the backs of the sides, suggesting that some of the original back has been removed. There is minor chipping along the upper and lower edges, mainly toward the centre, and large shallow chips mar both right corners, while the upper left corner is broken diagonally. There is little chipping on the scene, suggesting good quality limestone; small clusters of nicks lie mainly around the centre and right. Occasional patches of abrasions are visible on the otherwise well-flattened background (e.g. before 5 and on the border strips, especially the upper), and similar abrasions are also visible on some relief areas (e.g. on the jar and dresses of 4 and 1). The entire front and top surfaces are covered with an even, dark grey, sooty coating, which only appears as a minute strip along the side edges. The grainy semi-glossy whitish traces on the upper and lower framing strips are probably modern. Despite the colourful version of the scene published by Cailliaud, there is now no paint on the relief; the sooty coating militates against any pigment having been visible in very recent times, but it is of uncertain date (modern?). Cailliaud's colouring could be reconstruction, with no firm basis from the block.

Description : For confusion from reversed reproductions of this scene and its occasional attribution to the Middle Kingdom and/or to Beni Hasan, see L.M. Leahy, *GM* 105, 55-7. The fragment apparently comes from the middle of a lintel, and the composition is incomplete at both ends. It is bordered above and below by broad strips of the same low flat relief which characterizes the scene (cf. 57; 70); their irregular edging incisions undulate on contact with the figures. There are no traces of a text in the upper strip.

The scene, showing the carrying and pressing of lilies (pp. 179-940, is oriented toward the right, where the staff of the seated figure of the tomb owner is visible. Its tip rested on the (lost) mat on which his chair was placed. There is no room for a full column of inscription before the deceased. This piece provides an unusual instance of a female figure directly confronting the tomb owner (p. 82).

Five standing women are engaged in various activities. As in other examples of this scene, the operations begin at a point furthest from

the owner. On the far left 1 and 2, (1 sawn through the back of her right leg), bending slightly forward, advance toward the right, bringing lilies to the press. Each extends a single short-stemmed blossom before her face with her right hand, the right shoulder in abbreviated rendering. A small basket with slightly concave sides, a flaring, gently-rounded bottom and a large looped handle attachment or tie on each side depends before each from her cupped left hand. The narrow inner line of the handle is only articulated where it crosses the curving palm; elsewhere the background has not been removed. The neck and hem of 2 are chipped, and her soles are not divided from the baseline. Before them two confronting women, 3 and 4, mirror-images of each other, extract the fragrant juices by twisting batons passing through looped ends of the pressing sack; the segments of the left-hand baton are poorly aligned, so that the stick appears to curve. The press-operators bend slightly, with their wide stride and rear foot resting on the toes giving a sense of urgent movement to their poses. A large squat vessel with solid lug handles on the shoulder and a wide mouth with rolled rim rests on the ground between them. A tapering stream of liquid, divided from the edge of the pressing bag by an incised line (cf. the lack of division on 36), flows into the jar. Like 2, 3's advanced foot is not separated from the baseline. Finally, 5 faces right, toward the deceased, raising a lily with a drooping stem to her nose with her left hand. Her right arm hangs rigidly behind her, terminating in what resembles another "left" hand.

All the figures have plain, short, rounded wigs, projecting very slightly at the forehead, with a rounded tab before the exposed ear. They wear broad collars, plain on 4 and 5 but with a line of tubular beads set among varying arrangements of narrow plain strips on the others. All are clad in comparatively short, tight-fitting sheath dresses, reaching only to mid-calf-level (hemline only incised on 5 and perhaps on the left leg of 4), with an indentation in the straps where the strap-knot should be but no carving of the knot, except on 1. What appears to be an additional curved section to 5's upper garment is a deep scratch. Their postures are rather stiff and their bodies are lumpy and heavy around the abdomens, buttocks and thighs (see further

pp. 70-1, 73). Their facial features, particularly those of 3, are broadly rendered and lack subtler modelling.

Date : c. 595-565

33. Paris, Louvre E.11377

Object : lintel Owner : P3-jr-k3p, rn nfr Psmrk-mr(j)-nt

Provenance : Possibly the western Delta (see below). First known to Bénédict (p. 4) in 1913. Acquired by the Louvre via the collector Marcel Bing.

Dimensions : H = 0.283 m W = 1.185 m Th = 0.083 m

Type of relief : raised

Other monument of owner : 34

Other monuments on which owner mentioned : Louvre Serapeum stela SN 47 (PM III², 813)

Bibliography : Bénédict, *Mon. Piot* 25 (1921-22), 4-27, fig. 1, pls. IV-V (as perhaps Heliopolis). Bianchi, *BES* 2 (1980), 16, n.27. von Bissing, *BVBKAB* 4 (1929), 10-11. Boreux, *Guide-catalogue sommaire I* (1932), 195, pl. XXIV (partial photo); id. *La sculpture égyptienne*, 8th page, pl. XL (partial photo). Daumas, in Vandersleyen, *Das alte Ägypten*, 327, 333 pl. 314. Desroches-Noblecourt, *L'art égyptien au Musée du Louvre*, 28th page and partial photo; id. *Le style égyptien*, 166, 173-4, pl. LVIII top (partial photo); id. *Arts asiatiques* 1 (1954), 51-2; id. *L'art égyptien* (1962), 152, 158; id. *Revue du Louvre* 25 (1975), 248-50, fig. 2; id. *La femme*, fig. 27 (partial photo). Donadoni, *L'Egitto*, 267-8, partial photo p. 267 (as possibly from Kom el-Hisn). Drioton, *BIE* 20 (1937-38), 243-4, fig. 4 (partial photo); id. *Studies presented to F. Ll. Griffith*, 293-4. id. *Encyclopédie photographique I*, 134-5. *ESLP*, 93-4, 109. Gilbert, *CdE* 27 (1952), 341-4. Keimer, *OLZ* 28 (1925), 465, 467-8. Klebs, *Die Reliefs und Malereien des neuen Reiches*, 180. L.M. Leahy, *GM* 65 (1983), 54 n. 7; id. *JEA* 71 (1985), 125 nn. 9-10, 12, 128 n. 30. Leclant et al., *L'Égypte du crépuscule*, 83, pl. 64 (partial photo). B. Lesko, *Remarkable Women of Ancient Egypt*, fig. on p. 17 (partial drawing). Lucas and Harris, *AEMI*, 4th ed. (1962), 86. Münzen und Medaillen, *Werke Ägyptischer Kunst - Auktion* 49 (Basel, 27 June 1974), 27-8 [No. 44]. Picard, *BIFAO* 30 (1931), 217 n. 5. Pirenne, *Histoire de la civilisation III*, 432-3, pl. 52 opp. p. 197 (partial photo). PM IV, 64-5 (as possibly from Heliopolis). Scharff, in Otto, *Handbuch der Archäologie*, 623 n. 2. Smith, *AAAE* (1958), 287 n. 60; revised ed. (1981), 475 n.60. Täckholm and Drar, *Flora III*, 277-8. Vandier, *Le Département des antiquités égyptiennes* (1948), 24-5; (1952), 25. Vittmann, *GM* 23 (1977), 73 No. 19. Wenig, *Die Frau im alten Ägypten*, 53, pls. 96-7 (partial photos).
Texts : De Meulenaere, *BIFAO* 55 (1955), 141-2; id. *BIFAO* 62 (1964), 154-5, 161, 164-6 (implies from Kom el-Hisn); id. *Surnom*, 8 [no. 19]; id. *OLP* 12 (1981), 127-8 [no. 19]. *PN II*, 278, 6. el-Sayed, *Documents*, 244-5; id. *RdE* 28 (1976), 103 n. 87, 104 n. 97.

Present condition : The lintel is made up of two non-joining pieces. The restoration filler is excessive (see below) and little is missing between the fragments. All the edges are probably original. The flat sides are very worn and rough, with scrapes and pits (some recent) obscuring any cutting marks. Weathered, close-set back-to-front tooling grooves are visible on both top and bottom. The top has two recent drill holes, and a thin coating of modern plaster or cement on its right end continues onto the right side. The back could not be viewed but felt reasonably flat; the thickness suggests that it has been trimmed. Shallow chipping is largely confined to the block edges, particularly the lower left corner. The surface is differentially worn, with weathering mainly on the left, around the perfume presenter, the lost figure, the decanter, and in the line of text. Oblique abrasions, possibly from reuse, mar much of the baseline and the strip below and obtrude onto the relief on and behind the final lily-picker, on the legs of the first lily-picker, and at the beginning of the main inscription. The stone is mottled and has pencil-line-like veins running diagonally through the tomb owner and the lower bodies of both lily-pressers and the porter. A brown, grainy inclusion embedded in the matrix and standing out slightly from the rest of the block has been carved as part of the owner's chair. No pigment remains.

Description : A comparatively broad relief line with a plain area beyond surrounds the scene. It is rounded at the top, bottom, and on the left but is simply incised on the right, giving it an unfinished appearance (cf. the right end of 34). The dividing line between two columns of door-jamb inscription, and the tops of their hieroglyphs, are visible in the outer strip below the deceased's chair, and what may be the inner door-jamb framing line is visible below the first servant. Any similar vestiges on the right have been obliterated in the abrasions. The right-hand edging line continues downward to frame the jamb text (cf. e.g. 76; 77; 78), and must have been balanced on the left. A band of large crowded hieroglyphs underlined with a thick line runs above the subsidiary figures, but there is no text before the owner.

P3-jr-k3p sits on the extreme left, his head nearly touching the upper framing line. His seat is a rectangular wicker stool with the

outer frame and the curve marking the bottom of the internal bracing system indicated, but not the usual struts (cf. 74 A; 76; 77; 78). He raises a short-stemmed *Lilium candidum* blossom between two elongated buds toward his nose with his left hand (cf. 24; 75). His right arm hangs along his side, the hand grasping the middle of a long staff whose tip rests on the front edge of the plain underlying mat but whose upper end lies on his shoulder (cf. 24; 74 A with a different staff position). He sports close-cropped hair or a skull-cap. His clothing is a version of the fashionable Late Period tripartite male dress (pp. 236-43), with the cursory treatment of this relief leaving some of the details obscure. No incision on the chest divides the fine undergarment and heavier lower layer (added in paint? - cf. 65 [raised]), but both layers were probably indicated. The upper portion (= undergarment) follows the convention of crossing from the right armpit over the left shoulder, exposing the right arm and forming a loose, forearm-length sleeve on the left arm. The incised diagonal strip running across his chest is probably a fold in the finer cloth rather than a border on the undergarment. There is a double outline incision on the sleeve edge and the outer edge of the section below the left arm. This latter probably represents part of the undergarment (see pp. 236-9). An unusual small flap of cloth curving down the back of his right ankle is probably the tip of the innermost layer of the lower, outer garment (cf. the flower-carrier). The extremely long shawl hangs in two distinct flaps, one depending vertically behind P3-jr-k3p's right shoulder, with an awkward connection at the top, the other pulled forward over his left shoulder and curving downward to meet the hem of the outer robe. The notching is particularly deep, and the inner edge is incised (cf. 74 A owner; 75); the double outer outline is only on the forward section.

The subsidiary scene is the fullest representation of lily-processing in this corpus. The temporal progression is from right to left, from the most distant point to the owner (pp. 78-9). On the far right is a lily plantation, where three women gather blossoms. The plants, which reach head height, have a single rigid stalk with a terminal flower, with gently curling leaves emerging directly from the stem at irregular intervals for its entire length, interspersed with pointed buds and lateral flowers on short stems. Above the second

harvester's basket is a stalk with no lower section. The blossoms have an elongated conical shape and five petals (no incised details on the bunch being tied), and are intricately delineated in comparison with the treatment of the rest of the relief. All the flower-pickers stoop allowing space above for a widely-spaced caption, and their left shoulders are overlapped. The foremost harvester turns her head toward her companions on the right as she binds up a bundle of five blossoms with short stems, tightening the cord with her right hand; the fingers of her left hand are not marked. A large oval bud without an incised fillet emerges at her forehead. As with the other harvesters, the only indication of a garment, probably the tight sheath (pp. 197-9), is a light incision across and between the ankles (not on the others' front ankles), with the body fully modelled beneath the cloth. The second harvester has a small partially-open (?) flower at her brow. In her lowered right hand she holds the thick handle of a small, shallow basket, containing a symmetrical group of an upright central flower (with six petals) and two more lying on their sides. Her left hand, which has very long fingers, is raised to face-level and delicately plucks a terminal lily blossom with thumb and forefinger. The final picker, with a double pointed bud (?) on her forehead, grasps and bends the upper stalk of a plant in her right hand. Her left hand holds the thick handle of a low basket containing three upright lilies.

To the left of the plantation a smaller-scale, left-facing woman brings the flowers to the press; her height, which is the same as that of the bending harvesters, leaves room for a basket on her head. She carries a bunch of short-stemmed lilies at her side in her pendant left hand, and raises her undivided right hand to steady the low, slightly-flaring basket of blossoms on her head. Single flowers which are not bound in bundles rest in it. A double pointed bud (?) protrudes from her forehead. Her lower garment, with the ankle-length hem incised, has a short triangular end from the innermost layer of the wrapping hanging down the back of her rear ankle (cf. *P3-jr-k3p*). No details of the upper garment are incised, beyond a curve at the throat which could be the top of a broad collar whose lower limit was indicated in paint or could be anatomical (p. 223). A short pointed end of a shawl not otherwise indicated with a curved lower edge hangs forward over her left

shoulder. She probably wears a version of the knotted female tripartite ensemble (pp. 199-202), which relied heavily on paint for clarity.

To the left of the porter two women in mirror-image poses bend forward slightly to operate a sack-press to extract the floral juices. The woman on the left has a double-pointed bud (?) protruding from her forehead; her companion wears a flaring blossom without internal markings (similar to a papyrus umbel but probably a lotus). They are clad in ankle-length sheath dresses with a tapering strap drawn upward from the waist. They hold batons passing through the looped ends of the sack almost vertically, the distant hand gripping the lower part of the baton and the near arm, with the shoulder overlapped, holding its top at head height. The right presser has hands that are an exact reverse of those of the right-facing figure, but are not correct for her. A caption is set between the batons and continues behind the head of the left operator. The juice flows in a tapering stream from the centre of the twisted sack into a wide-mouthed jar, with a thick rolled rim and two flattened, vertical lug shoulder-handles, which is set between them on a low stand, whose diagonal supports touch the jar edges; its central support pattern is indicated.

Left of this pair is a left-facing woman with a caption before her face who bends forward, with her left shoulder overlapped, and pours the juice from a jar like that below the sack-press into a similar but slightly larger one resting on the baseline. Both these vessels have broad flat bases, suggesting that the pot in the stand is of the same type. She has a partially-open Blue Lotus (?) emerging at her forehead and her dress is like those of the press-operators, with an additional horizontal incision below the breast.

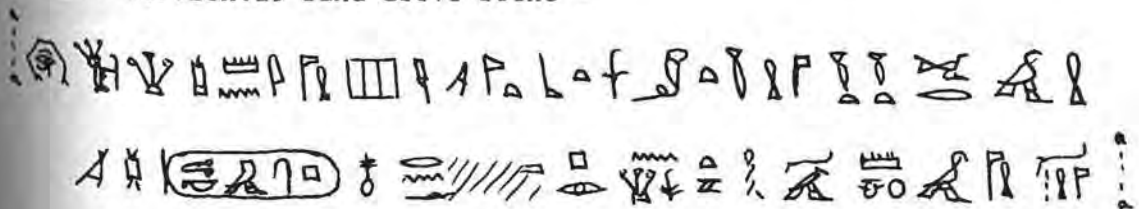
Beyond her, samples of the finished perfume are presented to P3-jr-k3p. Desroches-Noblecourt (*Revue du Louvre* 25, 249) recognized that the lintel has been wrongly restored and that parts of a single figure are lost in the block break; the old reconstruction still survives, however, and two figures are pictured in published photographs. The sex of this individual cannot be determined from what remains - an elongated jar with a short neck with a low rounded stopper, shoulder lugs and a pointed base, tucked into the crook of a bent left arm, the back of the head, and the fingertips of the right hand supporting at face-level a

smaller version of the decanting vases with a low, rounded stopper. The predominance of women elsewhere on the relief suggests that this figure may have been female. There is a single hieroglyph above the front jar.

The leader is a shaven-headed man in a long, beltless, low-slung kilt, with the hem of the overlapped front section set at an upward angle from the main hem. He holds a flaring bowl at shoulder-level in his open right palm. His left arm, drawn horizontally across his chest, without the shoulder overlapped, has the outstretched hand (probably without incised fingers) rigidly raised near the bowl. A vertical caption runs above and below the vessel.

The relief is fairly high but flat, with little rounding on the figures. The women have heavy, fleshy bodies, with large, often sagging, breasts, prominent abdomens, and thick thighs and legs. All wear short, plain hair or wigs revealing the ear, either following the head contours or slightly rounded from the back of the neck (porter, first and second harvesters). All the subsidiary figures except the foremost harvester and possibly the male perfume-bearer, whose long kilt obscures his legs, stand in the "reversed leg posture" (pp. 86-8) with a well-defined iliac crest and deep cutting of the advanced leg outlines. The heavy reliance on painted detail is illustrated by the ears, which are crudely shaped in outline only, and the eyes, whose outlines are incised on P3-jr-k3p and the man presenting perfume, while the women have a flattened depression on the face in which the eye must have been painted. The sole exception is the flower-carrier, who has a large, rough groove cut around a raised eye without incised outlines (cf. 14 B; 15). These features give the piece a generally unfinished look and contrast with the meticulous carving of the lilies. If, like 34, 33 was hastily completed, this might explain the broad, unfussy treatment of figures and text, where forms are blocked out without incised internal details. Alternatively, but perhaps less likely in view of the treatment of its partner, 33 may always have been intended to rely on paint for internal detailing (cf. e.g. 64 [raised]; 65 [raised]).

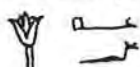
Texts : Horizontal band above scene -



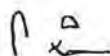
(1) Above pluckers



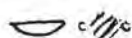
(2) Around press



(3) Before decanter



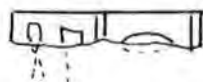
(4) Before lost figure



(5) Before leader



(6) Left door-jamb



Translation : Horizontal band above scene - The servant of Horus *wr w3dtj*,^a priest of Wadjet and Nekhbet,^b the God's Father beloved of the god,^c Controller of Mansions,^d priest of Amun^e of northern Heliopolis,^f *rnp*-priest,^g *hpt-wd3t*,^h overseer of priests,ⁱ priest of Horus *mnh-jb*,^j overseer of the fields of Upper and Lower Egypt^k *P3-jr-[k3pl]*,^l whose "beautiful name"^m (is) *Psmtk-mr(j)-nt*.ⁿ

Captions among figures (right to left) -

(1) Gathering.^o

(2) Pressing^p lilies.^q

(3) Decanting.^r

(4) Containers (?).^s

(5) Bringing clear (?) perfume.^t

(6) <1>...<2> priest...

- a) For the connection of this priesthood with the cult of Horus at Buto, see el-Sayed, *Documents*, 112-13 (g), who also notes its frequent occurrence with *hrp hwwt*, as here; Vernus, *Athribis*, 178 (a); esp. De Meulenaere, *BIFAO* 62, 165-6; it may be a transfer to the Delta of a title of Horus of Edfu, see De Meulenaere, *CdE* 40 (1965), 250-1. The recipient of this cult is sometimes translated 'Horus grand des deux diademès' (el-Sayed; originally Bénédite, 10, supported by De Meulenaere, *BIFAO* 62, 166 n. 3) or 'Horus, grand des deux urei' (Vernus). See Vernus, *Athribis*, 179 (b) for priestly titles where the officiant is the servant (*hm*) rather than the more common priest (*hm ntr*) of the deity.
- b) Cf. the fuller writing with ... (n) P on 34; De Meulenaere, *BIFAO* 62, 155, comments on the conjunction of the priesthoods of Wadjet and Nekhbet of Buto with that of Horus *wr w3dtj*.
- c) For *jt-ntr mrj ntr*, see Vittmann, *Priester und Beamte*, 105 ff.
- d) For *hrp hwwt*, the abbreviated form of *hrp hwwt n(t) Nt*, see el-

Sayed, *Documents*, 111-12 (f); *RdE* 28, 97-110. This revives with altered meaning an Old Kingdom title and is common in the Late Period, sometimes as an honorific title, and has particular associations with Sais.

- e) Onomastic material suggests that Amun was popular in the western Delta, (De Meulenaere, *BIFAO* 62, 170); he is attested at Sais (el-Sayed, *Documents*, 134 (f)) and Athribis and Xoïs (Vernus, *Athribis*, 329), as well as Tell el-Balamun in the central Delta (see f) here) and Kom el-Hisn (see 34 g)), seen on the *P3-jr-k3p* lintels. This title was also inherited by *P3-jr-k3p*'s son *Hr-jr-3* (Louvre Serapeum stela SN 47) - Jelínková, *ASAE* 55 (1958), 124 [97].
- f) See De Meulenaere, *BIFAO* 62, 153 n. 3, 170, for *Jwnw mhw* as a designation of Tell el-Balamun (Diospolis Inferior) as well as Heliopolis; Malek, *LÄ* VI, 319-21 and *RdE* 36 (1985), 181-5, does not include it among numerous ancient names for the site. El-Sayed, *Documents*, 244, views the titles *hm-ntr Jmn Jwnw mhw* on 33 and *hm-ntr Jmn hrj-jb Jm3w* on 34 as alternatives. This is untenable as *Jwnw mhw* and *W3st mht* apparently alternate as designations for Tell el-Balamun (see De Meulenaere above), but neither seems applicable to Kom el-Hisn (*Jm3w*) - see De Meulenaere, *BIFAO* 62, 151-71. Set as it is here, amid titles almost exclusively from the western Delta, it seems more likely that *Jwnw mhw* refers to Tell el-Balamun than to Heliopolis (of which no titles are otherwise present in this titulary); De Meulenaere's statement (*BIFAO* 62, 167) that priests at *Jm3w* held benefices at Buto and Sais during the Late Period but that their titularies "sont totalement dépourvues de références à des sacerdoces exercés dans d'autres villes" must, in any case, be slightly modified.
- g) The *rnp*-priest, a Late Period functionary about whose duties little is known, was specifically associated with the 3rd Lower Egyptian nome (Kom el-Hisn). Cf. Devauchelle, *RdE* 36 (1985), 171 1) with references - see particularly De Meulenaere, *BIFAO* 62, 151-71, esp. 162-3, who cites its frequent occurrence in a sequence with *hpt-wd3t* (see h) below) and with titles from neighbouring Sais (*hrp hwt*) and Buto (e.g. *hm Hr wr w3dtj*), as on 33 and 34.
- h) *hpt-wd3t* - see J.C. Goyon, *BIFAO* 65 (1967), 93; De Meulenaere, *BIFAO*

- 62, 164-5; Posener, *Première domination*, 10 (j); el-Sayed, *Documents*, 123-4 (n); A. Leahy, *SAK* 8 (1980), 174 n. 21. While in Upper Egypt the title appears to have been linked with Mut, in the north it is rarer and its connections are apparently with Hathor or Sekhmet and the nome of Kom el-Hisn.
- j) The cult, which is not named, was probably that of the chief deity in one of the Delta nomes in which *P3-jr-k3p* held other priestly office(s). The title was inherited by his son - Jelinková, *ASAE* 55 (1958), 124 [97].
 - j) See p. 35.
 - k) See l o) for a similar title (*jmj-r 3hwt*); see also "Campbell's Tomb" in *PM III*², 290-1. El-Sayed, *Documents*, 245 states that this is the single civil title in *P3-jr-k3p*'s sequence.
 - l) For the name, see *PN* I, 101, 15 and II, 278, 6; De Meulenaere, *BIFAO* 55, 141-2, where the rendering *P3-jr-k3p*. The undamaged text of 34 gives the name *P3-jr-k3p* immediately followed by *rn.f nfr*, as should be restored here; see text above.
 - m) On Late Period "beautiful names", see De Meulenaere, *Surnom*; *OLP* 12, 127-34; see further pp. 33-5.
 - n) *PN* I, 136, 18 and *PM III*², 799 show examples of this name both as a *rn nfr* and as an ordinary personal name.
 - o) See pp. 182-3, 187.
 - p) See pp. 184-5, 187.
 - q) For discussion see pp. 180-1. The positioning of the sign gives no clue as to which caption it belongs to. Practical sense suggests that it belongs with the squeezing process, when the blossoms are still intact, rather than to decanting, when the juice is involved, although it could have a double application.
 - r) For *sft* see pp. 185-7.
 - s) The  appears to be followed by three dots, half of one being visible to the left and an entire one seen to the right of the break. It may be an abbreviation for *nb(w)t*, "baskets" - Gardiner sign-list V.30 - although the vessel shapes in the scene resemble pottery rather than basketry. With the block break so small, little can be missing.
 - t) The problematic sign could be  or , the direction reversed from

the rest of the inscription. It is probably to be read *sft* (Wb. IV, 118) or *stj* (Wb. IV, 349) abbreviated because of space, rather than *rf*, as Bénédite, (p. 11) suggested. *stj*, frequently connected with plants, flowers, incense, etc., is perhaps the more likely in view of the fuller writing of *sft* by the decanter. *hd* could also mean "white"; as a description of oil, see Wb. IV, 225, 19. The placement of the determinative after the adjective stresses its close connection with the noun, but whether *sft/stj-shd* was the generic name for the product of lily-pressing is uncertain as this is the only preserved version of the scene in which the final product is shown. See Germer, *LÄ* IV, 552-5, esp. 554, who does not list this name.

The preponderance of titles specific to Sais (*hrp hwwt*), Buto (*hm Hr wr w3dtj*; *hm-ntr W3dt Nhbt (P)*), and Kom el-Hisn (*rnp*; *hpt-wd3t*; *hm-ntr Jmn hrj-jb Jm3w*) on 34 (with *hm-ntr Jmn Jwnw mhw* probably referring to Tell el-Balamun in the north central Delta), and the absence of any titles clearly pointing outside this area, suggests that this was the centre of his power and responsibility. They illustrate the continued religious cohesion of the Libyan region after the reunification of Egypt (De Meulenaere, *BIFAO* 62, 167). The fact that *P3-jr-k3p* held more Kom el-Hisn titles than those from other sites may point to that area as his base, but the evidence is not conclusive. They do not, however, provide proof that he was buried in the region, although it seems a strong possibility. His basiliphorous *rn nfr* shows his close court links, which might favour burial near Memphis.

Date : c. 595-565

34. Paris, Louvre E.27138

Object : upper part of a lintel

Owner : P3-jr-k3p, rn nfr Psmrk-mr(j)-nt

Provenance : unknown, possibly the western Delta (see 33).

Formerly in G.A. Eid collection in Cairo, where it was seen by De Meulenaere in November 1960. Bought by the Louvre at Münzen und Medaillen (Basel) in June 1974, having been offered for sale by Sotheby Parke Bernet in 1973. The NA(?) 28 on the right is probably an old collection/dealer's number (Nahman?).

Dimensions : Left fragment - H = 0.178 m W = 0.566 m Th = 0.05 m
Right fragment - H = 0.170 m W = 0.556 m Th = 0.05 m

Type of relief : raised, unfinished. Text sunk

Other monuments of owner : 33 (see there for additional titles and monuments on which P3-jr-k3p is mentioned)

Bibliography : Anon., *Gazette des Beaux-Arts* 85 (March 1975), Supp. no. 1274, 78. Bianchi, *BES* 2 (1980), 16 n. 27. Desroches-Noblecourt, *Revue du Louvre* 25 (1975), 248-50, figs. 1, 3, 4. L.M. Leahy, *JEA* 71 (1985), 125 n. 12, 128 n. 30. Münzen und Medaillen, *Werke Ägyptischer Kunst*, Auktion 49 (Basel, 27 June 1974), 27-8 [No. 44], ill. p. 11 below. Sotheby Parke Bernet, *Antiquities, sale no. 3512, May 4, 1973 - Catalogue*, No. 255 and ill.
Texts : De Meulenaere, *BIFAO* 62 (1964), Doc. 8, 154-5, 161, 165-6, 170; id. *OLP* 12 (1981), 127-8, No. 19; id. *Surnom*, 8 n. 27; el-Sayed, *Documents*, 244. id. *RdE* 28 (1976), 104 nn. 96 and 104. Vittmann, *GM* 23 (1977), 73 [No. 19].

Present condition : 34 is in two separate but joining sections; a brown coating on both sides of the fracture shows they were once linked. The bottom edges are straight with a few random marks from a 5 mm chisel; their date is uncertain. The left side of the left-hand fragment is similar to the bottom, but with additional diagonal grooves with "triangular" ridges between them, cut with an implement held at an angle. It is probably recut, not original. The right edge of the right piece has vertical cutting grooves of a more "normal" appearance (see pp. 13-14), but well-spaced, and is probably ancient. The top edge and back are rough-hewn, with a patina on the outer portions and whiter colouration in the chisel cuts (short and about 5 mm wide), and were

probably trimmed at the same time. A roughened strip across the top of the scene represents the torus moulding. The wide area to the right of 8 is scored with vertical abrasions (cf. 42; 75). A few small chips, mainly around and on the scribe, 1, and 5, are the main damage. The limestone is yellower than that of 33, and contains some veining (scribe and 4) and natural greyish flaws (around the right hand of 6). It is mottled by sooty surface discolouration, especially on 4 and at the right-hand end. The relief is incomplete, 4 - 7 being less "finished" than the figures further left, and 8 incised only in outline. They show that the low relief was achieved by cutting obliquely down around the figures, so that the relief stands flush with high points in the background. The background further left is slightly lowered, so that the relief rises a little above it.

Despite the incompleteness of the relief, the piece was painted. Traces of original red pigment are abundant on the arms and abdomen of the scribe, with smaller spots on the torso, elbows, and cheek of 3 and the elbow of 5. Flecks of more dilute red (cf. on the scribe's palette; the rump of 3's calf; on either side of 4's dangling stalk) have probably been washed from other areas. No other original pigment remains. The painting of a piece still at a rudimentary carving stage suggests that there was some hurry to complete the tomb, perhaps necessitated by the death of P3-Jr-k3p.

Description : The torus moulding has been so thoroughly removed that it cannot be ascertained whether it was well-rounded or only blocked-out. The figured composition is surmounted by a horizontal band of incised inscription, reading from right to left and isolated by an incised line; it is more cursory on the right, where the scene is unfinished.

A line of offering bearers with a scribe is shown, preserved only to waist level, oriented toward the lost tomb owner on the left. The combined width of the fragments (1.122 m) suggests that little is missing on the left beyond the deceased, and possibly an identifying column or two of text (not necessary from the context of the inscription above - see also 33). The procession is led by a scribe with close-cropped hair in the receding style that normally starts high on the brow and bulges forward before the rounded ear tab (cf. e.g. 54 owner; 55

scribe; 75 owner and steward) but here begins low on the head and has the hairline slightly flattened and obscured. The incised curve at his throat could represent the upper edge of a broad collar whose upper edge only was incised and whose lower was added in paint, or it could be anatomical (p. 223). The oblique line of his belt or kilt appears near the bottom of the block. He holds up a large papyrus roll with his left hand and writes on it with a reed held in his right hand.

1 - is a man in a plain valanced wig which begins high, projects slightly at the forehead and hides his ear. He has a broad collar or anatomical incision at his throat, as on the scribe. With his right hand he holds across his chest a rigid, undifferentiated bundle from which three plant heads resembling long-stemmed lotus leaves emerge. The separation of armpit and chest is indicated in 'false transparency'. A lost item on a looped strap hung from his crooked right elbow, and his left arm hangs at his side.

2 - is a woman who sports a short wig following the contours of her head and exposing her ear; it is covered in long, echeloned curls arranged in vertical lines. The incised curve at her throat could mark the upper edge of a broad collar, as perhaps worn by 1 and the scribe, or, less likely, the neckline of a form-fitting garment, not indicated by cutting elsewhere (see p. 198 for identification); an apparent sleeve line on her left elbow is a scratch. Her left arm dangles by her side. With her right hand she supports an asymmetrical, flat-bottomed basket with high, domed contents, whose edge rests on her shoulder. A large loop, perhaps representing the stems of a bunch of plants (cf. 59 1, 6; 77 7) hangs over her right elbow.

3 - This man has a valanced wig covering the ear, incised sharply at the temple and scored with horizontal incisions and a row of rectangular curls at the nape of his neck. He also has a neck incision, perhaps a broad collar, and the top of his tapering kilt or belt is just visible. He carries a large, plump calf across his shoulders, his shoulder being given precedence over the animal, so that its incisions intersect the calf's thighs. He presses the beast's left legs to his chest with his left fist, and an object of which only the rounded top is visible on a looped strap hangs from his crooked elbow. His right arm, with the forearm unnaturally shortened, is raised to seize the calf's right

foreleg. A broader loop, like that of 2 and probably plant-stalks, depends from this elbow.

4 - is a man with a short wig or close-cut hair, which follows the curvature of his head and has an undulating, receding outline less extreme than that of the scribe. He leans forward slightly. His left shoulder is drawn in the abbreviated rendering, and he has an upright bundle of bound papyrus stalks on his back; three open umbels with intervening small buds appear at the top. He supports the bundle by pulling their fastening cord to his chest with his left hand; it ends in a flaring papyrus umbel. His right arm is slightly bent, elbow outward, and hangs before him, but the reason for this pose is unclear.

5 - This man wears a plain valanced wig beginning high on his head and has the oblique line of his kilt or belt visible; there is no incision at his throat. His left arm dangles beside him and his right arm (forearm chipped and fingers present on the left-hand block fragment) is raised, supporting a jar with a broad slanting neck, two high narrow shoulder handles, and a pointed base in the crook of his elbow. A loop of stems (?) like that of 2 depends from his right elbow.

6 - The woman has a dress, wig (but without curls incised [added in paint ?]), and throat incision, possibly from a broad collar, like that of 2. Her left arm hangs at her side, and her right is lifted, with a broad loop of stems (?) slung over it, to support a rectangular container which rests against her shoulder. Emerging from it are the heads and necks of four birds, rendered only in outline.

7 - is a man in a plain valanced wig, with a throat incision possibly marking a broad collar. His right arm, with a broad loop of stems (?) like 2's cast over it, is raised to balance a roughly square receptacle with domed contents against his right shoulder. His left arm is pendant.

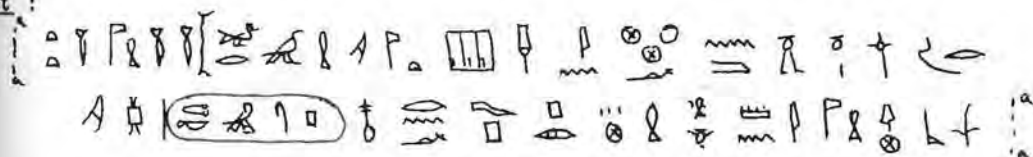
8 - This man is rendered simply in incised outline with his ear the only internal feature marked. He was apparently intended to sport close-cropped hair like the scribe and 4. The top of his head is flattened with an irregular outline. His left shoulder is drawn forward and depicted in abbreviated rendering. With both hands, he holds the forelegs of a calf with its head turned toward the right, which dangles down his back. The hoof of its left foreleg appears below his left

(1st, but the portion of the leg which was to pass forward over his left shoulder has not been cut and may have been added in paint. From his left elbow hangs a large rectangular container; the forward part of a broad strap rises from it to his arm, but the back is not incised.

The broad background strip with vertical surface abrasions to the right of 8 bears no trace of another figure. The double "vertical" incisions before the text demarcate the whole composition a little to the right of the calf. The scene must thus have ended with an unusual, wide, blank area, perhaps with a border or framing line painted on it (cf. 42).

Incised text above a raised relief scene is unusual (but cf. 61; Martin, *Hetepka*, [No. 197]) and not paralleled on the other *P3-jr-k3p* lintel (33). The women here (2, 6), too, contrast with those of 33 in being slender, with high, firm bosoms and flattened abdomens. Despite its unfinished state and the occasional problem of proportion (cf. right forearm of 3), all the figures on 34 have small, neat features in profile, and relatively slender, delicate limbs. The eyes, where they are added, are small, low, angular, and rather crudely incised, with an exaggerated inner corner.

Text :



Translation : Seeing gifts (?)^a which are brought from his cities^b by the controller of mansions,^c the God's Father beloved of the god,^d servant of Horus *wr w3dtj*,^e priest of Wadjet and Nekhbet (of) Pe,^f priest of Amun residing in Kom el-Hisn,^g *P3-jr-k3p*,^h whose "beautiful name"ⁱ (is) *Psmthk-mr(j)-nt*.^j

- a) Probably a sloppy rendering of the noun *ndt-hr* (*Wb.* II, 373, 1-10), as on 14 B and 15 rather than an infinitive from *nd(t)-hr*, "to greet" (*Wb.* II, 372, 8-23).
- b) As *P3-jr-k3p* held offices in or honorific titles from a number of cities in the western Delta, *njwwt.f* is an appropriate designation, although it could equally be a reference to his personal estates.
- c) See 33 d).

- d) See 33 c).
- e) See 33 a).
- f) See 33 b).
- g) See De Meulenaere, *BIFAO* 62 (1964), 155 and n. 3, 170.
- h) See 33 l).
- i) See 33 m).
- j) See 33 n).

Date : c. 595-565

35. East Berlin 15001

Object : wall fragment Owner : P3-wm-(r-)h3t.f

Provenance : unknown. Bought at Giza in 1900.

Dimensions : H = 0.207 m W = 0.540 m Th = 0.055 m

Type of relief : sunk

Bibliography : Leahy and Leahy, JEA 72 (1986), 133 n. 3.

Present condition : The left side, once flattened but now very chipped, has long, flat cutting grooves of varying widths (about 5-10 mm) over much of it and a strip smoothed from handling adjacent to the composition surface. The point at which the edge is cut, through hieroglyphs and press-operator, suggests that it is not original. The right side is rounded toward the scene, with a projecting section toward the back bearing long, vertical cutting grooves which appear original. Horizontal marks on the front portion suggest that the reshaping occurred when the block was prized from its setting. The cutting date of the flat top is uncertain. It is paler than the scene surface and slightly crumbled where they meet, and it bears lengthwise scratches about 5 mm apart; a few later diagonal abrasions occur on the right. The bottom, also of uncertain date, is well-flattened, with deep lengthwise cutting grooves, probably made with the chisel held at an angle; it has patches of plaster and cement (?) toward its centre. The rough-hewn back is flattened, with 10 mm chisel marks around the edges and 5 mm chisel cuts, as from a single hammer blow, scattered randomly elsewhere. It has two recent cruciform holes with metal bars on each side, and a drill hole at the centre bottom filled with metal and plaster. The scene is in excellent condition, with minimal chipping, mainly on the bottom left and in the lower left-hand corner, testifying to the quality of the stone. The background is well-smoothed, with few abrasions.

There are abundant remains of ancient greyish-green pigment in all the texts; a recent flake reveals that it was once a brilliant faience blue. Its presence on border- and dividing-lines as well as on "flesh" hieroglyphs shows that the inscription was painted a uniform hue. A few particles of this pigment cling to the press-operator's wig, but paint is absent elsewhere on the scene.

Description : The composition is surmounted by the ends of seven vertical columns of inscription, with a horizontal line of smaller hieroglyphs running below them set off by sunk relief lines. This disposition is not in keeping with a lintel, and proves that the relief comes from a wall. The broader background space and absence of a relief edging line on the right of col. 7, combined with part of an original block edge, suggests that the text and scene, and possibly the wall, ended with the right edge of this block.

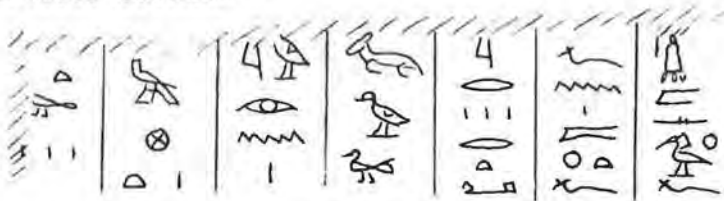
The scene, showing Madonna lily harvesting and processing (pp. 179-94), is oriented to the left, where there was probably a representation of the deceased. As with similar scenes (e.g. 32; 33; 36; 66), the stages of the activity start furthest from the tomb owner and progress toward him. Only the heads and upper parts of the figures, their equipment and surroundings remain. The right-hand end of the block is devoted to lily harvesting. The top of the plantation is preserved, with the large open terminal blossoms reaching an even height, head-level with the harvesters. In one case the petal tips of two lateral blooms are visible at the lower block edge, and similar traces may be lost in chips. Seven birds flutter above or perch atop the lilies, as in a more traditional marsh setting; they appear to be largely waterfowl, among which are ducks, including Pintail (*Anas acuta* - see Houlihan, *Birds*, 71-3 [No. 37]), and possibly an egret (*Egretta* - Houlihan, 16-18 [No. 8]). Three women harvest the lily crop (cf. 33; 38). All have short wigs following the line of the head closely, with a high-set, rounded tab before the ear and a series of incised strands descending vertically from the crown (p. 72). Each has a narrow hairband running at an angle around the back of the head (pp. 220-1), overlaid by a slender fillet with a floral projection at the forehead; the first and third women sport Madonna lily flowers, the second a triangular bud or lotus blossom. The leader has two small earring pendants with triangular tips swinging slightly forward from the outline of her earlobe (cf. 72; 74B drummer; p. 222). In her raised left hand, she must have held the flaring basket with incised horizontal markings which appears behind her head. Bunches of flowers, their ties clearly marked, protrude slightly from the sides of the container (cf. the tying on 33). This woman may have been a porter, bearing the lilies from the field to the press, although she is not shown on a smaller scale than her companions, does not

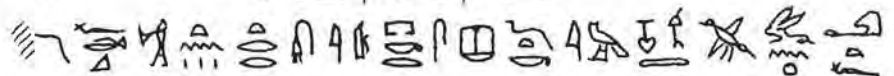
balance the basket on her head (cf. 33; 36; 66), and the bird and lily terminal before her face place her in the plantation and harvesting sequence. The second picker raises behind her a single blossom clasped between thumb and forefinger of her left hand in a mannered fashion.

To the left of the lily field, juice extraction is illustrated (cf. 32; 33; 36; 66). Only the head of the right-hand male presser is preserved, looking slightly upward. He wears a valanced wig covered in narrow horizontal rows of rectangular curls, with a section on the crown with radiating hair strands. His lost companion was probably also male, dressed similarly and shown in a reversed position. They undoubtedly operated a sack-press, which must have had a large vessel underneath to catch the juice. The upper ends of both press batons remain, leaning slightly inward toward each other, with a caption in the intervening space. This is the only preserved instance where the processing work is shared by men and women; elsewhere, when men are present (e.g. 33; ^{perhaps} 36), they proffer the finished product to the deceased while the women do the work.

The cutting is extremely precise and careful, both in the outline sinking and in the fine internal detailing. The relief within the contours is relatively flat, with more reliance on linear incised details than on modelling; the carefully shaped ears are in the highest relief. The eyebrows are shown plastically, edged by incision, and the rim of the upper eyelid is lined by a fine incision; the eyes themselves are small and low, those of the two right-hand harvesters being set at a more forward slope than those of the other figures.

Texts : Vertical columns -



Horizontal line - 

Sack-press caption - 

Translation : Vertical columns - Too little is preserved to allow translation. However, *fw jr-n(-j)* (col. 3) and *m s3h.f* (col. 7) suggest

that the text may have been autobiographical rather than ritual.

Horizontal line - ... *d fdq.tn (?) tr* = in order to equip your tomb and to make festive your eternity/body/estate therein. The craftsman (?) of *Sm3-t3* = *P3-wn-(r-)h3t.f.* =

Above sack-press - Squeezing. =

- a) This portion of the text is unclear, particularly the second person plural suffix, where a second person singular or third person plural might fit better. *fdq* may be related to the scene below - see p. 187.
- b) For the possibility of a local cult of a divinity *Sm3-t3* at Saqqara, see Munro, *Form und Mass*, 327-8 n. 9. The second upright sign is clearly , suggesting the reading *hm(ww)*, "craftsman", but it seems unlikely that a humble artisan would have been able to afford a tomb of the dimensions and quality of that from which 35 derives. Alternatively, it could be a peculiar writing of *hm Sm3-t3*, a Late Period title known only from the sarcophagus Cairo CG 29309 (see Munro).
- c) The name is common in the Late Period - see *PN* I, 103, 27; *PM* III², 504, 806, 808, 824; Hamada, *ASAE* 37 (1937), 135-42. For the meaning "The Light (is) before him" and its cult connections, see Yoyotte, *BIFAO* 54 (1954), 104.
- d) See pp. 184-5, 187.

Date : c. 595-550

36. Amsterdam, Allard Pierson Museum 7774

Object : right-hand portion of a lintel Owner : unknown

Provenance : unknown. Bought by von Bissing in Cairo from Cassira, who said it came from Memphis. Ex von Bissing's private collection in Munich (S. 1118). Acquired by the Scheurleer Museum, The Hague, in 1921 (no. 1118). Purchased by the Allard Pierson Museum in 1934.

Dimensions : H = 0.270 m W = 0.755 m Th = 0.040 m

Type of relief : raised

Bibliography : [Amsterdam] Allard Pierson Museum, *Algemeene Gids* (1937), 8-9, No. 38, pl. IV. von Bissing, *Denkmäler*, text to pl. 101 [his No. 2 (13) - his private collection]. id. *BVBKAB* 4 (1929), 9-14, fig. 2 (Scheurleer 1118); de Bruyn, *CAA Amsterdam, APM* II, 63-4 (unpublished). van Haarlem and Lunsingh Scheuleer, *Egypte gids voor de afdeling*, 38, fig. 20. Klebs, *Die Reliefs und Malereien des neuen Reiches*, 180 (Scheurleer 1118). Leahy and Leahy, *JEA* 72 (1986), 133 n. 3. Lucas and Harris, *AEMI*, 4th ed. (1962), 86 and 13. PM III, 225 (with 41- from Memphis, Kom el-Fakhri (?); omitted from PM III²); Scharff in Otto, *Handbuch der Archäologie* I, 623 n. 2. Täckholm and Drar, *Flora* III, 278.

Present condition : The relief is composed of two joining fragments, with a small piece missing at the bottom of the join and a large deep chip in the torus moulding at its top. The left edge, with a variety of cutting marks, is modern. The right edge is difficult to see but is apparently without distinctive tooling marks; the chipped strip bordering the scene shows that little is missing; although the loss of the torus corner and its continuation onto the block side (p. 15) show that there was some reshaping here. This right-hand strip raised above the composition background surface is unusual (cf. 75; perhaps 66). Both the top edge, with its very shallow lengthwise cutting grooves, and the chipped and weathered bottom, are probably original. Each has four evenly-spaced modern drill holes; smaller, less regular holes also occur, particularly along the bottom. The level and the change of angle from the block top to the torus moulding is uneven. The flattened back is obscured, so that its date is unclear. Except along the central break, chipping is minimal, and mainly confined to the edges, both ends of the torus, the drummer's thighs, the area beside the pressing-jar's left shoulder, and the flower-carrier's leg. The surface is generally

well preserved, although some small cracks, repaired with modern filler, run through the decanter's shins into the adjacent jar, and several deep, deliberate cuts have been made in the pressing-vat. The background is slightly uneven, especially at the bottom and around the figures. The torus has prominent lengthwise abrasions.

A tiny patch of gesso with paint survives on the back of the shoulder of the broken figure at the left block edge. A very fine black outline is visible, with white left of it on the scene background and on the edge of the shoulder. This is probably evidence for the upper body's having been covered, although the outline could have been separated slightly from the main body pigment, with some white from the background intervening. Some very faint red dots (from the figure's skin ? intrusive ?) appear just outside the black outline. Otherwise, no pigment remains.

Description : The scene is bordered below by a flat relief band or line and above by two similar strips, the uppermost directly under the torus, with a broader plain stripe between them; a plain torus moulding runs along the top. The raised edging along the right side of the block (p. 15) shows that the composition, and perhaps the block, is complete here, although the customary framing line is absent (cf. e.g. 75; perhaps 66).

The representation, oriented toward a lost figure of the deceased on the left, displays two themes, not necessarily unconnected. On the left is a group of dancers with an accompanying musician, on the right, the extraction of lily essence is depicted (pp. 179-94). The stages of this latter process progress from right to left, against the orientation of the captions (cf. e.g. 33), and the celebrations on the left may form a subsequent phase (p. 186); the description here therefore proceeds from the right. All but the left dancer and press-operator face left.

The lily-processing section illustrates the transport and pressing of the flowers and the decanting of the liquid. On the far right, with a wide gap between her and the edging ridge, a woman who is smaller than the others (p. 81), balances a long low tray of alternately large and small, open, upright lily blossoms on her head. She raises her right hand before her face to steady it, and her left arm hangs, clenched but

empty, at her side. To her left, two women, reversed images of each other, stand nearly upright operating a sack-press. There is a caption between their heads. They clasp short batons, passing obliquely through the looped ends of the pressing bag, with both hands, which are held wide apart with the one in the near plane above the other; their near shoulders are overlapped. A large, squat, neckless jar with small, flattened lug-handles on the shoulder and a wide mouth with rolled rim stands on the ground between them. A tapering stream of liquid, its division from the sack presumably indicated only in paint, flows into it from the twisted cloth, well within the vessel's mouth. The woman on the left is lost diagonally from the waist downward in the block fracture, except for her advanced toe. On the left-hand fragment a woman, with the back of her left leg damaged in the break, leans slightly forward to pour the lily juice from a jar like that below the sack-press, but smaller and without handles, into a container with flaring sides. This latter rests on a separate baseline, beside a single-handled jug with a long, thin neck and trapezoidal spout (cf. those carried by 56 4, 5). There are three vases below, on the composition baseline, two smaller versions of the press-vat, with diminutive rounded lug-handles, and, on the left, a high slender goblet with gently flaring foot and rim. There is a caption above them.

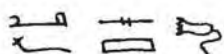
A group of female musicians performs further left. On the right, a woman plays the barrel-drum (pp. 156-7), her left hand flat along the lower side, her slightly cupped right hand emerging from behind the instrument to strike its upper playing surface. An extremely slender supporting strap comes forward over both shoulders, the section on her left partially covered by the end of her shawl; it is unclear whether it passes through small loops on the binding of the drum or whether the strap itself had forked attachments on its ends (cf. 74 B; 76). Although the intervening caption proclaims the next two women to be dancing, their movements are very restrained and the position of their feet, placed heel-to-toe, does not vary from that of the other figures. Their postures are reversed images of each other, with one arm sharply bent and the outstretched hand held palm outwards before the face; the other hand, flat along the back of the thigh, may be slapping out a rhythm or may represent a formalized dance pose (pp. 163-4).

The wigs of all the women are uniformly short and rounded, with a rounded tab before the exposed ear and close-set vertical striations emerging from the tops of the heads. An open Blue (?) Lotus blossom with a curved outer edge emerges at the forehead of most of the women, with no relief fillet, but the flower-carrier has nothing and the dancer on the right sports a rounded bud (of a Blue Lotus?). They wear no jewelry. The press-operators and decanter are dressed in tight, ankle-length sheath dresses. The drummer, dancers, and flower-carrier seem to wear a version of the knotted feminine ensemble (pp. 199-202). The pointed end of a short shawl with a finely-fringed lower edge is thrown forward over one shoulder, and the lower garment is drawn upward unevenly from below the armpits; on the flower-carrier its hem is not incised across the ankles. At the high point it becomes a tapering strip with a rectangular knot marking the attachment of the other end of the short shawl. Their open hands, with thin, elongated fingers, idiosyncratically show the forefinger as the shortest.

On the left block edge is the back of the head, torso, and rear leg of another woman proceeding left. She, too, wears a short, rounded, striated wig. The knee-length cloth with a fringed lower edge may be a longer version of the shawl worn by other women here, with its maximum length away from the body instead of beside it, and swinging clear of the figure instead of clinging to a limb; this suggests that the left arm may have crossed the torso. Traces of an ankle-length hemline to the lower garment remain beside the chip. It is uncertain how much of the lintel is missing on the left. The usual practice on these pieces is to have a male figure, perhaps the only one in the scene, directly confronting the tomb owner (p. 82). About 0.55 m are missing, mainly from this side, to make the block up to normal lintel size (about 1.30 m). This is ample to accommodate the lost deceased, perhaps a column or two of identifying text, the remainder of this woman, and an additional figure at the head of the subsidiary scene. On the other hand, the lintel could have been of less than average width (cf. 59), and the damaged woman could have lead the scene (cf. 32), perhaps presenting lily-perfume to the owner (cf. 33).

Text : Between dancers - 4 J
D

Before decanter - P a O

Above sack-press - 

Translation : Between dancers - Dancing.^a

Before decanter - Decanting.^b

Above sack-press - Pressing lilies.^c

a) See pp. 163-4.

b) See p. 189. The determinative here makes the meaning explicit, and hardly allows the rendering *sft* (*Wb.* IV, 118), the name for the sacred oil. De Bruyn's implausible assertion (p. 64) that the orthography of this word is Ptolemaic is apparently based on *Wb.* IV, 342, 4-5.

c) See pp. 184-5, 187.

Date : c. 595-550

37. Paris, Louvre E.14712 (formerly AF 1681)

Object : probably a wall fragment Owner : unknown

Provenance : Possibly Sais. Desroches-Noblecourt suggests that it is from a tomb of a priestess of Neith (*L'Art égyptien* [1962], 178), not otherwise known.

Dimensions : H (max. preserved) = 0.323 m (max. projected) = 0.355 m
W (max. preserved) = 0.259 m (max projected) = 0.284 m
Th = 0.025 m

Type of relief : sunk

Bibliography : Amiet et al., *Art in the Ancient World*, 299 [No. 32] (drawing). Desroches-Noblecourt, *Arts asiatiques* 1 (1954), 40-60, figs. 1-3; id. *L'Art égyptien* (1961), 68, ills. pp. 82 and 83 (detail); id. *L'Art égyptien* (1962), 157, 178, pl. xxxiii (partial photo); *ESLP*, 110, 114. L.M. Leahy, *GM* 65 (1983), 54 n. 7; id. and A. Leahy, *JEA* 72 (1986), 133 n. 3. Malek, *L'AV*, 356 and n. 24. Munro, *MDAIK* 41 (1985), 170 and n. 45. el-Sayed, *La déesse Neith* I, 179 §33; II, 442; id. *Documents*, 124 (s), 277 §86. Smith, *AAAE* (1958), 250, 287 n. 54; (1981), 418, 475 n. 54.

Present condition : The piece is embedded in a mounting which obscures the bottom and the fractured left edge. The top, with almost invisible diagonal grooves and a patina like the scene, could be original or recut. Although the right side has grooves of the usual width (pp. 13-14), their horizontal disposition and wide spacing suggest that they are not original. The back, covered in short, broad, vertical chisel cuts, is modern. There is minimal chipping, mainly in the upper left corner, and a few small nicks are scattered through the knees of the women on the right. There are some patches of sooty discolouration, especially around the name of Neith, on the grape-treader and on the upper body of the right harvester and the nearby arm. The diagonal striations on the background, which seem prominent in the published photographs, are really not very deep and are scarcely noticeable; they do not constitute a deliberate background texturing (see pp. 50-1).

There are small traces of ancient painting, mainly in the upper line of inscription, where red spots appear on the flesh of  and white pigment on a gesso (?) base shows on his kilt and on . Similar incrustated gesso (?), now discoloured, is found on the outlines of the

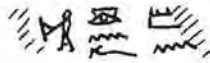
isolated arm on the right, and a few tiny specks of red are visible on the fingertips. The ~~—~~ below also has some red on it.

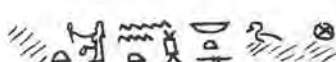
Description : What is left of the composition pictures viticulture, with all the remaining participants being women. There is a line of text above the scene and another below it (neither included in the published photographs). The latter, not a normal feature of lintels, suggests that the block comes from a wall, although the size and arrangement of the scene makes it just conceivable that it is from an unconventional lintel. The activities commence at the point furthest from the (lost) tomb owner and progress (here right to left - cf. e.g. 32; 33; 35; 66) as they approach him; if the fragment comes from a lintel, a figure of the deceased seated on the left is virtually certain. On the right two women, facing each other, with their upraised arms crossed, reach up to pluck grapes. Both have the rear shoulder overlapped, while the abbreviation of the right-hand picker's distant shoulder gives an almost "true" profile. The right-hand figure holds in her left hand a basket with a gently flaring base and widely-spaced horizontal incisions along the sides. Its handle is a single incision, and the looped (?) handle-attachments on the sides, are relatively large. The stylized triangular contents of the basket, like those in her companion's container, bear little relation to the grapes they pick. The harvester on the left extends a small, high, flaring-sided basket at waist-level on her raised palm. Above the women runs a sinuous vine without leaves but with regularly-shaped grape clusters with flaring, angular upper sides, tapering rounded tips and individual fruits incised; there is a longer tendril behind each figure. The raised forearm and hand grasping a bunch of grapes which appears on the right edge of the block shows that at least one more harvester, oriented toward the left. The red paint on the fingertips does not necessarily prove that it was a man (p. 94).

To the left, the juice extraction is illustrated. A woman, bending to the left, empties the contents of a high, slender, gently-flaring container into the pressing-vat; the grapes are shown as a row of individual fruits with tiny stems emerging from the basket. Her left leg, which is extended behind her with only the toes resting on the baseline, crosses the rear leg of the harvester on the left. The

pressing-vat is a low, shallow basin, its single preserved side shaped like an elongated *nb*-sign. A slender pole at the end and a narrow horizontal cross-bar (upper incision almost lost) are all that remain of the superstructure. A left-facing woman, with her face, right arm, and the front of her torso gone, stands ankle-deep in the vat, treading the grapes. She seizes the side pole for support with her left hand. The chipped hand with palm downward which crosses her abdomen is probably the outflung hand of another lost treader. If it belongs to the preserved figure, it would be drawn as a left hand set on a sharply bent right arm. The two fine curving strips of double incisions descending below the wrist seem to be the edges of her belt end.

All the women's wigs are short and close-cut, with rounded tabs before the ears. They are covered in fine vertical rows of long rectangular curls; that of the pourer rises very high at the crown and forehead. They wear sheath dresses, with a single incision before the breasts (except the treader) reaching well above the ankle (slightly shorter on the grape-treader and the bending woman). Elongated strap-knots show on the treader and the right grape-picker, but the shoulders of the other two figures are obscured; no detail is shown on the upper garment of the grape-pourer. The treader has two lines incised below her breasts and a similar band at waist-level, representing a narrow belt; the slightly-flaring belt end with double incised edgings which appears before her abdomen is broader. Their bodies are slender, with very attenuated limbs and extremely long, graceful fingers. Their facial features are carefully cut, with prominent elongated eyes with an S-curve on the lower edge and curving plastic lids and eyebrows, and tiny rounded chins. Their legs are well-modelled beneath their skirts; the one in the forward plane was consistently advanced (pp. 86-8).

Text : Above - 

Below - 

Translation : Above - ... (too fragmentary to translate)

Below - ...sistrum-player of Neith, mistress of Sais...^b

a) Traces of a vertical portion of a sign are visible on the lower edge

of the chip.

- b) For other examples of this title and variations, see el-Sayed, *Documents*, 124 (s); *La déesse Neith* I, 179 §33. His possible Dynasty 19 instance of the title (*La déesse Neith* I, 165, 380 Doc. 396) is too fragmentary to refute his contention that it does not occur before Dynasty 26; his examples show it persisted into the Ptolemaic period. It probably applies to the deceased's mother, rather than to a female tomb owner, and seems to be the basis of the common and likely (see further L.M. Leahy, *JEA* 71 [1985], 126 and n. 16) attribution of the block to Sais.

Date : c. 595-550

38. Cambridge, Fitzwilliam Museum EGA 74.1949

Object : lintel fragment Uninscribed

Provenance : unknown; ex Gayer-Anderson collection. A faint 'Bedrashen' is written on the left edge, possibly referring to findspot or place of purchase.

Dimensions : H = approx. 0.215 m W = 0.139 m Th = 0.034 m

Type of relief : raised

Bibliography : L.M. Leahy, *GM* 65 (1983), 54 n. 7; id. and A. Leahy, *JEA* 72 (1986), 133 n. 3. Täckholm and Drar, *Flora* III, 279.

Present condition : The left-hand edge is a recent cutting, bearing many vertical saw-like markings and three drill holes near the top and bottom. The right edge and bottom are fractures, while the top, greatly worn, shows a slight vertical rise above the centre of the torus, which probably marks its original height. The back undulates and is rough. There are chips on the left end of the torus and on the right side of the scene, destroying several blossoms. Thin pencil-like veins occur in the limestone, but most of the irregular colouration is due to a sooty substance and small patches of lichen-like growth. It is impossible to say whether minute traces of reddish paint above the torus and below the woman's buttock are ancient.

Description : The fragment is surmounted by an undecorated but well-smoothed torus roll. The piece, whose standard of workmanship is dismal, pictures part of a lily-picking scene (pp. 179-94). A bending woman, facing left and preserved only down to her knees, grasps a lily blossom in her left hand and holds her right (only three fingers articulated) above another flower. She wears a short rounded wig with striations descending directly from the crown. Its side edge is irregular, curving along the cheek and angular (and chipped) at the jaw, and a small round incision suggests that an ear may once have been started which was subsequently covered by the wig striations. She is otherwise apparently nude (but cf. 33; pp. 208-12), with the line of the iliac crest swinging high across the hip area. Her left leg is advanced in front of her right in the reversed leg posture (pp. 86-8). The draughtsman was unsure about the figure in several places. In addition

to abandoning the ear outline, he lightly incised the entire torso profile, so that the line of the underside of the breast still shows across the upper left arm in a false transparency, and changed the line of the right wrist, without obliterating the original cutting. Around the woman, trilobate Madonna lilies spring from the tops of long leafless stalks, at an approximately even upper level and at several less regular heights.

Date : c. 595-550

39. Cairo JE 37913

Object : wall fragment

Uninscribed

Provenance : unknown. Apparently seized at Benha (near Athribis) by an Antiquities Service inspector; registered in the museum in 1905.

Sometimes wrongly attributed to the tomb of P3-tnfj at Heliopolis or to Zagazig (see Leahy and Leahy, *JEA* 72 [1986], 133 n. 3).

Dimensions : H = 0.418 m W = 0.459 m Th = approx. 0.05 m

Type of relief : raised

Bibliography : Bénédict, *Mon. Piot* 25 (1921-22), 26-7 (P3-tnfj), von Bissing, *Denkmäler*, text to pl. 101 and n. 24 [his No. 11] (Benha). Donadoni, *L'Egitto*, 268-9, photo p. 268 (Zagazig). Keimer, *ASAE* 52 (1954), 64, pl. II (Zagazig). L.M. Leahy, *JEA* 71 (1985), 127 nn. 25, 27. id. and A. Leahy, *JEA* 72 (1986), 133 n. 3. Maspero, *Guide du visiteur...Caire*, 2nd ed. (1912), 205 [No. 877]; 3rd ed. (1914), 205 [No. 877]; 4th ed. (1915), 212 [No. 877] (all with P3-tnfj); id. *Guide to the Cairo Museum*, trans. Quibell, 3rd ed. (1906), 177 [No. 672 t]; 4th ed. (1908), 220 [No. 672 t]; 5th ed. (1910), 208 [No. 672 t] (all with P3-tnfj); id. *Le Musée égyptien II*, 80 (P3-tnfj), 86 (Benha), 92, pl. XLII. PM IV, 59 (found at Benha and perhaps from P3-tnfj). Tait, *JEA* 49 (1963), 126 and n. 4

Present condition : The right edge resembles a fracture but it is difficult to decide whether the other sides are entirely modern or whether some original edges remain. The slightly rough top, with two modern drill holes containing wooden plugs, has a smooth strip about 5 mm wide adjacent to the composition. The left side has a similar roughened finish without the smoothed strip, and is marred by chips and a patch of cement. The back could not be viewed. Chipping is largely confined to the edges and the top register, and several deep scratches mar the scene, notably before the first bovine, above the principal figure, and near the nesting birds. Incrusted mud gives the relief an odd light/dark effect. This, combined with differential surface wear which destroys some of the incised detail, notably on the upper body and head of the man in the boat holding ducks, the principal, and the swimmer, give a misleading sense of flatness. Brown paint around the main figure's kilt is recent; there is no trace of ancient pigment.

Description : The fragment size and the fact that it shows parts of two registers reveal that it comes from a wall rather than a lintel.

Top register - Only the lower portion is preserved of a line of offering-bearers or drovers leading ungulates to the left, Alternating with large bouquets. The bouquet on the left has five plant stalks tied together in two places, with two large lotus (?) buds with the petal folds marked and trilobate sepals on the right one emerging from under the upper lashing; they curve downward, their tips touching the baseline. Traces of two additional drooping, slightly flaring, multi-petalled flowers (partly open lotuses ?) are visible at the upper block edge. Two Pintail Ducks (*Anas acuta* - Houlihan, *Birds*, 71-3 [No. 37]) are bound into the lower lashing, their wings pulled back and crossed and their legs sticking out before them. The second floral bouquet has the same arrangement of stems, Pintail Ducks, and bindings, although the less satisfactory curve of the stalks leads to overlapping with the ducks and the false illusion that the birds dangle the flowers (cf. the ducks on 49; 76; 80). Here the lower depending blossoms have a rosette form (cf. 49) and do not reach the register line; the upper (worn on the left) are Blue Lotuses.

The bearer on the left is male, wearing a plain kilt reaching below the knees (the chip on the hem makes the overlap marking uncertain); his feet are extremely elongated. The animal standing behind his legs has enough of its neck and lower muzzle preserved to suggest that it was bovine. Gouging on and around the neck makes it unclear whether the creature had a collar or leash about its throat; what resembles a projecting bud in the photograph is really a scratch. The hanging open Blue Lotus (?), with the stem curving slightly toward the left, is certainly not attached to its neck, but either hangs from the animal's mouth or, more likely, from the objects the tender carried. Part of a similar (?) group appears on the far right, where only the front of the attendant's foot (sex uncertain), an extended foreleg and the muzzle and heavy sagging neck of a bovine, and a large bud on its neck are preserved.

Bottom register - This shows a nearly complete scene of fowling and marsh activities, with the owner performing the *zšš w3d* (see Harpur, *GM* 38 [1980], 53-60, variant a)). The papyrus plants of the background swamp are widely-spaced, ending alternately in high open umbels with slight ridges on the upper edges and in a lower buds with flattened tips

(perhaps truncated to fit between the open heads). Above the plant tops, Pintail Ducks and other waterfowl flutter or perch on the umbels; the duck above the principal figure with its neck twisted over its back probably represents a struck target. A curved nest with three eggs rests on the top of one umbel, with the parent birds (possibly cormorants) on either side. Another flat nest with two fledglings balances precariously against a longer bending stem with the only umbel with partially incised filaments, which breaks the regular ordering of the scene. A cat with a long slender tail runs up the side, toward the fledglings.

A skiff with a long, projecting, flattened prow and the bound reed or papyrus-stalk construction indicated is shown against the swamp. The main figure is a little larger than the subsidiary figures and stands in the middle of the boat, facing right. His left leg extended behind him is unusually elongated. With his right hand, he raises a rigid papyrus stalk (Maspero, *Le Musée égyptien* II, 86, claimed that it is a stick terminating in a human hand; the remains are not convincing) above his head. His left hand clutches a papyrus stalk, at the top of which the expected bud is shown but is partly obscured by a second large open umbel emerging from the same stem and bending back toward the owner. It suggests that either there was a change of design or the 'background' and 'foreground' (comprising this stalk and the one the cat climbs) were fused without precise relationships, so that the bud is part of the marsh background and the umbel, an overlapping element of the foreground. The deceased wears a valanced wig hiding the ear and covered in narrow rows of triangular curls, a thin, plain collar, and a strap (weathered) passing diagonally from the belt across his chest and left shoulder. His kilt is belted nearly horizontally and has a projecting triangular front section with three narrow diagonal strips (possibly a belt end?) where it meets the kilt side.

A man facing left stands before him, holding a struggling Pintail Duck in each hand, the one in his left hand gripped unusually by the neck, the other by the wings. He wears a short wig with a high pointed tab exposing the ear, with incised strands descending forward from the crown, a narrow collar, and a tight thigh-length kilt with a slightly diagonal tapering belt. Behind him a second man facing left balances on

the upcurving section of the skiff, his left foot treading on the hand of the figure in the water below, his right foot stretched forward, the toes pointing downward. He sports a shoulder-length wig freeing the ear, covered in rows of tiny square curls, a narrow collar, and a plain, tight mid-thigh-length kilt with a sloping belt whose long end runs across most of the kilt side (cf. the man in the water). He extends a small open papyrus umbel on an extremely long rigid pole or stem before his companion's shoulders, toward the owner's nose; he seizes the pole in his left fist, but his right hand is slightly cupped along the underside.

The thick strip of water is incised with vertical ripples. On the right is a worn large fish (tail lost) of the type Keimer (pp. 62, 64) (identified as "un muge" (mullet) (*Mugil cephalus* or *Mugil capito* - Gomer-Wallert, *Fische und Fischkulte*, 14, 39-42, 52-3), with the scale incisions still clear at the back. A long-stemmed Blue Lotus apparently emerges from its mouth. Below the front of the boat a nude woman (not male, as Maspero, *Le Musée égyptien* II, 86) swims through the water toward the right. The lower part of her head is damaged, but she seems to wear a short, rounded wig with horizontal rows for curls. Her right leg (foot missing) is fully extended behind her and her left leg, coming forward slightly, is bent at the knee in a sort of crawling posture; her left foot is lost. She clutches the skiff with her left hand; the fingers emerges around its top edge under the left foot of the man with the papyrus stalk. She grips the neck of a large Pintail Duck with her right hand. Further right, a left-facing man stands in the water, whose top line is just below his waist. His lower legs and feet are lost. He has a striated wig or hair like the man carrying the ducks in the boat and a short, tight kilt with a broad belt set at an angle; the wide end of its tie lies obliquely against the side. His left shoulder is overlapped and his fingers (shown as a "right" hand ?) touch the prow of the boat. His right hand is raised, brandishing two captive ducks by their wings (only three are indicated).

The scene is incomplete, with the baseline and the water just above it lost. The owner's skiff must have continued beyond the left-hand block edge, while on the right, part of the lower stern (?) of another

skiff shows that at least one more craft was present (cf. 40; 78); this accords with the remains in the upper register.

Date : c. 595-550

40. New York MMA 12.181.196

Object : wall fragment Uninscribed

Provenance : unknown. Included with a group of purchases from the Egyptian government in 1912.

Dimensions : H = 0.223 m W = 0.453 m Th. (estimated) = 0.05 m

Type of relief : raised

Bibliography : Leahy and Leahy, *JEA* 72 (1986), 133 n. 3.

Present condition : The block is in two sections which join exactly over much of their vertical length, with a large chip missing from the upper surface and a connecting wedge missing at the bottom. The left-hand fragment is irregularly broken on the bottom, while the flatter base of the right-hand piece appears whiter than the composition surface. This could be from recent trimming or smears from the modern filling placed in the lower left corner. The upper left edge above this filler is covered with close-set horizontal grooves, which are not original. There are similar, shallower, diagonal grooves along the right-hand edge, which also has traces of modern cement in an indentation in the middle. The back could not be viewed, while the upper edge, difficult to see, has some white traces along the composition face; these are local abrasions or signs of recent trimming.

The scene surface is in poor condition, with differential wear on the flat, low relief obscuring many of the details; the left-hand fragment is the better preserved. Most chipping occurs on the right-hand piece, the worst damage being in the upper and lower right corners, at the summit and base of the block juncture, and before and behind the punter. There is a shallow chip behind the bending figure on the left section, and a series of deep abrasions mar its upper left corner. The unfinished section on both pieces bears a sequence of shallow incisions, resembling graffiti. There is a sooty coating on the upper part of the boating scene on the right-hand fragment. The background cutting is uneven, being deeper around the figures and undulating slightly elsewhere. No ancient pigment remains.

Description : The block is divided into two registers.

Top register - The scene is preserved only to thigh level on the larger figure and is incomplete on the centre and right end, with no traces of any sketch lines on the well-flattened surface. The two figures are cut in low relief with little surface modelling, although the work seems to have progressed beyond the blocking out stage (cf. 28). The larger, adult figure on the right strides toward the left. There are traces of a knee-length kilt near the upper block edge, and what appears to be a tubular container with flaring ends (the wider flare at the top may represent a looped strap by which it is carried, without the interior hollowed out) dangles behind him, suggesting that the man was an offering-bearer (cf. e.g. 59 4; 77 1). Before him are the legs and lower torso of a small nude (?) child of uncertain sex, with its advanced foot obscured by the man's. Its action is unclear, although neither arm hangs by its side; there is considerable scratching at the top of this figure and behind it. These figures are probably part of a group of offering-bearers (cf. e.g. 39 and 72 for boating and offering presentation in contiguous registers), possibly oriented toward the left, as it appears more common for a child than an adult to face against the direction of the composition, except in antithetical groups (e.g. 59 10; 80 6; 96 ?).

Bottom register - The boating scene, whose height is nearly complete, appears to proceed toward the right, judging by the orientation of most of the figures. The greater part of the vessel and the water beneath it are lost, although part of its prow is visible (the finial destroyed in a chip), with its reed or papyrus construction indicated. A woman facing right, her feet set along the curve of the prow, poles the boat forward (cf. 78 7). Both bent arms, the right with the forearm somewhat shortened, are held close to her sides, with her left forearm running along the line of the pole and the hand damaged in the chip. The pole angle and the unstrenuous nature of her arm positions suggest that she is pulling the pole up after a stroke or allowing the craft to glide between strokes. Her plain, short wig covering the ear is apparently cut straight along the lower edge, above her shoulders, as are those of all the other women (p. 217). She wears an ankle-length dress, probably a single voluminous robe (p. 205). No neck details are incised.

Four female musicians occupy most of the craft. Directly behind the punter is the upper body and head of a seated woman facing left, who holds a rectangular lyre (pp. 150-3) against her left shoulder. The damage is too extensive to be certain whether the strings were incised or the fingers of the left hand shown behind them, but vestiges of the right hand, shown plucking the strings, with the thumb and forefinger curving and the middle finger separated, are preserved. The diagonal position of the lyre, the seated position of the player, and the turn of her head away from her instrument differ from the normal lyre-player stance seen on these reliefs (e.g. 74 B; 75; 76; 78 9; p. 173). No details of her upper garment are incised, and the lack of an inner outline to her upper right arm suggests that they emerge at elbow-level from a voluminous robe similar to the punter's.

Beside the block break, on the left-hand fragment, is a woman preserved from knee-level upward, whose body is in an unusual frontal rendering (pp. 88-9) and her head turned toward the right. Her sole garment is probably an enveloping robe pulled up (p. 205), damaged on her left side and arranged in a V at her throat; the emphatic curve along its underside rises high above her abdomen. Her forearms emerge from the garment, not from under its lower edge. The left arm is bent and held horizontally across her chest, the hand in a fist; it probably clutches a section of her garment, to hold it aside. Her right arm is slightly bent and she slaps out a rhythm with the flat of her hand on her right thigh (cf. the profile view 78 8 and p. 162). Her lower body is bare, and the tops of her thighs follow a prolonged curve toward her hips. Her navel is rendered as a small round incision in the centre of a large sunken hollow.

Behind her, a right-facing woman preserved from the knees upward raises a round tambourine (pp. 157-8) before her face. Her left hand, apparently holding its frame, is bent sharply backward at the wrist and the curling fingers placed before the membrane instead of hidden by it. She strikes the lower playing surface with the outstretched fingers of her right hand. Unlike those of the three figures before her, her garment appears to be sleeveless, with a V-neckline and the edge of a wrapped-around section indicated below her right arm.

The head of a fifth, right-facing woman is visible directly behind

the tambourine-player's shoulder. Her wig is short and plain, revealing the ear, and there is a very slight concavity in the blunt lower edge. Nothing of any marking of her upper garment remains above the break, although the curve of her left shoulder is preserved. Her pose and actions are not clear. She seems to bend forward pronouncedly (the left shoulder is set forward and down), with her head slightly raised. The top of a large 'rectangular' shape appears behind her head, with a chip on its lower part. I have suggested that this may be her bent right arm, and that she is slapping her buttocks as a form of musical accompaniment (p. 162).

The sloping bar which appears above the chip in the lower right-hand corner of the block is probably the projecting end of another skiff (cf. 20; prow on 39) which preceded the one carrying the musicians (cf. 78).

Date : c. 595-550

41. Amsterdam, Allard Pierson Museum 7773

Object : wall fragment Owner : unknown

Provenance : unknown. Bought by von Bissing in Cairo from Cassira, who claimed it came from Memphis. From von Bissing's private collection in Munich to the Scheurleer Museum, The Hague (no. 1116) in 1921. Bought by the Allard Pierson Museum in 1934; its inventory card gives Horbeit or Memphis as its place of origin.

Dimensions : H = 0.327 m W = 0.485 m Th = 0.056 m

Type of relief : raised

Bibliography : [Amsterdam] Allard Pierson Museum, *Algemeene Gids* (1937), 8 [no. 37]; ed. Snyder (1956), 8 [no. 37]. [not seen]. von Bissing, *Denkmäler*, text to pl. 101 [his No. 3 (14) - his private collection]. id. *BVBKAB* 4 (1929), 9-12, fig. 1 (Scheurleer 1116); de Bruyn, *CAA, Amsterdam, APM* II, 60-61 (unpublished). PM III, 225 (as from Memphis, Kom el-Fakhri (?) - with 36; omitted from PM III²).

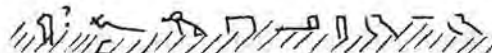
Present condition : All the present edges are covered in a reticulated network of fine, needlelike incisions (damaged on top), resembling a finish rather than effective cutting marks. They have a patina similar to that on the scene, but only the bottom, with badly worn, shallow grooves running lengthwise along it may be original. The back is irregular and rough-hewn, with no clear tool marks; it may or may not be ancient. The scene is badly, but unevenly, weathered, so that a few patches of distinct detail occur (for example, on the ) while elsewhere, especially in the upper centre, the relief is nearly effaced. There are small chips along all the edges, particularly the left side and the centre of the top, while chips and shallow surface flakes on the composition, mainly around 2 and 3's heads and labels, are further weathered, so that these features are nearly lost. This damage appears to be natural rather than intentional or the result of the reuse of the block (as von Bissing, *BVBKAB* 4, 9 and n. 1). Darker greyish discolouration mars the scene, principally on the right. Traces of white plaster on all the edges and especially on the back probably come from some previous mounting. No pigment is visible.

Description : The main scene, in very flat, low relief with little surface modelling, shows a group of women clapping. It is bounded below

by three parallel relief mouldings (cf. 45 [side]; 93) and above by a damaged strip. The worn flat section above it, appearing on the right, is probably another such, suggesting another triple band (less likely, part of the composition surface at a slightly different level). Below the triple mouldings is a horizontal line of large hieroglyphs of which only the top half is preserved. The placement of this text below the figured scene shows that the fragment comes from a wall rather than a lintel (see also 37), and its large size suggests that the composition below to which it relates was on a different scale from the one preserved. The relief moulding(s) above the scene could be remnants of the baseline of another register (perhaps of musicians or dancers ?) or the top of the wall.

The composition shows four women and the advanced foot and hands of a fifth, facing left, probably toward the tomb owner, and clapping, with the right hand held upright and the left bent to the horizontal (*contra* the diagonal hand position of 76); their fingers are shown with realistically graduated lengths. For the role of specialist, usually female, rhythmic clappers in musical scenes, see pp. 161-2; they probably accompanied dancers, with or without additional instrumentalists. They are clad identically. The short, plain, rounded wigs exposing the ear have rounded side tabs (the apparent undulation from forehead to ear tab on 4 may be a chip), and an open White (?) Lotus on a narrow fillet projects at the forehead (a long, pointed bud on 4). A voluminous rectangular garment (pp. 203-8), with a V-neck preserved on 1 and 4, covers the body to the ankles, but the arm arrangement is not clear. The left arm may have been freed entirely or, more likely, emerged at the elbow, although none is preserved undamaged; the same arrangement probably existed on the right arm. Small captions accompany the figures, attached to the relief moulding above and, unusually, set off by an incision below and at the sides. These appear to be an afterthought, as their background is sunk slightly lower than that of the main scene, while the "raised" hieroglyphs are level with the composition background.

Text : Above -  (arrangement varies)

Below - 

Translation : Above - She claps (or 'beats')^a (5 times)

Below - Too little is preserved to allow translation. Von Bissing's suggestion (*BVBKAB* 4, 9) that a name *P3-dj*-... is to be read does not seem justified. His three -birds are uncertain, the centre sign being particularly unclear.

- a) Probably *sh.s*, with the open hand  replacing the more common fist determinative, as von Bissing, *BVBKAB* 4, 9 suggested. See *Wb.* III, 466-7, with other writings, especially IV. for Ptolemaic-Roman instances of its use with the sistrum and drum. The alternative translation "Clapping her hand(s)" offered by de Bruyn (p. 60) - infinitive plus substantive, with  as an abbreviated writing of *drt* and no determinative to *sh* - seems less likely. Note the variation in orientation of the -signs.

Date : c. 595-550

42. Cairo JE 63161

Object : probably the right-hand portion of a lintel

Owner : unknown

Provenance : unknown. Purchased from Nahman and registered in the Cairo Museum in 1934.

Dimensions : H = 0.287 m W = 0.565 m Th = 0.057 m

Type of relief : raised

Bibliography : none

Present condition : The right edge, with numerous vertical tooling marks resembling scratches rather than the usual cutting grooves, is original. The bottom is of uncertain date; the cutting is not careful and there are no tooling marks. If the fragment is from a lintel, it is unlikely to be original, as a low piece below required to complete the scene would be structurally unsound. If the fragment is from a wall, it might be original. Both the top and the left edge are fractures, while the back, although reasonably flat, is very rough, as though severed from a larger block. The surface has extensive shallow flaking, particularly in the upper left portion and beside the punter's chest. Blackened, burned patches appear on and around the head and upper body of the punter, on the foremost calf and the heel of the kneeling man, and in the upper left corner, including the large line of inscription. The fracture of the upper corners has damaged the surface nearby, but the edges, as well as the scene, are relatively free from chipping. There are deep abrasions, probably ancient, in the plain strip along the right block edge (cf. 75 left).

There is some ancient red pigment on the ankles of the three standing figures and on the torso and raised shin of the drover.

Many of the details are not visible in the photograph, which is taken from the tiny illustration in the JE, but are clear on examination of the original.

Description : The block is decorated with the right-hand end of a marsh scene, oriented toward the left, with a line of large right-facing hieroglyphs above it (cf. e.g. 33; 34). The two are separated by a broad ornamental band comprising a close-set row of rosettes between two

conventional bands of block-border with edging strips. A similar decorative band runs along the right side of both the figured composition and the horizontal text (cf. 27; 48), with a wide blank area beyond it. Traces above f suggest that it may also have run above the horizontal caption.

The marsh background is indicated by a single line of papyrus stalks, uniformly sized and spaced, with open umbels touching the top border strip. A long skiff with a low projecting prow and a higher, sharply inward-curving stern terminating in a papyrus head occupies most of the fragment. A man kneels at the front. He has close-cropped hair with a receding hairline and a forward bulge on the temple (cf. e.g. 54 owner; 55; 75 owner and steward). His kilt is very short and tight, with a nearly-straight belt or upper border, and a plain band along its lower edge (not visible on his raised right thigh). His left shoulder is overlapped and he holds a long pole (? top lost) upright with his left hand, while with his raised right hand, he brandishes a slender curving whip above a group of lyre-horned cattle which ford the water ahead of the skiff. The heads and shoulders of two beasts are preserved; what may be the back of the neck of a third is visible at the block edge, but there is no appropriately placed horn tip. A horizontal line of text with upper and lower borderlines begins above the cattle and disrupts the papyrus stem background, although the umbels emerge above it. Such a formal isolation of a caption is unusual.

A woman stands, legs apart, behind the kneeling drover, her face damaged in the surface flaking. Her head height is lower than that of the other standing figures and her size slightly reduced, suggesting that she once had a container on her head (p. 81; cf. 33; 36; 66 flower-carriers). Her right arm, of which nothing is visible, was probably raised to support its front. Two ducks in stylized poses, with their wings unnaturally arched in a decorative manner, hang forward from the hand by a strap around their feet; whatever else was held is now gone. Her left arm is bent unusually close to her body, with the hand supporting a jar (?) of some sort and a *tilapia* on a strap swinging outward, instead of dangling vertically, from it; the large White (?) Lotus blossom swinging out behind her head also seems part of her burden. A hornless miniature bull wearing a wide collar with an open

papyrus umbel below the chin stands beside her, obscuring her legs (cf. e.g. 14 B; 25 A); its leash curves up to her left elbow and disappears. She wears a short, plain, rounded wig revealing the ear and a sheath dress without strap-knots but with a broad band at the hem and a narrower one below the breasts; the horizontal line over part of her torso below the latter is probably a scratch rather than a belt. Like the punter, she has a band anklet on her forward leg.

To the right is a man sporting a plain valanced wig covering the ear and a knee-length belted kilt with a long belt end edging the triangular overlap section on the kilt front. He carries a large waterfowl with its bill damaged against his chest, his right hand grasping its feet. The large open papyrus umbel with incised sepals beside his right elbow must hang from its neck or beak. The stem of a huge White Lotus flower is draped over his left arm and a small, flaring-necked container on a looped strap dangles from his right elbow. A small bull with a broad collar without pendant neck ornament and no leash stands obscuring the man's legs, turning its head back toward the right. The final figure is a woman, standing in the stern with her knees bent, who propels the skiff with a long pole. Her head, upper right arm, the front of her torso and her buttocks are damaged. Her wig, short and rounded at the back, seems to have a rounded tab before the ear. She wears a plain broad collar, a band bracelet on each wrist, and an anklet on her advanced leg. Her sheath dress has plain straps and a double incised band below the breasts (not visible on the photograph), like the other woman's, and the broad border at the bottom is set somewhat above the hemline.

Most of the base of the papyrus boat is missing, as well as the water below it which accommodated the bodies and legs of the fording cattle, and the baseline of the whole scene. The addition of these elements to this block would not place it outside the normal lintel height range (p. 14).

Text : Above - 

Above the cattle - 

Translation - Too little is preserved to allow translation. The upper line was probably a short description of the entire scene, perhaps containing the name and title(s) of the owner. The lower text is apparently a caption to the cattle fording sequence, including an apotropaic phrase similar to those listed by Ghoneim, *Die ökonomische Bedeutung des Rindes*, 38; cf. Guglielmi, *Reden, Rufe und Lieder*, 101-2.

Date : c. 580-550

63. Paris, Louvre AF 452

Object : fragment of a lintel Owner : unknown

Provenance : Heliopolis. Excavated in 1899 by Bénédict.

Dimensions : H = 0.292 m W = 0.480 m

Maximum projected W = approx. 0.53 m Th = 0.081 m

Type of relief : raised

Bibliography : Boreux, *Guide-catalogue sommaire I*, 195. [IFA0], *Un siècle de fouilles françaises...1880-1980*, 270-1 and 111. Kuentz, *Mon. Piot* 33 (1933), 27-32, pl. V. L.M. Leahy, *JEA* 71 (1985), 126 n. 22. [Lyon] *Muséum de Lyon - les Animaux dans l'Égypte ancienne*, 63, No. 73 and ill.

Present condition : Both sides and the top are worn fractures, with the protrusion at the top too weathered to determine whether it marks the original edge; it is backed by modern plaster. The bottom is difficult to examine and of uncertain date. It has the same patina as the composition surface with a few modern scrapes, and very shallow sawing marks running lengthwise along it, which might be deep smoothing abrasions. The width of the plain strip below the baseline shows that little is missing here and this is probably an original finish. The back is largely obscured by the mounting, but traces of extremely white limestone with serrated cutting marks at the top suggest that the entire back has been recently trimmed. Chipping is worst around the edges, particularly on the left. The relief has suffered differential wear, most pronounced on the right of the upper sub-register and the centre of the lower one. In some areas there is minute pitting (e.g. on the shoulders and chest of the final male offering-bearer; on the bottom of the papyrus stand and the vertical caption). There is some modern scraping along the left and right extremities, worst on the lower sub-register. The stone is mottled, with darker areas on the left-hand end, around the signalman, and in the lower left. There are patches of dark brown surface coating, especially on the legs of the man pulling the rope and on the upper body of the upper sub-register signalman, with smaller smears on the upper bodies of the offering-bearers and between the representations of the clap-net. Tiny spots of dark lichen-like growth are scattered over the surface. No pigment remains.

Description : The scene is bordered at the top, and presumably once along the sides, with a distinctive block-border between relief lines, with a small circle incised in the centre of the larger rectangles. There are traces of what was probably a plain strip between it and the torus at the extreme top. The narrow baseline and a plain strip beyond it terminate the decoration below. It is impossible to say how much is missing from each end, but the clapnets with their surrounding ponds were probably near the left end of the block (unlike 29); on the right there will have been additional trappers, offering-bearers, the owner, and perhaps a column or two of identifying text.

The composition is divided into two sub-registers oriented toward the right and progressing temporally from upper to lower (see pp. 78-9). It pictures the capture and presentation of waterfowl to the deceased, who presumably sat on the far right.

Top sub-register - The trap is prepared, although elements from before and after the capture are merged. The damaged and incomplete hexagonal clapnet occupies the left-hand area. Two pointed ends on the right and a single lower side of the spread net, shown as though already closed, are preserved, with the cable from each side running together through the centre to the slipknot (not articulated) by the papyrus hide. A neat oval using the sub-register baseline for its lower edge, marks the marshy pool where the hunt occurs. Short-stemmed open Blue (?) Lotus blossoms, buds, and leaves grow randomly in the area between the pool edge and the net, and open flowers also occur inside the net. Waterfowl swim on the pond, despite the net being closed; on the right, two Pintail Ducks (*Anas acuta* - Houlihan, *Birds*, 71-3 [No. 37]) fly above the pond, perhaps escaping from the net. Long-legged wading birds, one with its head lowered to peck a stem, stand on the edge of the water (i.e. the sub-register baseline), although the artist has erroneously depicted them behind the net cable. Despite their tiny size, the birds are carved in considerable detail, with eyes, feather patterns, and toe divisions clear where the relief is not heavily weathered. A decoy bird, drawn similar to the other waders here but shown as a heron in the identical position (in the lower sub-register, stands, probably tethered (binding not shown) by the bottom right curve of the net.

To the right of the water is a clump of marsh vegetation which

provides cover for the trappers. The plant tops alternate between worn papyrus umbels with the sepals and upper edge details articulated and slightly lower bulrush buds (?), with the sepals, diagonal filaments, and the central stalk continuation marked, filling the intervening spaces.

To the right of this clump a signalman stands preparing to give the closure sign, his arms outspread and a long strip of signalling-cloth stretched taut along them and passing behind his neck. He is oriented toward the left but his head, with the facial features nearly lost, is turned toward the right, where the rest of the fowlers were. He wears a plain broad collar and a low-slung short kilt with a triangular front section and a diagonal belt with a protruding rolled knot, whose long end runs along the edge of the triangular front to the hem. A column of large hieroglyphs is set under his right arm, while below his left, a fowler squats with his right knee raised, probably the first in a line of net-operators. He is dressed in a tight-fitting belted kilt, its hemline not indicated along his raised right leg (unclear on the left leg), and he too turns his head toward the right. His sharply-bent right arm is drawn away from his chest, presumably pulling on the cable, which he probably gripped with both hands behind him; part of his left elbow may be visible along the block edge. The cable is depicted as a single plain strand beyond the slipknot and runs behind (i.e. through) the hide, and emerges on the right to pass between two words of the caption, behind the signalman, above the squatting figure's shoulders and presumably those of the subsequent figures.

Bottom sub-register - A better-preserved pond with a clapnet is pictured directly below the other representation. The net is now intended to be closed, trapping the birds, and is drawn identically to the upper version; here the fastening pegs which held the edges down are better preserved and represented in the inner upper left and lower right corners, rather than the upper right and lower left as above. The numerous waterfowl crowded inside, drawn with the same meticulous detail as above, leave space only for the occasional bud, while Blue Lotus blossoms, buds, and leaves sprout from the lower pond bank and upright along the upper side of the net, with their tops instead of their stems approaching the upper water's edge. The decoy Grey Heron (*Ardea cinerea*

- Houlihan, *Birds*, 13-16 [No. 7]) stands in the lower right-hand corner of the net, while two men standing back-to-back toward its centre collect the birds. The figure on the left, facing left, stands with his elbows slightly splayed outward, with his right hand seizing the neck of a Pintail Duck whose wings he seizes in his left hand. His close-shorn hair, starting high on the head and receding slightly at the forehead before bulging gently forward before the ear, is scored with close-set horizontal striations. He wears a single oval amulet pierced by a short cord around his neck and a short, tight kilt with a belt (possibly with a protruding knot). His right-facing partner grabs the neck of an escaping fowl with his raised left hand and grasps the wings of another in his right; another dead duck slumps behind his shoulders. He wears a valanced wig with rectangular curls covering the ear and tapering to the base of his neck, a plain broad collar, and a weathered, tight kilt with a belt.

To the right of the pool, the marsh plants are omitted. The sole remaining fowler holding the cable stands oriented toward the right but turning his head to look at the net. His bent arms are extended on either side of him, holding in each hand the double cord of the net, its twists incised, which forms a neat arch over his head. This may illustrate the rolling up of the rope (Kuentz, 31) or confound the unrolling occasionally shown during the setting of the trap, placing it at a later stage. His hair or wig is weathered but it appears to resemble the representation in the upper sub-register, including the horizontal incisions. He probably wears a broad collar with only the upper edge marked by incision (p. 223; the collar in the scene above suggests that the same is intended here) and has a sash running diagonally across his chest and over his left shoulder. His kilt, set lower under the bulging abdomen is that of an Old Kingdom overseer (p. 228), with a small, rigidly-protruding front section with a blunt front, with its inner folds and outer binding on the edges and centre marked. On either side of his legs is a caption.

On the right is part of an offering-bearer sequence, the servants advancing toward the right carrying waterfowl and other marsh products to the lost tomb owner. Parts of three figures are preserved. The left bearer is male. On his head he balances a large curving bundle of five

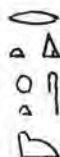
papyrus stems (cf. 71) bound in three places, perhaps harvested from the hide shown in the upper sub-register; the terminals are three open umbels and two intervening pointed buds. With his right hand he lifts a struggling Pintail Duck (with traces of intricate feather detail) by the wings behind his head, and he holds another similarly before him with his left hand. He wears a valanced wig covering the ear, adorned with slightly downward-sloping rows of rectangular curls (cf. 56 offering-bearers) and a diagonal sash passing over his left shoulder. His short, tight-clinging kilt curves up the front of his right thigh, the far side showing as a trapezoidal patch on the top of his left thigh, and has a diagonal belt with a protruding rolled knot.

The central preserved bearer is a woman, with traces of a short wig, exposing the ear and closely following the line of her head; it is unclear whether the close-set vertical wig striations are complete hair markings (cf. e.g. 35, 36; 38; 39), or represent elongated staggered curls with the horizontal incisions lost. She is clad in a sheath dress with a fringed hem. Its upper arrangement is obscured by surface wear, but there are traces of a thin strap with a strap-knot on the left shoulder; there does not appear to be an incised strap on the right. She wears a plain broad collar at her throat. Her left arm with the hand opened flat is bent across her chest, supporting a small duck against her right shoulder. A slender, rigid bunch of papyrus stalks, with the umbels lost bound in three places, rests in the crook of the elbow. The large inverted Blue Lotus between the papyrus bundle and the next figure seems to hang from this bundle by a short stalk. Her right hand hangs at her side, gripping the wings of two Pintail Ducks whose placoid feathering is indicated in considerable detail. The back of a long, low, curving basket, with an incised woven pattern and gently-heaped contents, which she carries unsteadied on her head is still preserved. Near the block break are the dangling right forearm of a third figure clutching the wings of a Pintail Duck and the back of the figure's right calf. The absence of a hem incision suggests that it is male and clad in a short kilt.

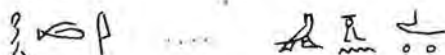
The relief is high for such tiny figures and a considerable amount of modelling on the bodies is apparent. Examples include vertical muscles on the thigh of the signman and the preserved male offering-

bearer, who also has the rounding of his abdomen and the sinking of the navel indicated; the woman's legs and knees under her dress; the shaping of toenails. The extremely fine detailing and the precision of the cutting on other features are striking. Special care was taken with the faces, and the preserved eyes (best on the male offering-bearer and left-hand man in the lower clap-net) are long and low, with long curving plastic eyebrows and a fine plastic lower edge to the upper lid. Such refined craftsmanship marks this piece as one of the highest-quality reliefs in the corpus.

Texts : Top sub-register -



Bottom sub-register -



Translation : Top sub-register - Causing the bird-netting. *

Bottom sub-register - Seeing * the produce from the swamps. *

- a) This phrase is known since the Old Kingdom and often occurs beside the man signalling for the net closure - see *Wb.* IV, 262, esp. 8.
- b) The spelling is New Kingdom and later - see *Wb.* II, 7.
- c) *Wb.* I, 155, 5-8 shows this word to have been used from the Middle Kingdom onward, often with specific reference to the Delta marshlands. The orthography of the caption shows that the text is not derived directly from Old Kingdom prototypes. Kuentz's remark (p. 31) about the orientation and positioning among the servants rather than beside the owner is valid, although on these blocks such a label would more appropriately stand above the subsidiary scene (cf. e.g. 15; 20; 34; 55), with captions more directly descriptive of their activities set among the minor figures.

Date : c. 580-540

44. Archives Lacau photograph N.II no. 8 lower left (location unknown)
[not seen]

Object : probably a lintel fragment

Owner : unknown

Provenance : Busiris, "dans la court de S.E.", and reported by Ali Bey Manzalawy. Photographed on site in 1928 (information from Archives Lacau).

Dimensions : unknown Type of relief : raised Bibliography : none

Present condition : Probably none of the present edges is original. All are sawn almost straight, but there is an irregular indentation on the lower edge and what may be a slight protrusion at the back of the right side. The upper right corner is chipped and the left part of the composition, beyond the vertical line, appears worn, but otherwise the scene is in good condition. No paint is visible.

Description : Remains of a horizontal relief line at the top of the block suggest that the subsidiary figures were surmounted by a line of descriptive text; alternatively, this could be the entire scene-framing line. The vertical line on the left must be the right borderline of a column (or more) of inscription identifying the tomb owner, who almost certainly sat to the left. The scene shows parts of three left-facing male offering-bearers, lost from mid-thigh-level downward, with brief captions above their heads. The first man has his right arm bent and overlapping the object carried. His hand is raised to shoulder height, apparently gripping the top of a pile of short, close-set horizontal segments, probably a cut of meat; the thumb may be stuck through the heap (cf. Dewachter, *Collections égyptiennes de l'Institut de France*, fig. 1). His left arm is lowered at his side. The second figure lifts a low footed table to shoulder-level with his right hand. It contains a round loaf between two conical ones; on top is a heap of rounded fruit on a flat plate. With his left hand he raises a flared vessel with an elongated foot set off by moulding, its contents rising gently to a peak. The fingers on his left hand are unusually oriented toward, not away from, his head. The third man is vertically bisected by the block edge and has his right arm lowered. All the offering-bearers wear valanced wigs. Fine rows of curls are clear on the second man's wig and probable on the leader's; the third

man's wig looks plain. The tapering belts of their short, tight kilts have their upper outline modified at the front to accommodate the sag of their abdomens. The navels appear deeply drilled.

Texts : 1st man



2nd man



3rd man



Translation : 1st man - ka-priest 2nd man - leader 3rd man ka-priest

a) The *sšm*-sign is certain, although why an individual not first in the group should be called its leader is unclear.

Date : c. 580-540

45. Munich Gl. 95

Object : right door-jamb

Owner : *ḥn-ššnq*

Provenance : unknown, probably Heliopolis (name and title). Gift of von Bissing, who bought it at Giza from the dealer Ali.

Dimensions : H = 0.986 m W = 0.278 m Th (on left) = 0.048 m

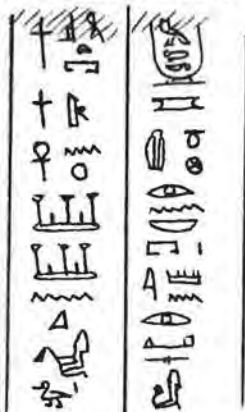
Type of relief : raised

Bibliography : von Bissing, *Münchener Jahrbuch der Bildenden Kunst* (1911), 168 [No. 15]. Laurent, *RdE* 35 (1984), 156-7 e). L.M. Leahy, *JEA* 71 (1985), 125 n. 8. [Munich] *Die Ägyptische Sammlung des Bayerischen Staates* (1966), no. 71 with ill; [Munich] *Staatliche Sammlung Ägyptischer Kunst* (1972), No. 77 with ill. Wolters, *Führer durch die Glyptothek König Ludwig's I. zu München* (1928 and 1935), 11 [No. 54].

Present condition : The jamb has been broken in two and mended with modern filler, which is smeared on the left edge and back, obscuring some cutting details. Three small flakes on the owner's upper body have also been rejoined. The right side is thinner than the others, with a few nearly vertical cutting grooves of uneven depth made by an angled chisel in the upper section, and much restored at the bottom. The left edge, badly scraped and abraded and obscured by filler, has shallow vertical tooling marks on the upper part, and is probably original. It is uncertain whether the badly scraped and flaked top edge is ancient; there is a deep chip toward its centre back. The bottom could not be viewed. The back, with numerous flattened surfaces and short scratches, is modern and bevelled toward the left block edge. There is a tiny modern drill hole in the scene surface, below the *mn* in col. 2. The fracture has produced a large cavity in the lower right side of the scene, and two smaller chips on the edge above mar the text. The upper right block corner is broken diagonally. The composition is generally worn, probably by water, but some areas are well preserved - fine details remain on many of the hieroglyphs, while, for instance, the head and upper body of the man are badly weathered. The background surface is damaged, with pitting, surface flaking and small lumps (salt ?) welling up, particularly around the figure. The limestone is yellowish, and slightly darker at the top. No paint is preserved.

Description : The jamb is decorated in flat low relief with two columns of text, below which the figure of the tomb owner stands, facing left. Both sides are bordered by a triple relief moulding, with the baseline extending laterally beyond them. Despite poor preservation, most features of the owner's figure are still discernible. His shoulder-length wig, projecting slightly at the forehead and exposing the ear, was covered in staggered rows of fine rectangular curls, which are now badly worn toward the back and the bottom. Traces of a broad collar remain; the row of ovoid pendants along the bottom is clear, but it is uncertain whether any internal markings of bead rows were incised. He is clad in an above-the-knee-length, belted kilt with a small protuberant rolled knot and a projecting triangular front section with radiating pleats. He is bare-footed and his knees appear carefully modelled. He holds a long staff obliquely in his right hand, the lower end running through the triple border band to rest on its far side. Traces of the linen roll which hung by his side from his left fist are visible. The inscription is carved with a great deal of fine detail (e.g. petals on the flowers and ripples on the ).

Text :



Translation : '1'...ritual assistant (?) = the *jmj-js* *nh-ššnq*, son of
'2'... (Ps) *mtk-mr(j)-jwnw*, born to the lady of the house *Jmn-jr-dj.s(t)*..

- a) Perhaps *jmj-st*, for which see Parker, *Saite Oracle Papyrus*, 30; von Kánel, *Les prêtres-ouâb*, 143 (a) with references. The , of which there may be traces on the right, seems to be characteristic of Late Period writings, while De Meulenaere (quoted by Parker) claims the title disappears after Dynasty 26. Parker, however, offers no exact parallels for this writing and none of his examples has a .

determinative, while the remains here make the positioning of a lost  difficult. The reading is therefore tentative.

- b) For *jmj-js*, see 9 b). The reversed *js*-sign, here without elongated cords, is found at Abydos from c. 620 onwards (see A. Leahy, *SAK* 8 [1980], 174-5 and n. 24); the date of its appearance in Lower Egypt is uncertain.
- c) For this name, common in both the Third Intermediate Period and Dynasty 26, see the examples collected by Laurent, *RdE* 35 (1984), 156-7.
- d) The name *Psmṯk-mr(j)-jwnw* is absent from both *PN* and the files of the Topographical Bibliography. The *-jwnw* element is presumably the chief reason for ascribing the piece to Heliopolis, although it need only imply a Heliopolitan connection for the father of the deceased. See De Meulensere, *Surnom*, 33 and n. 6 for the decline in popularity of the cartouche around Saite royal names in basiliphorous private ones after Apries.

Date : c. 575-530

45. Cairo T.1.6.24.8

Object : part of a left door-jamb Owner : P3-hm-ntr

Provenance : unknown. Probably Saqqara (text). Labelled by the museum as belonging with fragments from the [Middle Kingdom] tomb of Hrj. The faint "450" in the upper left corner may be an excavation or former collection number.

Dimensions : H = 0.510 m W = 0.390 m Th = 0.087 m

Type of relief : raised

Bibliography : none

Present condition : The left side, with a better-finished strip of long vertical cutting grooves beside the relief surface, is original; the shaping is not meticulous and not always at right angles to the front (but cf. 73). The right side is flat but not smoothed, and also cut at a slight angle from the composition. Its surface is covered in diagonal tooling grooves with damage depressions; it was probably cut anciently. The top, probably ancient, is scored with shallow tooling grooves similar to those on the sides, running mainly horizontally, but back-to-front on the right end; recent superficial scraping has given it a whiter hue, and it bears a modern drill hole. If it is original, it shows that the jamb was built up from several blocks (cf. 81; p. 21), and the texts carved over the joins. Neither the back nor the bottom could be seen, although the small amount needed to complete the figure (even with an allowance for a dado) suggests that the lower edge may not be original. The date of the back is unknown. Chipping is mainly confined to the edges, particularly along the top and lower left, with minor nicks and scrapes on and near the figure's head and torso. Diagonal abrasions mar the lower right corner.

There is a modern brown paint line through the inscription and a drip below the man's left arm. No ancient paint remains.

Description : The lower part of the jamb inscription remains above a standing representation of the male tomb owner, facing right, toward the doorway opening. Both text and figure are bordered on each side by a vertical relief line with a plain, well-smoothed strip beyond it. The figure is preserved almost to knee-level. He holds a long staff in his left hand and with his right grasps the handle, with flared tip, of a

...baton. His valanced wig, obscuring his ear, is covered in narrow rows of finely-incised triangles, except for a small plain patch on the top of the head, and projects slightly at the forehead. His plain kilt with a projecting triangular (?) front section probably ended near the edge of the present block. It has a simple, tapering belt with no knotting, which undulates gently near his hip and abdomen. The face has an eyebrow marked with two incisions, a very narrow eye, a fine incision along the top of the upper eyelid, and a tiny well-rounded chin with a sag in the jaw flesh behind it. The shoulders are well-developed, and the buttocks are very small and high-set. The relief is low and fairly flat, with meticulous care given to incised details, such as the feathering on , the striations and bindings on both P-signs, and the deceased's curls.

Text :



Translation : '1'... his (?)...s' '2'... *Hwt-[(k3-)p]th* '3' the priest of Ptah *P3-hm-ntr.*

- a) The main inscription is in two columns with a dividing line.
- b) The obvious restoration of this group is *Hwt-(k3)-pth*. This could form part of a specific title or refer to a more generalized Memphite benefice.
- c) *PN I*, 115, 16 asserts that this name is frequent in the New Kingdom through the Late Period; *PM III*², 17, 314, 571, 708-9, 727, 731, 738, 859-60, 871 provides examples from the Memphite area from as late as the Ptolemaic period. Occurrences outside this region seem less frequent (cf. *PM I*², Theban tombs 158 (4); 284).

The reference to *Hwt-[(k3-)p]th* and the man's priesthood of Ptah constitute the chief reasons for postulating Saqqara as the provenance; this is supported by the popularity of the deceased's name at Memphis.

Date : c. 570-530

47. Tomb of P3-dj-nt [not seen]

Location and history : Saqqara, south-east of the Unas pyramid chapel.

Excavated by Barsanti from November 1900 to January 1901. The burial was intact but in fragile condition. All finds went to the Cairo Museum.

Parents : father = *ḥḥ-p3-ḥrd* mother = *Ḥtp-b3stt*

Titles : *jmj-r ssm(t)*; *jmj-r šs(w)* *ḥb nsw*, *ḥrf n md*

Other objects from tomb : All are listed by Barsanti : canopic jars Cairo JE 34679; large terracotta jar Cairo JE 34680; 398 ushabtis Cairo JE 34681; two glazed plaques Cairo JE 34682-3. Numerous amulets and objects found on the mummy are enumerated by Barsanti, 102-4.

Bibliography : Barsanti and Maspero, *ASAE* 2 (1901), 97-111. PM III², 649-50, plan LXI.

Texts - De Meulenaere, *Bulletin du Centenaire*, 89.

Description : The tomb of P3-dj-nt is one of the deep shaft graves which cluster around the Unas complex. Nothing remains of a superstructure, although the top of the shaft seems to have been marked by a retaining wall. At a depth of 28 m the shaft widens, and Barsanti mentioned (pp. 97-8) six "caveaux" opening from it containing disintegrated remains of burials; he did not include them in his sections of the tomb (figs. 1-3), nor did he say whether they were later intrusions or part of the original plan. The small burial chamber (3.55 x 1.94 x 2.44 m high) is probably built from reused blocks from the Unas buildings (Barsanti, 99-100) which were set on a low base of inferior-quality stone to keep them clear of the bedrock floor. The doorway is in the south wall, and all the other walls bear central niches; those on the east and west sides held the canopic jars, that on the north a large, empty terracotta pot (Cairo JE 34680). The vaulted ceiling was painted blue.

A. North wall (Barsanti, fig. 5) - Above the niche in the north wall is a low, rectangular relief which Barsanti described (pp. 98-9, 101) as of good workmanship and brightly painted "aux couleurs variées" (p. 101); no photograph is available. There are no captions. On the right is a standing, left-facing figure of the tomb owner who raises both hands in an attitude of adoration. He wears a skull-cap or close-cropped hair and is

barefoot, with no jewelry. His kilt is ankle-length and billows out slightly at the front; the overlapped flap on the side rides up, with a curved underside not meeting the hem of the lower layer. The kilt seems set well above the man's waist and has an odd curving belt with a prominent looped knot with dangling ends. It may be the high wraparound skirt (pp. 231-2), misunderstood by Barsanti's copyist. *P3-dj-nt*'s chin seems to be slightly set off from a gently-sagging jaw line, whose incised outline may continue onto his neck. Before him is a low offering-stand with the neck and rim rolls indicated, holding a short-necked jar, with a single long-stemmed lotus draped over it (cf. e.g. 6 B-D).

A figure of Osiris seated on a high rectangular dais and holding the crook and flail confronts him. The drawing suggests that his horned crown has a uraeus at the brow. His deep collar is divided into eight layers, the lowest further subdivided with rectangular (?) beading, and a counterpoise rests along his upper back. His wrappings are covered in a fine, painted diamond pattern with a dot in the centre of each; a wide plain stripe with narrower edgings marks the arm opening. The *hwt*-throne is decorated with a placoid motif, and a *sm3-t3wj* monogram fills the reserved square.

B. East wall (Barsanti, fig. 6) - Barsanti stated that the other reliefs in the tomb were "de même travail" (p. 99), so that they too are probably raised. He described them as "encastrés dans la maçonnerie", and it is unclear whether they are carved on the wall or whether they are plaques which were made separately and then set in place (p. 24 here). Above the niche is a black figure of Anubis in jackal form, facing right, toward the doorway. He wears a linen-strip collar with protruding ends and lies on a rectangular box with a cavetto cornice which Barsanti (p. 99) described as painted to imitate wood. The contents of the box - two canopic jars with inscriptions - are drawn on the surface in ink. The jars represent *Hpj* and *Qbh-snw.f*, and correspond to the canopic jars found in the niche below.

C. West wall (Barsanti, fig. 7) - Above the niche was a left-facing recumbent jackal on a box, mirroring the representation opposite. The *Jmstj* and *Dw3-mwt.f* jars painted on the relief tally with those in the niche.

Texts : The texts are almost exclusively funerary, drawn largely from the Pyramid Texts and offering lists. Maspero (p. 104) remarked on their careless appearance and frequent errors, particularly at the bottoms of columns, where they would have been least visible. For the archaizing title *jmj-r sš(w) ʿb nsw*, see De Meulenaere, 87-9. The title *hrj n md* (Barsanti and Maspero, p. 100) is rare, and may be a revival of a Middle Kingdom one - cf. Ward, *Index*, 118 [993]; similar titles in Meeks, *ALex* 1 (1977), 179 [77.1951].

Date : c. 570 - 526

48. Turin Supp. 2885

Object : upper left end of a lintel with cavetto cornice and torus

Uninscribed

Provenance : Heliopolis. Excavations of Schiaparelli 1903-1906.

Dimensions : H = 0.32 m W = 1.35 m Th of composition = 0.05 m
Th of top of cavetto cornice = 0.075 m

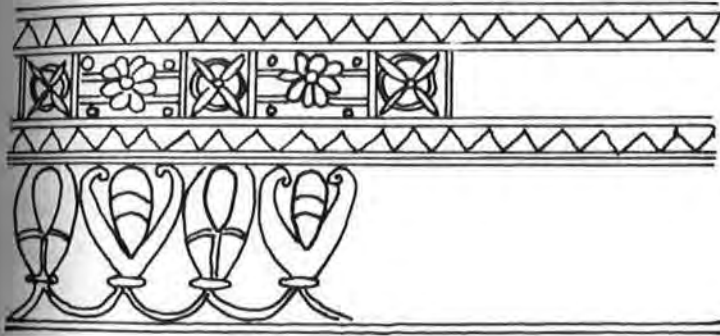
Type of relief : raised

Bibliography : none

Present condition : The block is broken into twelve fragments (thus the inventory card), few of them joining. Where it is preserved, mainly on the left, the top of the block appears to be original, being well-flattened, with shallow, diagonal back-to-front cutting grooves about 5 mm or more apart and marred with light chipping and scraping. The left edge, obscured by the case, is very flat and is probably original; it is impossible to see any marks. Much of the apparently original, slightly chipped, lower edge remains; it is well-smoothed and without pronounced cutting marks. None of the original right-hand end is preserved. The back (which could not be examined) is flat and has probably been trimmed, to judge from the thinness. The composition surface is differentially worn, with the carving extremely clear on some portions and badly weathered on others, and there is considerable mud incrustation. The cavetto cornice curvature is whiter than most of the rest of the block. No pigment remains.

Description : The lintel to which these fragments belong was evidently made in two sections joining horizontally (cf. 53; 75 for other upper lintel blocks with cavetto cornice). This upper portion consists of a shallow-curving cavetto cornice with ribbing, a torus moulding with ribbon decoration, running both across the top and down the left-hand (and presumably the right-hand) lintel edge (cf. 21; p. 15), and a broad decorative upper border on the main composition surface. This border band is extremely ornate (see drawing; cf. also 27 A, C; 42). The central element is a strip of alternating stylized floral motifs, one with incurving tips around drop-shaped centres [= flowers] and the other a compact, closed version of the same [= buds], connected by looped

stems. On either side is a band of about the same size, each edged above and below with a zig-zag strip between thin relief lines (almost lost along the bottom). The elaborate band between the zig-zags is composed of alternating a) squares with a large circle and cross pattern and b) wider rectangles with a central rosette, two horizontal lines at each side and a tiny circle in each corner. The upper of these zig-zag-and-rectangle strips runs vertically down the left extremity of the composition surface, and a change in patterning shows that the central band did too. The inner strip probably ran vertically too, but no evidence remains. 42 provides a parallel to this intricate decorative border, also set both above and beside the scene (positioning in 27 uncertain).



Date : c. 570-525

49. Brooklyn 57.165.1

Object : left end of a lintel

Uninscribed

Provenance : unknown

Dimensions : H = 0.304 m W = 0.171 m Th = 0.025 m

Type of relief : raised

Bibliography : Anon., *The Connoisseur* [144] (Nov. 1959), 208-9 and ill.

Present condition : All the edges bear bread-knife-like cuts from apparently recent trimming interspersed with chips; this is least clear along the bottom. The paler left edge with saw marks is modern, although little can be lost here; a 2.5 mm groove with irregularly spaced drillings on its lower portion may have been used in prizing the block from its setting. The plain yellowish strip covered in fine horizontal abrasions rising vertically above the upper block-border has been recut (to eliminate a torus ?) and is now at a slightly lower level than the seemingly original left-hand edging strip. The back cutting is modern. There is considerable chipping around the edges and numerous tiny nicks on the scene, worst on the tail tip of the left-hand duck and on the right lotus blossom. The mottled limestone surface has scattered spots of lichen-like growth, salt incrustation (especially on the upper block-border), and some minor burned patches, mainly on the lower right. There is an area of fine, close, shallow pitting along much of the right side, where general surface wear is worst.

Tiny, possibly original, traces of what may be a fine layer of gesso (?) with red paint over it are visible on one of the upper block-border rectangles.

Description : The narrow band of block-border between two comparatively broad edging strips which frames the scene on the top and left shows that it comes from the left end of a lintel. It may (cf. e.g. 16; 55; 76) or may not (cf. e.g. 20) have continued beneath the scene; it is unclear whether there is a single/separate baseline. It may have been topped by a torus moulding, now removed. The composition was oriented toward the right, where the deceased presumably originally sat. A large, highly-ornate bouquet fills the entire composition space. It is

composed of five rigid shafts, bound in two places, with two Pintail Ducks (*Anas acuta*, Houlihan, *Birds*, 71-3 [No. 37]) fastened into the upper binding, their pinioned wings crossed and arranged symmetrically. Except for the heads and necks, their bodies are covered in scale-like plumage.

An open papyrus umbel, with incised sepals and a raised upper ridge, dangles below each tail; their relationship to the main body of the bouquet is not indicated. A large oval bud with the petal folds and sepals with basal curve hangs from the chest of the left bird. The right-hand duck seizes a stem in its beak; it probably ends in the large pointed bud with internal folds which appears near the right block edge. An isolated, symmetrical plant design surrounds and partly masks the bouquet base. Centred against the bottoms of the stems is a stylized lily-based floral motif (p. 107), with a curve of fine pistils arranged around the top of a drop-like element which emerges from the bifurcating calyx, which has tightly-curving tips and the drop-shaped remains of the spathes hanging from them (see Petrie, *Ancient Egypt* 16 [1929], 65-73, for elements). Sepals on the base of the "calyx" section suggest that it was thought of as petals by the designer. On either side the diverging stem ends in a large White Lotus blossom. A large rigid broad collar projects from the top of the tied stems; it has five internal divisions for beads with thin relief strips between them, and a row of drop-shaped pendants along the bottom. A short-stemmed papyrus umbel with a raised rim, depends from the left edge of the collar with a long pointed bud scored with petal folds dangling from it. A huge oval bud, whose sepals have the basal curve and petal folds shown, dangles from the right collar edge; a small flaring flower (possibly a papyrus head without curving sides ?) projects improbably inward from its stem. A large rosette rests on each shoulder of the collar, and only three stems emerge at its neck, the two outer ones carrying outward-curving papyrus umbels with raised upper ridges and the rigid central one bearing a lily-derived (?) head identical to the decorative motif below. A relief curve on the right fracture, beside the outsized oval bud, may represent the bent elbow of an adjacent figure.

Date : c. 550-525

50. Baltimore, Walters Art Gallery 22.38

Object : lintel or wall fragment Owner : *ḥnḫ.f-n-shmt*

Provenance : unknown, probably Memphite area (names and titles).

Acquired by Walters from a dealer in Egypt in 1930, and by the Walters Art Gallery in 1931.

Dimensions : H = 0.438 m W = 0.640 m Th (of mounting) = 0.077 m

Type of relief : raised

Other known monuments of owner : 51

Other monuments on which owner mentioned : Louvre IM 4111 (von Känel, *Les prêtres-ouâb*, 103-5); Rome, Museo Nazionale 115259 (Linme, *Mélanges Vercoutter*, 205-12).

Bibliography : Capart, *JWAG* 1 (1938), 15, fig. 4. *ESLP*, 110, 112, 114. Gilbert, *CdE* 27 (1952), 338-9, 343-5, fig. 22. Hickmann, *CHE* 6 (5/6) (1954), 288, fig. 17 (partial photo); id. *45 siècles*, 18, pl. lxxvi. Hill, *Archaeology* 11 (1958), 276 with ill. (partial photo); id. *JWAG* 19-20 (1956-7), 35-6, 38, 40-1, fig. 3. von Känel, *Les prêtres-ouâb*, 105. Manniche, *AEMI*, 45. Munro, *BIOr* 27 3/4 (1970), 203. PM III², 718 (as from Saqqara). Sainte Fare Garnot, *L'Égypte*, 98 with ill. Steindorff, *Catalogue*, 81 [No. 275], pl. LIV.275 (as from Memphis).

Present condition : All the edges and the back are obscured by the museum mounting; traces on the top and bottom show them to be well-smoothed, without cutting marks. They and a small laterally-protruding section on the upper right may be original (despite Hill, *JWAG* 19-20, 40), but the left edge, cut at an angle that mars the composition, is not. The stone has been broken or badly cracked and mended; the Baltimore records do not mention this refurbishment. Two large cracks meet above the daughter's head, one extending horizontally above the harper to the right edge, the other running obliquely for the height of the block. Their filling is darker and slightly lower than the background, and in some places destroyed features have been restored (e.g. the harp strings; the column borderline before the daughter; the owner's staff and toes), while elsewhere, especially in the inscription, they have been omitted. A finer, unfilled crack runs upward to the right of the juncture of the other two, damaging the text near the owner. All the corners are broken, and there is extensive chipping

along the lower edge; on the scene chips are mainly in the text before the deceased's and his daughter's heads and on the wife's right shoulder. There are patches of small nicks and pitting mainly on the lower half of the block. A deep scratch runs through the musician and his instrument, with lighter scratching (or crude finishing abrasions?) on his legs and the sound-box. Smoothing abrasions are particularly noticeable below the baseline and on the women's dresses. The background is not well-smoothed, and has uneven flattened surfaces; it is slightly lowered around the base and lower strings of the harp. The stone itself is mottled, with beige spots around the deceased and the harper, and there are patches of grey incrustation on the owner's torso and his wife's left arm.

There are small traces of original thick red paint on the harper's knee, abdomen, and the top of his head, suggesting that he was painted as though bald (cf. 53). Faint pink spots above his head are modern.

Description : The scene is edged on the top, bottom, and right (badly worn) by an irregular relief line with a plain strip beyond it, such as often frames lintels. Hill (JWAG 19-20, 40) denied that they mark block edges, comparing them instead to the scene-dividers often found on tomb walls, and assumed adjoining scenes; she also suggested the original presence of another subsidiary figure on the left. The block is higher than the average lintel but within the known range (see p. 14), and it would require far more than a single figure behind the wife to extend it to a functional/average width. The arrangement, with only two figures before the owner, instead of a long series, is unusual for a lintel. Bipartite division of lintels by a vertical centreline is known, if not common (see only 54), and unusual dispositions of scenes on lintels are also known (e.g. the two sub-scenes before P3-*tnfj* on 20), so that the present piece could form part of an atypical lintel. The more likely arrangement, similar to that on 54, would be two vertically separated, roughly antithetical scenes, with the deceased facing inward from the extremities and perhaps very little lost beyond his wife. The absence of feet or objects resting on the upper relief line may favour this, although this could be the uppermost register from a wall. There is thus insufficient evidence to determine whether the piece derives from a

intel or a wall.

nh. f-n-shmt sits left of centre, on a low-backed chair with detailed bull legs set on plain truncated cones resting broad side downward. A wide-splaying papyrus umbel with five sepals and three layers of binding serves as a seat terminal. The mat beneath the chair has the central and end bindings indicated. The deceased wears a plain, shoulder-length wig revealing the ear, which has a receding, staggered row of elongated curls running down the side of his neck; very faint incisions mark the inner edges of these locks, suggesting that the entire wig was intended to be covered in curls, perhaps outlined in paint. His eye is deeply cut on the top edge, where minor damage misleadingly enhances the impression of depth on the photograph. The lower line of his plain broad collar is marked (partly worn), but the upper side must have been indicated only in paint (see p. 223). The hem of his tight kilt with a tapering belt must also have been added in paint (cf. 82 B). His spouse, who stands behind his chair, wears an ordinary, plain tripartite wig (chipped along the forehead), a plain broad collar, and a tight sheath dress without shoulder strap-knots; the upper strap on the right shoulder is narrower than that on the left. Her left arm is bent and its outstretched hand held stiffly across her chest. Her long, damaged right arm, hangs by her side and terminates in a "left" hand with the fingertips elegantly upturned. Her ankles and feet are damaged in the corner chip; the nails of the big toes are carefully incised and flattened.

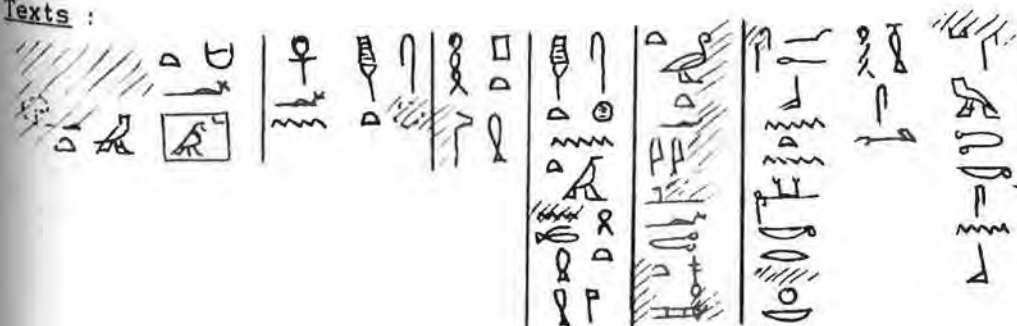
nh. f-n-shmt's daughter squats before his chair (compare the "son" on 51 lower sub-register), both knees lowered, facing the harper. Her eye is damaged, not unusually deeply cut. Her left arm is held like that of her mother, while her right hand, also drawn as a "left" hand with upward-turning fingertips and having the nails shaped with incision, rests on her thigh. She wears a plain, short, rounded wig with a rounded tab before the ear (pp. 214-16), which projects slightly at the forehead and recedes more abruptly toward the crown than on other figures here. The hemline of her tight-fitting garment is marked on her calf, but no details are incised on her upper body. Her breast is well-developed and her abdomen bulges more than her mother's.

The harper faces the family, squatting in a similar manner to the

daughter (feet and buttocks lost). His sagging facial flesh, lines on the brow, pouches of skin beside the eye and nose and on the neck, and puffy cheeks proclaim him an old man. His receding hair begins high on his forehead and bulges forward pronouncedly before curving inward to join the rounded tab before his ear (cf. e.g. 54 owner; 55 scribe; 73; 75 owner and steward). The hairline is not incised at the back (cf. e.g. 58; 76 harper; 82 A), where a heavy bulge and cavity indicate the shape of the skull; the back of the head is slightly flattened (cf. 75 harper; 76 harper). Very worn traces of the tapering, sloping belt over which his stomach spills, are visible; the red paint of the abdomen crosses the belt outline. As with *nh.f-n-shmt*, the hemline of the kilt must have been added in paint. His left shoulder is drawn forward and shown in abbreviated rendering, while the right one projects considerably. He seems to rest his cheek against the arm of a shovel-shaped harp (see pp. 146-7, 171) which rests on the ground between his knees. Its strings are marked individually in relief and their triangular attachment pegs are shown near the top of the harp arm, although the strings and pegs do not precisely match. The harper's right hand with the elongated fingers spread and curving downward appears behind the strings, and he plucks the cords with two extended forefingers and the thumb of his left hand; the fingernails are carefully shaped.

The text is set in columns of unequal length above the right-hand figures; the sections bearing the deceased's name and above his wife are disposed horizontally. Borderlines separate the portions referring to each figure and that associated with *nh.f-n-shmt* has additional dividing lines, which are absent from the multi-columned text above the harper.

Texts :



Translation : (1) Above harper - Plucking (lit. "striking") the harp^a
for your ka every day.^b The singer^c *Psmṯk-snb*.^d

(2) Above daughter - His daughter whom he loves^e *T3-(nt-)nfr-tm*.^f

(3) Above owner - Priest of Sekhmet of the Acacia,^g priest of Ptah
ḥnḥ.f-n-shmt.^h

(4) Above wife - His wife...ⁱ *Hwt-ḥr-m[ḥ3t]*.^j

- a) For this traditional musical label, see 6 E; 51; 75; p. 146.
- b) The phrase also occurs on 51, with *n k3.k* occurring twice more. Steindorff, 81, translates it as "'to thy/your honor' every day", although the reference to the ka would suit the tomb context of the scenes.
- c) Or a parallel infinitive "singing" ? See pp. 160, 171. For the Dynasty 26 revival of the Old Kingdom title *imj-r ḥsw* in cults at Sais and in court circles, see De Meulenaere, *BIFAO* 60 (1960), 123 and n. 7.
- d) The name is common throughout the Late Period (so far, it is uncertain whether it had greater currency in Dynasty 26) - see e.g. *PN* I, 137, 2; *PM* III², 772-3, 799, 813-15, 867; *PM* IV, 47, 51, 270; Newberry, *Funerary Statuettes* I, CG 47418-39, 48505, for examples with and without a cartouche.
- e) The *ḥ* is completely lost but traces of the lower *ḥ* remain. "He" is the tomb owner, not the harper.
- f) *PN* I, 361, 4 lists this as a late woman's name; see also *PM* III², 788, 802, 815. All these instances are on Serapeum stelae, and no Upper Egyptian instances are cited.
- g) For the *šndt* generally, see E. Edel, *Das Akazienhaus*, esp. pp. 20, 24, 38, for its connection with Sekhmet, lady of the Two Acacias. He believes the Acacia-house to have been at Heliopolis (pp. 14, 19-20, 24, 37) with a possible southern counterpart at el-Kab, and to have been concerned primarily with ritual butchery and song and dance arrangements for the royal (and later private) mortuary cult. *ḥm-nṯr Shmt n(t) t3 šndt* is not among those titles he lists connected with the institution, which ceases to be mentioned after the Old Kingdom (p. 35); the spelling is also different. Von Känel, *Les prêtres-ouâb*, 105 (h), citing other Late Period examples, recognizes

this as an instance "d'une survivance ou de la réinterprétation du bâtiment *šndt*". It would seem, however, that its reappearance during Dynasty 26 is another case of archaism in Saite titles harking back to the Old Kingdom, rather than the revival of an institution.

- h) The name is frequent during the Late Period: *PN* I, 67, 10 and *PM* III², 953 (index) provide abundant examples.
- i) The phrase to the left of *hmt.f* is completely lost; perhaps it was *mrft.f*, "beloved of him", or something similar.
- j) *PN* I, 235, 12 gives examples from the Old Kingdom to the Late Period. See L.M. Leahy, *GM* 65 (1983), 53, for the name pattern, which is most prominent in the Middle Kingdom and may have enjoyed a Late Period revival.

The *-shmt* and *-nfr-tm* elements in the names, and the priesthood of Ptah suggest a Memphite origin for the family. Edel may be correct in deducing that the Old Kingdom cult of Sekhmet of the *šndt* was at Heliopolis, but it is uncertain whether the cult was centred there during Dynasty 26 or revived in anything like its earlier form; at this period, the title might be honorific. If it was practised at Heliopolis, the distance is small enough for *ꜥnh.f-n-shmt* to have played an active role in rituals at both Memphis and Heliopolis.

Date : c. 550-525

51. Baltimore, Walters Art Gallery 22.152 and 22.153 (formerly 22.88), with ex Seattle Eg.11.6

Object : lintel

Owner : *nh.f-n-shmt*

Provenance : Probably Memphite area (as 50). Baltimore WAG 22.152 and WAG 22.153 purchased by Walters from the same dealer. Received in Baltimore in 1930 (22.152, in three pieces) and 1931 (22.153, with 50) and recognized as from one relief by Capart. Hill recognized the former Seattle Eg.11.6 as joining (JWAG 19-20 [1956-57]); its earlier history is unknown.

Dimensions : H = approx. 0.475 m W = approx. 0.1.405 m
Th = less than 0.089 m (= depth of mounting)

Type of relief : raised

Other known monuments of owner : 50 (see there for other monuments)

Bibliography : Capart, JWAG 1 (1938), 15-17, figs. 1-2 (photos), 3 (line drawing, with a reconstruction with some omissions made before the addition of ex Seattle Eg.11.6). ESLP, 110, 112. Hill, *Archaeology* 11 (1958), 111. p. 278 (partial photo); id. BWAG 3/5 (Feb. 1951), 4th page and partial photo; id. JWAG 19-20 (1956-57), 35-41, figs. 1 (= ex Seattle), 2, 4. L.M. Leahy, JEA 71 (1985), 126 n. 22. Luce, AJA 44 (1940), 363. Manniche, AEMI, 45 and n. 91. Montet, CdE 30 (1955), 192-3, fig. 6 (partial photo). Müller, *Encyclopedia of World Art* IV, 701. Munro, BIOR 27, 3/4 (1970), 203. Pirenne, *Histoire de la civilisation* III, 432, pl. 48 opposite p. 189 (2 partial photos). PM III², 718 (Saqqara). Pusch, *Das Senet-Brettspiel* I, 141-4, fig. 37b (partial drawing). Steindorff, *Catalogue*, 80-1 [No. 274], pl. LIV.274 (as from Memphis). Vandier, *Manuel* IV, 489-91, fig. 262 (partial drawing).

ex Seattle Eg. 11.6 : *Handbook. Seattle Art Gallery* (1951), 9 with photo. Hill, JWAG 19-20 (1956-57), 37, 39-41, fig. 1.

Present condition : The piece is mounted in a case with all the edges covered in plaster and the back obscured. The near-straightness of all the edges and the framing band around the scene shows that the lintel is probably almost complete. Hill (JWAG 19-20, 40), however, mentioned signs of fresh sawing here and took it, with the unevenness of the border strip, to mark the piece as incomplete. Her suggestion of a "cavetto moulding" at the top and sides (sic - a torus moulding ?) is possible, although side torus rolls are rare on lintels (cf. 21; 48), and 51 is already large for a lintel. A separate cavetto cornice with torus moulding surmounting the scene is almost certain. The lintel is now made up of six fragments. The

lower three (WAG 22.152) join contiguously with little loss, which has been restored with modern filler. There is no point of contact between the upper and lower sections, and a band of filler has been added of a sufficient height to allow for the legs of the seated figures in the top sub-register, the sub-register division, and tops of the bottom sub-register hieroglyphs. When it arrived in Baltimore, the upper section (WAG 22.153, then called 22.88) was in two segments, meeting but not joining; the gaps are now filled. The upper right corner was missing and has now been restored with ex-Seattle Eg.11.6; it nowhere meets the Baltimore fragments, but the identification is certain.

Chipping is negligible, occurring mainly on the ex-Seattle piece and in the lower left-hand corner. The relief is well preserved at the bottom, but the top sub-register, particularly its inscription, is weathered, with much surface loss. The framing bands around the scene have deeper abrasions than the composition background; the background is slightly uneven, particularly around figures in the bottom sub-register. The original work is in raised relief, but later, neat sunk relief graffiti were added on the ex-Seattle and bottom left sections. The limestone is extremely white, except for the yellowed ex-Seattle piece, which bears some pure white streaks on and near the owner's chest. Elsewhere, the colouring is uneven, with darker beige areas on the upper left, at the top of the lower central fragment, and around the owner's chair.

Minute traces of ancient pigment are visible with magnification; it was impossible to examine the top sub-register carefully. There is red paint on the son's forearm, possibly on the owner's left wrist and chest, on the chest, knee, and perhaps the head of 11, and on the forearms of 12. What may be a preliminary sketch line is visible where the cutting is incomplete between the deceased's mat and the lower framing strip.

Description : The scene is surrounded by a wide relief framing strip (cf. 32; 75), now varying between 0.035 m (top and bottom) and 0.052 m (right). The deceased sits on the right, with an identifying inscription above him, not separated from the other texts. He wears a plain, shoulder-length wig revealing the ear and a broad collar without incised internal details; his kilt is completely lost. His chair, with bull or gazelle legs set on inverted cones, has a high side (cf. e.g. 13; 55), over which his

left arm is draped. The plain mat on which it rests is incompletely separated from the lower framing strip. He holds a slender staff obliquely in his right hand.

The scene before him is divided into two sub-registers, with a caption referring to the whole running across the top and not separated from the hieroglyphs below it by a dividing line.

Top sub-register - The upper sequence is headed by a standing figure of the owner's son who extends a large open lotus with spiky petal tips and a long stem toward his father's nose with his right hand. Only the face, left shoulder, and right arm remain. Although he is unlabelled, his position and action reveal him to be a son; the sunk relief graffito accompanying him is later (see below). The remainder of the sub-register is occupied by seated male musicians, all but 6 oriented toward the right, with most of their legs and the lower parts of other objects lost in the break. Each has a caption above and before him. All have the hairline beginning high on the head, receding gently at the temples, then curving forward at the front of the tab before the ear (cf. e.g. 54 owner; 55; 75 owner and steward); the outline is cut high at the back, to about halfway up the ear (cf. 57). They wear no jewelry, and their garments, probably simple tight kilts as below, are lost.

1 - plays a shovel-shaped harp (pp. 146-7), with its body lost, which leans against his chest and distant shoulder. There are probably seven worn pegs, but nine strings are carefully incised on each side. The harper's left hand, extended with the fingers curving downward, appears behind the strings, which he plucks with the thumb and two extended forefingers of his right hand (p. 146). Before him is what may be the base of an upended pot, possibly with a cloth draped over its base. It is this vessel which Hill (JWAG 19-20, 38) described as having lug handles on sloping sides and a horizontal line setting off the cover from the body, in place of the jar before 5, which she noted as missing from Capart's reconstruction.

2 - blows into the upper end of a long, thick oblique flute, which he holds at an angle across his body; his hands and the flute's lower end are lost. He squatted in a position identical to that of figures in the lower sub-register.

3 - holds and plays a shovel-shaped harp in the same way as 1 (the left hand, if indicated, is lost). The instrument has nine pegs and eight

strings marked. He is preceded by a large, elongated vessel with a narrow, slightly flaring neck and rolled rim and a small lid with a knob (cf. 28).
 4 - plays a short, slender double clarinet, with one tube shown, which he holds before him. An error in cutting has left his left elbow thick and misshapen.

5 - is a singer-chironome (p. 159; not beating time by clapping, as Steindorff, 81), with his open right hand to his ear and his left arm bent and extended before him, palm upward. His distant knee is raised. A large, elongated vessel with a pointed base (?) set off by an incision is placed upside down (?) before him (omitted in Capart, fig. 3); only its neck is lost.

6 - faces left. His left arm is lowered and lost below the elbow; the hand may have struck his lowered left thigh. His right knee is raised. His right arm is sharply bent and the forearm raised with the open hand lifted, palm outward. Despite the label, this man and 7 are probably chironomes (pp. 158-61), rather than singing a duet (as Capart, 16).

7 - Probably also a chironome, the left hand position of this man, with his thumb touching his second finger (numbering beats? snapping his fingers? - see p. 159), shows that he and his partner were not identical reversed images. His lowered right hand may have slapped the beat on his right thigh; his left knee is raised.

Bottom sub-register - This section of the scene pictures male figures playing the games referred to in the lintel caption. The accompanying texts are remarks by the players, rather than descriptive labels as above, separated from each other by vertical mouldings and changes in direction to match the position of the speaker. The tops of the upper signs are lost in the block break. The men all squat with the distant knee raised. All have receding hairlines and lack jewelry. 8, 9, 11, 12, and 14 show the upper line of the kilt, without a belt, curving under the well-rounded abdomen, emphasized by a swelling outline and large navel. The hemline is incised on the lowered thigh of 8-10, 12 and 13 (11 and 14 presumably added in paint); only on 13 is it marked against the distant knee.

8 - Although symmetrically facing left toward 9, and from this positioning apparently paired with him, he turns and looks up at *nh.f-n-shmt*. His left arm is raised and holds the lower part of the staff. His right arm is lowered and the open hand rests on his left knee. Initial subsidiary

figures with their backs to the principal are rare in this corpus (see p. 81). The connection between this figure and the tomb owner and the resemblance of his pose to traditional representations of children with their parents suggest that this is another son of *nh.f-n-shmt*; like the son in the sub-register above, he lacks the caption present with the other minor figures. The fact that he is slightly larger than the other subsidiary figures may also reflect an enhanced status.

9 - faces 8. He and 10 might naturally form a pair, but 8, who would otherwise lack a partner, is drawn into the composition by the orientation of 9. A reluctance to commence the scene with two figures with their backs to the deceased may have caused the re-orientation of 9 to the right. His right arm is bent and extended, palm upward, behind him. His straight left arm, drawn rigidly across his body, ends in a closed hand, from which he seems to drop a group of round stones, resembling a grape cluster, into his right hand. The manner in which 9 and 12 turn their heads away from what they do with their hands suggests that it is a deliberate part of the game. 10 - faces right. His right fist rests upright on his lowered thigh and his left fist is raised before him to about shoulder-level. His remark can only be addressed to 9. Behind 10 is the shape of a large round-bodied pot with a wide-flaring neck; this is a Late Period misunderstanding of the round *mhn*-board and its support, modified into a large vase, similar to those in the top sub-register, with the serpentine markings on the board omitted (see e.g. Capart, 17; Hill, *JWAG* 19-20, 38; Steindorff, 81; see further below).

11 - faces left, paired in a game with 12. His clenched left hand is held against his torso, above the open right hand, into which he drops small round stones.

12 - is oriented toward the right but turns his head to the left. His left arm is bent and extended before him, palm upward, and his right arm is rigidly extended across his chest; a group of small round stones resembling a clump of grapes drops from his right hand into his left.

The activities of 9-12, despite their "conversational" captions, are difficult to interpret and have given rise to conflicting interpretations. The lintel caption mentions three games, *snt*, *mhn*, and marbles (*t3w*), but only two seem to be represented. Commentators are undecided as to what is shown, besides *snt*. Capart (p. 17) suggested that since *mhn*, which

involved guessing the number of marbles held by the opponents and recording this on the board, was obsolete by this period, the four *mhn*-players of earlier representations were misconstrued and shown as two pairs playing a different game of marbles, perhaps guessing the numbers held by the opponent. The general label was taken over from earlier sources and the meaning of the ensemble as a whole had been forgotten. Hill (JWAG 19-20, 38), Steindorff (p. 81), Pirenne (p. 432), and Pusch (p. 143) seem to concur with this interpretation; Montet (pp. 192-3) believed that the all four were playing *mhn*.

13 - faces left and squats beside a *snt*-table with ten identical conical pieces on the board. He extends his right arm with the hand around the second piece from him; his left hand rests open on his lowered left thigh.

14 - squats on the other side of the *snt*-table and grasps its leg with his left hand. He holds the playing piece nearest him between the thumb and forefinger of his right hand.

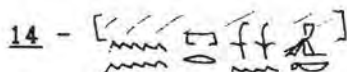
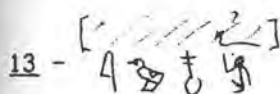
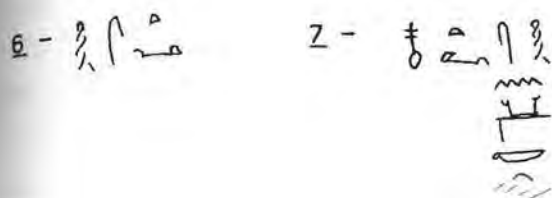
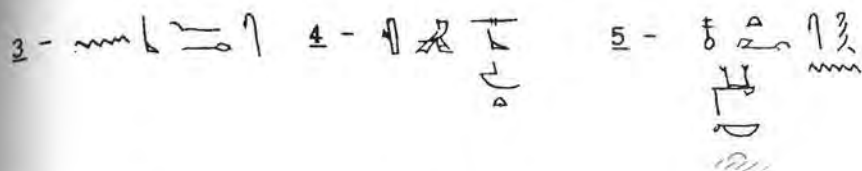
The relief is surprisingly low and the impression of depth and rounding is mainly achieved by skillful outline cutting. Despite the tiny size of the minor figures (around 10 mm in the bottom sub-register), they are shown in considerable detail, with the receding hairline marked, the rim of the upper eyelid indicated plastically and incised, the small eyes carefully cut with the corners deeper, the ears meticulously shaped, the chins neatly rounded, with an upward tick below emphasizing them, and a slight sag to the jaw line flesh. Even the knuckles of the fists are scalloped and fingernails sometimes flattened or the thumbnail incised. *nh.f-n-shmt* has many of these features on a larger scale; the extremely detailed delineation of the ear and the left hand with upward-curling fingertips and carefully marked fingernails are noteworthy. Although the hieroglyphs are now often weathered, there is evidence for meticulous internal details on some of them, including feathering on birds and fine texturing on other signs.

Texts : Lintel caption -



Captions - 1 -

2 -



Translation : Lintel caption - Seeing and taking enjoyment from music-making^a for your *ka* every day and from playing^b at *mhn* (<*m*> *mhn*), at *snt*, and at marbles^c (by) [the priest of Sekhmet]^d of the Acacia *nh.f-n-shmt*.^e

Captions - 1 - Plucking (?) the harp of Pharaoh.^f

2 - Playing on the flute.^g

3 - Plucking the harp.

4 - Playing on the flute.^h

5 - Making music beautifully for your *ka* [every day].ⁱ

6 - Making music.

7 - Making music beautifully for your *ka*^j [every day].^k

9 - [Look at] this hand for [me] and what comes out [from] it.^l

10 - [What I give to you] (is) [what comes out] from this hand.

11 - [Behold], these things which [I] give you which come out from [there].

12 - [I will do what you will]. Come out of there!

13 - It (i.e. the move) is good."

14 - Behold, these things have come out for [me]."

- a) For the extension of the meaning of *hsj* beyond singing, see p. 160.
- b) *h^cb*. Part of  is still visible, and a determinative was probably lost in the break.
- c) *t3w*. *Wb*. V, 341, 4 - 342, 3; Pusch, 140, 143.
- d) The title can be restored from 50 g). There is no space for an introductory "by".
- e) See 50 h).
- f) For the *bnt* harp type see p. 146. As no variety of harp called "Pharaoh's harp" seems known, the (n) *pr*-^c3 here must be either a praising epithet to the instrument or refer to the player ("plucker of the harp of Pharaoh"). It would be unusual to find a musician singled out in this way (his companions have impersonal labels), but singular treatment is accorded the harper by including his name on the other relief of *nh.f-n-shmt*, 50. It suggests an individual fact about *nh.f-n-shmt* - that he had a court harper in his service and wished to perpetuate the memory.
- g) For the oblique flute (*m3t*), see pp. 153-4.
- h) For the double clarinet (*mnt*), see pp. 154-5; for the lack of differentiation between flute types on this block, see p. 155.
- i) There are traces of a rounded sign below the man's left hand. As *n k3.k r^c nb* occurs in the lintel caption and on 50, it is a likely restoration.
- j) As *n k3.k...* is set below 7's caption, I have only translated it here, but the phrase could also be intended to apply to both 6 and 7.
- k) See i).
- l) For the captions to 9-12 I have relied heavily on the version of Capart, 17. They must refer to the stones or marbles hidden in the hands and perhaps being shaken.
- m) See Pusch's correction (p. 143)  for  of Capart. It is unclear whether the man defends his own move or compliments his opponent.

n) Pusch (p. 143) suggests that there may have been another unidentified flat sign above mm. The remark implies 14 has just won the game. As the sunk relief graffiti are not part of the original decoration, I have not included a copy. Those beside the *snt*-players, provided by two brothers who were priests in the Memphis area, are translated by Steindorff, 81. That beside the figure of the son brandishing the lotus is more revealing and has never been discussed, except in passing by Hill (JWAG 19-20, 39-40), who noted that it continues vertically to 8 and that the tiny piece bearing the two final signs (? and κ) on the broken edge which were present when the block was first photographed (see her fig. 4) has since been lost. The inscription, *s3 n s3 smsw mr. f. . f*, and the fact that it was placed with the figure of *nh. f-n-shmt*'s son show that the "vandal" was actually a grandson of *nh. f-n-shmt*, and that this piece was a centre of family interest a generation later. The fine cutting of the miniscule hieroglyphs here and by the *senet*-game, and their positioning to cause no damage to the scene, suggest that these additions were made at the same time. The only known descendant of *nh. f-n-shmt* is his daughter *T3-(nt-)nfr-tm*, pictured on 50 and mentioned as the mother of the dedicator of Serapeum stela Louvre IM 4111 (Fig. 5 here), but he must have had at least two sons, for the later visitor calls himself the son of his eldest son. These were probably the leading figures in the two sub-registers. As the blocks of *nh. f-n-shmt* can be fairly precisely dated c. 550-525 (pp. 40-1), his grandson could be placed c. 490-485 on the basis of 25 year generations, but this would be at the low end of the possible range. If *nh. f-n-shmt* had his tomb constructed near his career's end, when he already had adult sons, his grandson's graffito could have been carved within 25 years, c. 500. Louvre IM 4111, dedicated by this visitor's cousin and referring to his nephew, shows *nh. f-n-shmt*'s descendants to have been active and holding office in the Memphis-Saqqara region during early Dynasty 27, and this graffito provides more evidence for the family flourishing then. It also illustrates evidence for the Saite practice of visiting earlier cemeteries and tombs continuing into the early Persian period, and provides a "personal", not just an antiquarian, motive for at least this excursion.

Date : c. 550-525

52. Paris, Louvre E. 11148

Object : wall or lintel fragment Uninscribed

Provenance : unknown. Bought by Bénédict in 1907 from Nahman in Egypt.

Dimensions : H = 0.130 m W = 0.102 m Th = 0.048 m

Type of relief : raised

Bibliography : Bénédict, *Gazette des Beaux-Arts* 40/2 (1908), 320 and fig. p. 321; *ESLP*, 104.

Present condition : The side and top edges are fairly even fractures. The bottom is well-flattened, with very shallow, scratch-like diagonal cutting marks about 5 mm apart, and is probably not original. The flattened back bears a few vertical cuts similar to those on the bottom, and is also probably not original, although the faint grey soot-like coating over the entire block makes it difficult to relate the times of different cuttings to each other. The limestone is yellowish and grainy. Chipping occurs mainly in the upper right portion, marring much of the large wrist and flower stem. There is also considerable crumbling, particularly where there is previous surface damage. No paint is preserved.

Description : The fragment has an unusual representation of a woman or girl facing left, with her advanced foot and her front body edge lost. She wears a long voluminous robe (pp. 203-8) of heavy material (chipped at the hem near her rear ankle), with no indication of the upper arrangement. Her arms emerge at the elbow from the top, which has no sign of separate sleeves (cf. 40; 41), and are held across her body below the breasts, with the right hand clutching the left wrist in a version of the "Persian gesture" (pp. 102-6). She holds a wide, plain, apparently circular object in her right hand; comparison with other fragments suggests this is more likely to be a "loop" to be attached to the hair (pp. 220-1) than a broad collar, which would be carried by the fastening straps (cf. 30; 60), or a crown, as Bénédict suggested. Her head is slightly upturned. The distinctive hairstyle (p. 219) consists either of a close-fitting wig or short hair, possibly covered with echeloned curls, which begins high on the forehead and closely follows

the shape of the head, with a large sidelock resembling that of youth springing from the side (or is the sidelock alone, with a wider section on the crown of the head?). Its plaiting is marked but not the individual hair strands. Behind the figure are traces of a very large, damaged right hand holding the stem of a big dangling open white lotus (compare the bull's flower on 15). No other traces of this figure remain.

The scene is difficult to decipher. Bénédite's interpretation of the better preserved figure as a male child, "peut-être un enfant royal", carrying a crown and participating in a procession of parents and children approaching the deceased is hard to justify. No royal personages are otherwise found on these reliefs, and the subsidiary figures are, rather, notable for their anonymity, so there is no reason to suppose a royal link. Likewise, the male sex of this person is questionable. If the plait is the sidelock of youth, it is not an indication of masculinity, as both boys and girls wear it. While the curled wig or the hair below gives it the appearance of a *sm* or *jwn-mwt.f*-priest's headgear, the garment is not that of a priest (cf. e.g. 20; 23). Such plain enveloping garb is worn on these pieces by women but not by men (the closest is perhaps the long sleeved tunic of 57) or children. The suggested hair "loop" is also connected exclusively with women. The plait remains odd, but may be either a variant of some of the elaborate Late Period hairstyles or an indication of immaturity.

Bénédite's interpretation of the larger hand as the deformed limb of a dwarf is equally untenable. Dwarfs are otherwise unattested on these reliefs, and the malformation would indeed be grotesque to produce a hand of this size. It is more likely that the hand and the blossom are the remains of a larger-scale figure, as lotus flowers of this sort are not divine attributes. Less probably, it could represent an adult in a mixed procession with children, for in such cases on the Lower Egyptian reliefs, all figures rest on the baseline and children are not positioned on their own baselines above other offerings or each other. If the fragment is from a lintel, the individual is more likely to be seated than standing. While the deceased usually holds a staff in one hand and rests the other on his thigh, he occasionally holds a flower or bouquet to his nose or before him (pp. 85-6). The slightly upraised wrist and single pendant White Lotus are unparalleled (74 A is closest).

Subdivided lintels are comparatively rare in the corpus (21; 43; 51). More disturbing is the placement of the initial subsidiary figure with its back to the postulated owner. The only comparable examples are on the subdivided block 51, where the foremost figure in the lower register, who may represent an unnamed son, has his back to the deceased and any awkwardness is resolved by having him turn his head to the right and grasp the owner's staff, but some analogous traditional groupings occur, such as the daughter squatting at her father's feet on 50 and the wife on 20. Other explanations for the figures on 52 are not, however, readily forthcoming. It is conceivable that when complete, the female figure was labelled as a relative of the tomb owner. The relief could come from a lintel or a wall, but a second sub-register of figures of comparable size to the one preserved would leave the block well within the size range of lintels (p. 14). A date in the Persian period is given by the Louvre, and presumably Bénédite, on the basis of the garment.

Date : c. 550-520

53. Cairo JE 10977

Object : left-hand part of a lintel with cavetto cornice

Uninscribed : owner unknown. Often attributed to *Nfr-sšm-psmtk* on the basis of 59 and 60.

Provenance : Mit Rahina. Found reused in the ruins of an old house by Mariette in July 1860, with 59 and 60.

Dimensions : H = 0.420 m W of cornice top = 0.885 m
W of scene = 0.808 m Th (variable - maximum) = 0.19 m

Type of relief : raised

Bibliography : Bénédite, *Mon. Piot* 25 (1921-22), 8, 26-7 (as part of the tomb of *Nfr-sšm-psmtk*). von Bissing, *Denkmäler*, text to pl. 101 and n. 24 [his No. 6]. Chassinat, *Les Antiquités égyptiennes de la Collection Fouquet*, 26, 28. Gauthier, *ASAE* 21 (1921), 29 n. 1. Kuentz, *Mon. Piot* 33 (1933), 33 and n. 1, 38 n. 1, fig. 3.2. L.M. Leahy, *JEA* 71 (1985), 126 nn. 14, 22. Malek, *JEA* 64 (1978), 140 (with 59 and 60 as the tomb of *Nfr-sšm-psmtk*). Mariette, *Monuments divers*, 10 (confusion of the Tigrane relief [76] and 53 ?). Maspero, *Guide du visiteur...Caire* (1902), 100-101 [No. 254]; 2nd ed. (1912), 191-2 [No. 801]; 3rd ed. (1914), 191-2 [No. 801]; 4th ed. (1915), 200 [No. 801] (all with *Nfr-sšm-psmtk*). id. *Guide to the Cairo Museum*, trans. Quibell, (1903), 172 [No. 654]; 3rd ed. (1906), 167 [No. 654]; 4th ed. (1908), 206-7 [No. 654]; 5th ed. (1910), 194 [No. 654] (all with *Nfr-sšm-psmtk*). id. *Le Musée égyptien* II, 75, esp. 81-2, 84, 92, pl. XXXVIII top (as *Nfr-sšm-psmtk*). PM III, 224 (with 59 and 60 as from the tomb of *Nfr-sšm-psmtk*); PM III², 852 (separate from *Nfr-sšm-psmtk* [59, 60]).

Present condition : The right side has been trimmed almost straight, perhaps in two stages (or with different implements), as a strip of close-set horizontal sawing marks (about 20 mm wide) borders the composition, while further back there is an area of deeper, wider-spaced diagonal cutting grooves, roughly broken at the back. Its patina, similar to that on the composition surface, suggests that none of this work is very recent. The left side is original. A better finished strip 0.02-0.085 m wide with long, shallow, vertical tooling marks runs adjacent to the scene and the cavetto cornice, while the left torus extension is finished with more horizontal chipping. Behind this shaped section is a broken, rough projection, presumably for embedding the block in its architectural setting. The back of the block is entirely rough, broken irregularly at the top. The upper edge is well-flattened

and original, with shallow tooling grooves running back-to-front. The bottom, which could not be examined, is straight and apparently well-flattened; the height of the block suggests that it is original and that the lintel was made in two pieces set one above the other (see 48; 75; see further p. 15).

The relief is in good condition, with a few small patches of shallow chipping on the curvature of the cornice, the right of the torus and scattered across the scene. The mottling in the photograph exaggerates the somewhat uneven colouration of the stone. A number of small pencil-like veins run through it, most prominent on the cornice and before 4 and 6. There is a rougher finish of close-set vertical striations on the vertical strip topping the cavetto cornice; elsewhere the surface is smoothed, with a few light vertical abrasions visible, principally on the cornice.

Streaks of cream paint along the back and lower edge, and of dark brown along the left side are modern. Abundant ancient pigment remains, not mentioned by Maspero (*Le Musée égyptien* II, 81-2). All the alternate ribs over most of the cavetto cornice show traces of pale green paint; the few cases where it is darker suggest that this may be closer to the original shade. Faded black paint on the intervening ribs shows the scheme to have been alternating black and green. No paint remains on the torus, but there are tiny pale green patches on the framing strip above the vessel tray and 3. A few flecks of ochrous yellow on the scene background are too minute to be certain without analysis whether they represent pigment or, more likely, incrustation. Red paint traces are scattered about the heads, arms, and torsos of all the figures except 5, most abundantly on 1, 2, and especially 3. Large areas of red on the tops of the heads show that although the figures were carved with short hair or skull-caps, the finished version represented them as "bald" (p. 248).

Description : The upper portion of the block is a cavetto cornice. The torus moulding below, which continues undecorated onto the left side of the stone, is ornamented with a broad ribbon design; the summits of its diagonals do not exactly meet the cavetto cornice. The figured composition is bordered on the left by a thin relief line with a smooth

plain strip beyond it; a simple incision marks the top edge, leaving a plain strip, apparently painted green, between it and the torus.

The scene shows a procession of male offering-bearers bringing jars of perfume or unguents to the lost master (cf. 56), who probably sat on the far right. Only their heads, shoulders, and upper bodies are carved on this portion of the lintel, with 3-6 evenly spaced; all but 1 face right. They wear incised close-cropped hair or skull-caps, but were painted as bald. Their bare torsos, without jewelry, suggest that they were clad only in the common knee-length (?) kilts. As offering processions rarely begin with a figure turning its back to the owner (p. 81), there was probably a further right-oriented figure (cf. e.g. 32; 36; 60; 78) on the right. The block length and the need to accommodate a representation of the owner and perhaps some text suggest that if the lintel was of ordinary size (p. 14), only one figure is missing besides the owner.

1 - is missing the back of his head and his left shoulder. His right hand rests on the upper edge of a stand, of which the tops of two legs are visible, which he seems to have supported underneath with his lost right hand. On it are three large -shaped vases, each with a short vertical band running down the upper section and lacking the customary tie on these vases (originally added in paint?).

2 - is a reversed image of 1. He supports the other side of the stand with his right (shown as 'left'?) fingers on the rim.

3 - holds a flat-bottomed, wide-mouthed, neckless vessel with a rolled rim and lug handles (the outer example only is complete) against his left shoulder with both hands. The placement of the jar at shoulder-level, rather than above or below, crowds the composition at this point.

4 - Before his chest the man holds a wide-mouthed, neckless vessel with a rolled rim, perhaps similar to that of 3 (*contra* Maspero, *Le Musée égyptien* II, 82, who took 4 and 5's jars to be -shaped vases).

5 - carries a cup or bowl (the base is lost but the inward taper seems too sharp for a vessel such as 3 bears) in his lost left palm and rests his short-thumbed "right" hand (portrayed as a "left" hand) on its rim.

6 - The man stands with both lost arms lowered and slightly separated from his torso; what he carried is not preserved. Maspero (*Le Musée égyptien* II, 82) suggested water jars, which is a possibility, although

no vessel of this type is illustrated on the only close parallel in the corpus, 56 (cf. perhaps 86).

2 - On his palms, raised to shoulder height on either side, the man balances two wide-mouthed, neckless vessels with rolled rims and two lug handles; their lower bodies are more elongated than on the container held by 3.

Date : c. 550-520

54. Boston MFA 49.5

Object : lintel (?)

Owner : unknown

Provenance : unknown. Purchased from Kelekian in 1949. The museum records give the baffling 'Provenance given as "Giza". First found to be from Gebel Ma'sara'. This suggests that the stone is thought to have originated at Gebel Ma'sara and that the relief was erected at Giza. The general Memphis/Saqqara region is probably the best guess about provenance.

Dimensions : H = 0.339 m W = 1.221 m Th = 0.035 m

Type of relief : sunk

Bibliography : [Boston, Museum of Fine Arts] *Handbook* (1964), fig. 197 top right [not seen]; id. *Egyptian Art; A Reprint from the Illustrated Handbook...* (1976), 174, fig. p. 175 top right (partial photo). Desroches-Noblecourt, *Arts asiatiques* 1 (1954), 51, 55, fig. 17 (partial photo). *ESLP*, 83. Smith, *BMFA* 47/268 (1949), 25-28, figs. 1-5. *AJA* 54 (1950), 256; id. *Ancient Egypt*, 3rd ed. (1952), 156, fig. 102; 4th ed. (1960), 178, fig. 116 (partial photo); id. *AAAE* (1958), 250, 287 n. 54; (1981), 417-18, 475 n. 54. Terrace, *The Connoisseur* 169 (Oct. 1968), 121, fig. 10 (partial photo).

Present condition : The lintel is nearly complete, with fractures in both upper corners damaging the heads of the figures of the deceased and portions of adjacent inscriptions. According to museum records, it was in three parts when it entered the collection. The breaks are visible in the crack running diagonally through Osiris and the feet of the left-hand figure of the owner, with mended chipping at its summit, and in the vertical fissure through Sekhmet's head and shoulder, along the front of her torso, and through her feet. The lower edge, obscured in the case, is flattened and probably original. Long lengthwise tooling grooves are visible on the centre of the top, suggesting that this is an original block edge (see further below). The lower portions of both sides are probably ancient, so that the full width is preserved. Four small drill holes on the upper left and the left-hand edge are modern. The back, difficult to see, appears roughly flattened and slightly convex; it is unclear when it was cut. Excluding the damage in the upper corners, the scene is comparatively free from chips, except around Isis' right fist and on the robe of the left representation of the owner. Extensive

browner discolouration marks the stone, particularly toward the centre. The plain strip below the baseline is covered in regularly-spaced, shallow, vertical grooves; similar but shorter, more random marks appear on the composition background. The decoration on Osiris' dais is incomplete, with the emblematic groups blocked-out in relief on the right, the outline incised toward the centre, and the design merely added in sketch lines further left.

Bright orange-red paint remains on the torso outline of Nefertum, and is abundant on his right leg and foot, with a single splatter on his kilt. Traces can also be seen on the edges of Horus' arms and legs and the preliminary sketch lines on Osiris' dais, and a tiny dot is visible on Isis' disk. This paint is probably ancient, although the dot on Nefertum's kilt may be unintentional.

Description : The scenes are framed at the sides and below by a sunk relief line and bisected by a vertical line; the blank around the edges is broader at the bottom than at the sides. The absence of an edging line at the top, the missing roofs of the divine booths and the top of Nefertum's crown show that the composition is incomplete, although little need be lost. They were probably indicated on the bottom of another block, probably bearing a torus moulding and cavetto cornice (e.g. 48). The tomb owner faces inward from each end of the block, making offerings before the divine Osiride triad on the left and the Memphite triad on the right. The better-preserved figure on the right wears a version of the high wraparound skirt (pp. 231-2), which is wrapped around the chest below the armpits and hangs to the ankles. His left arm obscures the characteristic fastening roll, as on the left section, where the damaged figure presumably wore the same garment. The front lower edge protrudes and curves slightly downward; the hem of the overlap lies above that of the lower layer. The man's hands are raised before him in a gesture of adoration, and his near shoulder is overlapped. His short hair starts high on the forehead and recedes slightly, before curving back toward the face before the ear. What is preserved of his head (top missing; the upper torso and head of the left-hand figure are lost) shows that he had harsh, strong features, with high, sharp cheekbones, a small eye in a deep socket, underlined to

give a baggy, aged appearance, a thin, slightly hooked nose, and small, sharply-defined lips with a shallow curve of sagging flesh running from their outer corner to his chin; a second groove runs from the nostril wing to the chin. The outer toes of his left foot are indicated, and the ankle carefully modelled.

An offering-table stands before him, with the triangular opening on its foot incised. Both examples are heaped with a decorative conical loaf between two round ones, two trussed ducks with their heads hanging, small round grapes (?) or other fruit, an ovoid cucumber (? - right only) and a small oval fruit with a reticulated coating and spiked stem. A bouquet, consisting of a Blue Lotus blossom between two buds with their petal folds marked, is draped across the top; the right-hand example is the larger. The end of a text appears above the offerings on the right, but any counterpart on the left is lost. This poses a problem, since a column of inscription continuing any distance onto the block above would take the height of the composition well beyond that of an ordinary lintel (p. 14). However, the text above Ptah requires at least another line, moving the kiosk roof some distance upward on the adjacent block.

The Memphite triad is ranged, facing right, before the right-hand figure of the deceased. Ptah sits at its head, on a plain *hwt*-throne on a high dais with sloping front; a tiny red curve in the lower back portion could be part of a , suggesting that it was to be decorated like that of Osiris (see below) but never carved. The poles of his kiosk (roof lost) remain, with a line of text between their tops. Like all the other deities, his dress and accoutrements are carefully detailed. His beard attachment-band is divided into three strips, and the beard itself horizontally scored. His collar has four plain wide rows for beads (not marked) and a row of tiny drop-shaped pendants along the lower edge. Its striated counterpoise has horizontal bindings and a row of drop-shaped pendants on the bottom. Two thin border strips mark the edge of his garment at the wrists and thighs. He wears a wide bracelet on each wrist, with two beaded inner layers bordered by two plain strips on each side. He holds a combined *w3s*-, *nh* and *dd*-sceptre.

The lioness-headed figure of Sekhmet stands behind his divine

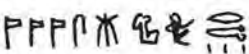
booth, holding a papyrus sceptre, with details of the umbel and base marked, in her left hand; like all the standing deities, she carries an ^{nh} in her pendant hand. Her headdress consists of a striated tripartite wig, left plain on the brow, with no ear visible, and a ruff of fur incised with a herringbone pattern curving along the side of her face. A large solar disk with uraeus head and tail rests on her head. The shoulder straps of her sheath dress are plain. Like all the other standing deities, she wears a broad collar with three plain internal bead bands and a row of drop-shaped pendants along the bottom and her bracelets (simpler) and anklets are similar to Ptah's bracelets. Behind her stands Nefertum, holding a forked w3s-sceptre in his left hand. There is a small associated caption at the block edge before him. His striated tripartite wig terminates at his shoulders at the back, with a longer front lappet, and around his head is a fillet, with a uraeus at the forehead, which holds in place an emblem in the form of a high-stemmed lotus (top lost) with a counterpoise like that of Ptah drooping from either side of it. His curled beard has the plaiting details indicated. He wears a broad collar like Sekhmet's and a tight knee-length kilt with an oblique narrow belt, a curved front overlap, and a long tail hanging from it down the back of his leg.

On the other side of the medial line, the deities face the figure of the deceased on the left; his remains are the reverse of those on the right. The offering-table, too, is identical but smaller, and crowded into the more restricted space between the owner and Osiris. Like Ptah, Osiris is seated on a plain hwt-throne in a kiosk with the poles shown but the roof missing. The side of his dais with sloping front is partly decorated with an unfinished series of groups . The plumes and the finely-twisted horns of his crown are carefully textured, and a slender uraeus runs up the front of it. The plaiting of his curling beard is incised. He wears a broad collar with three plain bead rows between narrow upper and lower edgings but no pendants. His bracelets are decorated with horizontal and vertical bands. The lower end of the crook emerges from his fist at a slightly different angle from its main staff, probably to avoid running into the flail. Traces of a column (?) of inscription appear inside his booth. A hawk-headed figure of Horus with its hands 'reversed' stands behind him, holding a w3s-sceptre and

an *nh* and wearing a broad collar and kilt with a tail similar to Nefertum's but for an additional finely-striated tab of the belt lying against his abdomen. The jagged feathering behind his eye is indicated, as is the reed (?) composition of the front of the Red Crown element in his Double Crown (for the grooving, see von Bissing. *AfO* 9 [1933-34], 35-6). The figure of Isis also has the hands 'reversed'. Her wig, dress, and jewelry are identical to those of Sekhmet, and she has a uraeus at her brow and a disk with horns on her head, set into a low, beaded base. Unlike the owner, none of the divine figures has the outer toes shown.

The presence of the Memphite triad is the chief reason for assigning the piece to the vicinity of Memphis. This triad first appears in the New Kingdom (Schlög1, *LÄ* IV, 379; Sandman-Holmberg, *The God Ptah*, 188-94) and thus illustrates the New Kingdom connection of the piece. Such balanced bipartition (possibly also on 50 ?), as well as the numerous deities, are rare features on these late Lower Egyptian lintels.

Text : Before Ptah's kiosk : 

Before Ptah : 

Before Nefertum : 

Before Osiris : 

Translation : Before Ptah's kiosk : ... (?) =

Above Ptah : ... mankind, who gave birth to the gods.

Before Nefertum : [Nefertum] Protector of the two lands.

Before Osiris : ... (?)

a) The dividing line to the left of  suggests that the latter is part of the deceased's label.

Date : c. 540-520

55. East Berlin 15414 (now destroyed) [not seen]

Object : lintel

Owner : Hn3t [rn. f nfr Hnm-jb-r^c-mn]

Provenance : Possibly Saqqara (see below). Acquired by Schäfer and Borchardt in 1901 from a dealer near Giza.

Dimensions : H = 0.60 m W = 1.98 m Type of relief : raised

Other known monuments of owner : 56. See el-Sayed, *Documents*, 222-4, 93 for the following monuments, with bibliographies and an additional title list: naophorous statue Florence 1784 (1523) (dedicated by his son); naophorous statue BM 134 (819); sarcophagus BM 86 (819). The two seal imprints Brussels E.6941 are attributed by De Meulenaere (*CdE* 39/77-8 [1964], 27-8) to his grandson.

Other monuments on which owner mentioned : Serapeum stela Louvre IM 4032 (dedicated by his grandson).

Bibliography : Anthes, *AA* 54 (1939), 378-85, figs. 1-3 (partial photos); id. *ZÄS* 75 (1939), 21-31, pls. I-II. Baines, *Fecundity Figures*, 273. von Bissing, *Denkmäler*, text to pl. 101 [his No. 4 (15)], text to pl. 102. Capart, *Documents* II, 82-5, pl. 90 (partial photos). Desroches-Noblecourt, *Arts asiatiques* 1 (1954), 54. *ESLP*, 83, 93-4, 110-11. Gilbert, *CdE* 27 (1952), 343-5. Ippel, *AA* 36 (1921), 263. L.M. Leahy, *JEA* 71 (1985), 124 (e), 125 n. 12, 126 n. 22, 128 n. 30. Müller, *Encyclopedia of World Art* IV, 701, pl. 384.1 (partial photo); id. *Ägyptische Kunst*, xlviii-11 (sic), pl. 180 (partial photo). Münzen und Medaillen, *Werke Ägyptischer Kunst*, Auktion 46, 28 April 1972, 56-7. Pirenne, *Histoire de la civilisation* III, 430, pl. 31 opp. p. 140 (partial photo). PM III², 719. Ragai, *L'Art pour l'art dans l'Égypte antique*, 73, pl. 19, fig. 38 (partial photo). Scharff, *ZÄS* 74 (1938), 44 n. 4; id. in Otto, *Handbuch der Archäologie* I, 622-3, pl. vol. pl. 104.1; id. *Miscellanea Gregoriana*, 202 n. 45; Smith, *BMFA* 47/268 (1949), 24, 26-7; id. *AJA* 54 (1950), 256; id. *AAAE* (1958), 250, 287 n. 52; (1981), 417-18, 475 n. 52. Vernus, *Athribis*, 78. Wolf, *AfO* 6 (1930-1), 268-9, pl. XIII.2 (partial photo); id. *Die Kunst Aegyptens*, 637-9, fig. 684 (partial photo). Wreszinski, *Atlas* I, pl. 391 with commentary.
Texts : Jelínková, *ASAE* 55 (1958), 110-11 [No. 14]; De Meulenaere, *Surnom*, 15-16, 24, 27, 29-35 [No. 48]; el-Sayed, *Documents*, 222-4; id. *RdE* 28 (1976), 99 n. 28.

Present condition : This piece was destroyed by a bomb at the end of World War II but is known from an extensive series of excellent photographs. The lintel was complete, although sawn vertically into three joining segments, and the block edges were probably original when recorded. The torus does not appear to have been flush with the block

top, but was set approximately 10-20 mm below it, with an indented level above it; this latter bore vertical incisions, probably part of the ribbing on the cavetto cornice. At least on the right side, the block was flattened (possibly with a narrow strip of vertical cutting grooves at the front ?) adjacent to the scene and had a rougher section projecting outward toward the back; the photographs do not show whether this was paralleled on the left. Both the bottom and the left edge appear flat. Anthes (ZÄS 75, 22) noted that the upper surface and sides were carefully smoothed but that the back had been roughly hacked off in modern times. Deep chips were lost from several places on the torus, the lower corners, and the bottom of the joint between the central and right-hand portions, and small chips were scattered mainly through the right and centre of the scene. Oblique gouging on and near the deceased and the scribe's legs looks intentional. The left section was the best preserved of the three, but all were worn at the bottom, marring the feet of many figures, with substantial weathering around the centre of the central fragment (particularly on the heads of 2 - 5). Darker traces which may have been from burning/soot or within the stone are visible on the left end and around the master's feet. Anthes (ZÄS 75, 22) stated that no colour was evident anywhere.

Description : A torus moulding decorated with an alternating vertical and diagonal ribbon pattern topped the scene, which was entirely framed by a block-border between fairly broad relief strips, with no separate baseline. There was a plain strip beyond the block-border on all sides; no signs of the tops of door-jamb inscriptions or their dividing lines were visible below. A line of text separated by a relief line surmounted the procession of subsidiary figures, while five very short columns of hieroglyphs with dividing lines were set above the owner; the columns descended only slightly further than the horizontal text.

The deceased sat on the right, inspecting poultry brought by a line of servants. His carefully-executed facial features were well-preserved. His elongated low eye had the upper lid edge incised but the eyebrow was a gentle ridge at the top of a slightly-depressed eye socket. He had a distinctive profile with a gentle bulge at the supra-orbital ridge, the area above the upper lip set high and forward under a

nose with an elongated tip, and a slight sag to the jaw flesh without an isolated, "apple-like" chin. He wore a skull-cap or closely-shorn hair and a broad collar with four narrow internal rows (without vertical beading) and a row of drop-shaped pendants along the bottom. Where visible, his kilt was short, perhaps with a high-standing flap projecting above and below the chair seat (Anthes, *ZÄS* 75, 23 and n. 1). The outer toes of the left foot were marked; the undulating shaping of the upper foot and toes were delicately rendered, and the toenails were flattened and their outlines incised. His right hand supported a long, blunt-ended staff whose lower end rested on the baseline instead of the usual mat edge (cf. 56). His left arm was bent over the side of the chair, with the hand resting on the front post of the chair arm and the fingers slightly raised.

The chair itself was of unusual, complex design, clearly inspired by Old Kingdom prototypes (pp. 124-5). It stood on relatively straight, thin bull or gazelle legs set on inverted cones and had an open papyrus umbel projecting from the back of the seat. *Hn3t*'s had a much higher back than the few similar chairs in the corpus (cf. 13; 51), projecting upward beyond shoulder-level, and a broad side panel with a higher front post. The panel was intricately decorated with five crossbars and four intervening rows of nine miniature columns with lotus capitals, abaci and other finely incised details. Whether these were openwork or external decoration on a solid panel is uncertain, but Anthes inclined toward the former interpretation (see further pp. 124-5). The chair rested on a mat with the internal reed structure and bindings indicated. Anthes did not record the scant traces of a standing quadruped below the seat, which Wreszinski identified as *Hn3t*'s dog. The creature was badly damaged, but the traces seem equally consistent with its being a pet monkey, the only species attested elsewhere on these Lower Egyptian reliefs in this position (cf. 11; 18 A; 20; p. 85).

A scribe with a caption above and below his arms headed the procession before the deceased. His head had a remarkable skull shape with a beetling brow ridge, sloping forehead, flattened top and protuberant back, a sharp indentation at the top of the nose, and wrinkles in the cheek and forehead (see *ESLP*, 83 for furrowed brows in relief antedating those in statuary). The hairline began high on the

brow and receded, before curving forward before the ear tab (cf. e.g. 14 B scribe; 54 owner; see p. 248 for discussion). A palette lay along his damaged left forearm (cf. 14 B scribe) and he held a reed brush to it with his right hand, the fingers curling upward in a mannered fashion. He wore a low-slung, mid-thigh-length kilt like those of the porters, with numerous curving fold incisions on the main portion and a finely fringed inner edge to the irregular front overlap. His tapering belt, with a fine, incised reticulated pattern, ran in a straight line; the front knot with its short drooping ends was carefully depicted. The outer toes of his right foot were shown.

Ten male servants bringing various species of fowl followed the scribe. All had closely-shorn hair similar to that of the scribe, but the recession of the hairline at the top and the curvature before the ear (almost flat on 5 and 6) varied. Their faces lacked the individuality of *Hn3t* and the scribe, although the slight sag on the owner's jaw flesh was occasionally repeated (e.g. 1). All were clad in low-slung mid-thigh-length kilts similar to the scribe's. The overlapped front segment was angled markedly higher than the underlying section, as though raised by tucking in at the waist. The downward-pointed inner edge of this flap (less prominent on 8, 9, and 10, damaged on 1 and 2) emphasized a heavily-fringed edge, which was clearly incised on all but 7. 5 - 10 had the bottom of a similar fringe on the inner side edge indicated on the forward thigh. 5 and 6 had an additional fine zig-zag lower border which may have been more widely indicated with pigment. 1, 2, 5, and 6 had shallow incisions indicating folds in the cloth curving along the back of their kilts; the wider spacing suggests that the material was not intended to appear as fine as on the garment worn by the scribe. Finger gestures were sometimes mannered, with outward-curving fingertips (e.g. 1, 9, 10), and the outer toes of the right foot were indicated (clear only on 5, 6, and 7). The depth of cutting and the amount of detail decreased toward the left; the vertical smoothing marks on 8-10 were part of this hastier finish.

1 - The man presented two Common Cranes, holding the smaller one against his chest and seizing its bill in his left hand to prevent its pecking or flying away (Anthes, *ZÄS* 75, 22, 25, mistakenly distinguished two types of bird, presumably on the basis of size, but only one variety

is pictured; the birds are not herons [his "Reiher"], but *Grus grus* - see P. Houlihan, *Birds*, 83-6 [No. 42]). The larger bird marched before him, partly obscuring his (damaged) legs. Below its chest was all that remained of its caption. Anthes (ZÄS 75, 22) could see no remains of other signs in the deteriorating stone here, but noted a possible Δ above the  in 2's caption; as the species were identical, the captions are likely to have been the same, and he took them for the name of the bird type. The block break marred the man's right arm and his right leg was lost.

2 - The bearer pressed a Common Crane to his chest with his worn left arm and supported its weight with his right; the bird's talons and the horny texture of its feet are meticulously indicated. A larger crane stood obscuring his legs, with its lowered long neck and head lost in the block break. There was a damaged caption (see 1) before the man's knees.

3 - This man, whose head was nearly destroyed, was festooned with a variety of fowl, none labelled. In his left hand he supported a goose, with its placoid wing feathers marked, against his chest, and a duck with scale-like feathers on its body fluttered below his forearm, the cord pinioning its wings looped about his elbow. With his pendant right hand he seized another duck, with the feathering only marked on the rear half, by the wings. A large goose (?) with only its neck, head, and tail tip clearly preserved, walked beside him.

4 - This man carried two geese against his chest, one supported on each arm; both looked toward the left and lacked incised feathering. A left-facing small goose or duck stood on the ground partly hidden by his legs; this was smaller than the bird beside 3 and probably also those carried by 4, and may have been another type of waterfowl or an immature specimen. It had scale-like feathers marked on the rear of its lower body and opened its lowered beak toward 5's advanced foot.

5 - A well-joining fracture ran through this man's right shin and right shoulder. Against his right shoulder he balanced a small, almost square cage with a vaulted lid and knotted fastening on the far side (and probably on the near side), which contained a single, small, long-legged wader. Anthes (ZÄS 75, 22) considered the fine, reticulated, scratch-like lines in the cage interior (barely visible on photographs) to be

its lattice-work (cf. e.g. 77 2 for a vaulted cage with legs but lacking the looped fastening and indication of side bars). In his pendant left hand 5 grasped the wings of a duck with incised placoid feathers, and another large duck with the feathers marked only on its lower body, stood overlapped by his left leg.

6 - The bearer held a duck covered in scale-like feathers in each hand; the struggling one in his left hand was caught by the neck, while that in the right hung placidly by the wings. The pointed tail on the right and the flaring tail feathers on the left suggest they were different varieties. The goose or duck behind his left leg had feathers marked on its neck and the front part of its torso, with the longer wing pinions unrealistically running as long diagonals across the entire wing, not just along its edge. It lowered its (lost) head near 5's right heel.

7 - With his right hand this man gripped the base of the wings of a duck with the feathering marked only on its left wing; its neck projected awkwardly, but not lifelessly, downward (cf. 77 3, 9). Another duck covered in placoid feathering but for its head and the back of its left wing, struggled in its captor's left hand, pinned by only one leg. A third duck or goose, with scale-like feathers on its neck and chest only, waddled behind 7's advanced leg.

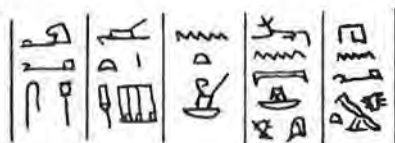
8 - The man carried a large duck (?) with prominent webbed feet across his shoulders, pulling its right leg onto his chest with his left hand (compare the huge bird of 77 9). A plain duck, probably dead, hung head downward from his left forearm; one end of a fastening cord was attached to each of its legs. Three ducks spread at different angles were just visible in the weathered patch behind his pendant right hand, grasped by their wings and struggling (at least one wing flapped free). A small waterfowl facing left, with its wings slightly raised, was overlapped by his left leg.

9 - This bearer gripped a placid duck by the wings in his hanging right hand and with his left fingers held the feet of another attempting to fly upward before his face. This bird had unusual "horizontal" curved incisions on its lower body. A damaged small duck (?) behind his left leg stretched its curving neck forward toward 8's right shin.

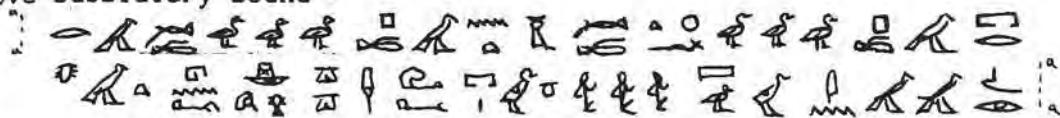
10 - balanced two ducks with different tail shapes at shoulder-level. That in his left hand (the tail rounded with fanning pinions) raised its

wings and lowered its neck to preen itself while that in his right hand (with a pointed tail) twisted its neck to peck the man's head with its open bill. Another right-facing duck crouched behind his left foot.

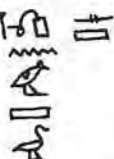
Texts : Above owner -



Above subsidiary scene -



Before scribe -



Before first bird -

Before second bird -

Translation : Above owner - The count, the sole companion, controller of the Mansions of Neith, Master of Secrets of Heaven, lector-priest and magician Hn3t.

Above subsidiary scene - An issuing forth of birds after rearing.

Bringing reared birds to be viewed by the feeders of the estate of the count, controller of the two thrones, lector-priest and magician Hn3t.

Before scribe - Scribe of the feed (?).

Before the first and second birds - There are remains of labels in front of the birds with 1 and 2, perhaps part of wš.

- a) See 33 d). El-Sayed, *Documents*, 111 cites the title form with  for the name of Neith as common in the Saite period.
- b) El-Sayed, *Documents*, 84-5 (u) observes that this title was frequent at Sais and other places connected with Neith (*RdE* 28, 102) during the Saite period, generally preceded by *hrp hwt (nt Nt)*; *pt* may allude to the temple of Neith, rather than to celestial "heaven".
- c) Von Känel, *Les prêtres-ouâb*, 38 (a), 40 (d) argues plausibly that the common sequence *hrj hb(t) hrj tp* in fact comprises two distinct titles, with *hrj tp* being an autonomous designation for a category of magicians primarily concerned with prophecy and the interpretation of dreams. De Meulenaere, *CdE* 39 (1964), 27-8, notes *hrj hb(t) hrj tp* as the principal, hereditary occupation of Hn3t's family.

- d) The name appears late and is not common, most of the examples listed in *PN I*, 229, 19 (except the Qantara tomb) coming from monuments of this man or his family, in which the name appears to have become hereditary - see Anthes, *ZÄS* 75, genealogical table.
- e) *Wb.* IV, 565; from the Old Kingdom often with poultry and in the specific title *šd(w) 3pd(w)* - Fischer, *Egyptian Titles of the Middle Kingdom*, 36.1537a.
- f) *Wb.* I, 369. Used from the Old Kingdom with the fattening of both animals and fowl, occasionally in the specific designation *wš^c 3pdw* (Fischer, *Egyptian Titles of the Middle Kingdom*, 36.753a), for which this may be an abbreviation.
- g) See 56 c).
- h) "Fattened (birds)" (?) Despite block damage, the entire caption is visible.

Other titles held by *Hn3t* known from his other monuments but not mentioned on 55 or 56 (following el-Sayed, *Documents*, 223-4): *hm-ntr* *Ḥwtj hntj S3w*; *hm-ntr 3st n(t) st wrt*; *hm-ntr Jmn-r^c nb nsw t3wj n Ḥwt-bjtj*; *hm-ntr Wp-w3wt m Ḥwt-nt*; *hm-ntr Hnm-jb-r^c m3^c-hrw*; *jrj-t3*; *hrj sšt3 m r-st3*; *wnr*; *hm-ntr Hr nb Ḥm*; *jt ntr*; *sm/stm*; *ḥ mr Dp*; *hnms hm.f*; *hrp ḥ jmj jb nb.f*; *hrp j3t nb(t) ntr(t)*; *hrj sšt3 nb n nsw*. His father was named *Wd3-hr-rsnt*, his mother *Jrtj-rw*.

Although 55 lacks a certain provenance, the discovery of the companion piece 56 at Mit Rahina (not *in situ*) and the sarcophagus BM 86 (828) on the Nile bank near Bulaq suggests that the tomb was in the Memphis-Saqqara region (pp. 8-9). Many of *Hn3t*'s titles connect him with Sais, and the statues BM 134 (819) and Florence 1784 (1523) may have been erected there, but the concentration of burial material elsewhere, suggests that he was buried outside the region of his principal functions.

Date : c. 540-520

56. Cairo T.28.5.24.8

Object : lintel Owner : Hn3t [rn.f nfr Hnm-jb-r^c-mn]

Provenance : Mit Rahina. The block bears the date 1897 in the lower right corner, but this is not cited in the *Journal d'Entrée*.

Dimensions : H = 0.485 m W = 1.438 m Th = approx. 0.210 m

Type of relief : raised

Other monuments of owner : 55 (see there for other monuments and titles).

Bibliography : Anthes, *ZÄS* 75 (1939), 25-30, pl. II b. von Bissing, *Denkmäler*, text to pl. 101 [his No. 5 (16)], text to pl. 102. *ESLP*, 111. Gauthier, *ASAE* 21 (1921), 34. Gilbert, *CdE* 27 (1952), 343-4 (erroneous description of scene). Kuentz, *Mon. Piot* 33 (1933), 27, 32-5, 42, fig. 1. L.M. Leahy, *JEA* 71 (1985), 128 n. 30. PM III², 719 (as from Saqqara, position unknown). Vernus, *Athribis*, 78. Wolf, *Die Kunst Aegyptens*, 637.

Texts : De Meulenaere, *Surnom*, 15-16, 24, 27, 29-35 [No. 48]. el-Sayed, *Documents*, 222-4; id. *RdE* 28 (1976), 99 and n. 29.

Present condition : This lintel's position in the museum makes examination difficult. Both side edges are complete, but the right is concave from the deep chip which mars the right end of the scene. The torus continues, well-rounded but undecorated, for a short distance onto each side; below its extremity on the right side are traces of a small rectangular projection. On both sides, adjacent to the block front, is a smooth, well-finished strip, so water-worn that tooling marks are obliterated; toward the back is a rough-hewn section projecting outward and broken below torus level. The bottom, with signs of water damage, is well-smoothed, with probably original back-to-front cutting grooves below Hn3t. The top feels smooth and reasonably flat, and is probably original at the front. A diagonal surface, possibly modern trimming (not visible; but cf. e.g. 32; 78) joins the top to the smooth, vertical back (modern?).

Except for the huge chip on the right, which has destroyed most of 5, and a smaller chip in the torus above the inscription, most of the damage seems to be the result of water, which has worn details smooth or led to surface flaking and blistering over the whole block. The limestone is very white, but friable. Spots of black lichen-like growth

are beginning to emerge in a few places between the offering-bearers; a large spot mars the bottom of the second column of text. There are modern brown paint drips on the torus and lines on all edges, and a second line through the feet of the servants and the owner's mat, but no ancient pigment anywhere.

Description : The length and height of this lintel are unusually large within this corpus (p. 14). The well-rounded torus which surmounts the scene is decorated on the front with a conventional ribbon pattern of alternate vertical and diagonal segments. A narrow edging line with plain strips beyond it frames the composition and serves as a baseline for the figures. The tops of the edging lines for columns of text on the door-jamb are visible below the owner's staff tip and under the central mat binding; none remain further left or on the right.

On the left, facing a line of offering-bearers, *Hn3t* sits on a low-backed chair with a papyrus-umbel-shaped seat terminal and slender bull or gazelle legs (not lion, as Gauthier, 34), set on inverted cones. The mat beneath has the internal reed structure with bindings incised. The deceased has close-cut hair receding above the temple. He wears an elaborate broad collar with internal bead row divisions and drop-shaped pendants on the lower edge (damaged) and a short, belted, tight-fitting kilt with fine pleats, ending above the knees in a scalloped hem. In his left hand he balances a long staff obliquely; unusually, its lower end rests on the baseline, not the front of the mat. His right hand holds a folded linen strip above his thighs (not flowers, as Gauthier, 34). Two columns of inscription with narrow edging and dividing lines separate him from the minor figures.

Confronting the deceased is a procession of five male servants, facing left (5 almost completely lost). Their valanced wigs, covering the ear and shallow on the top of the head, are decorated to the crown in narrow, backward-slanting rows of tiny curls. They are dressed identically, in short kilts with fine curving folds incised at the back where they are pulled tight across the hips and plain "triangular" front sections with a curving inner edge; the upper edges are knotted, without a separate belt (cf. 55). 1-4 stand in identical poses, with the right arm sharply bent and a small vessel balanced on the upturned palm (V

(2) 

(3) 

(4) 

Translation : Before owner - '1' The controller of the Mansions of Neith, = Master of Secrets of Heaven, = '2' controller of the two thrones, = lector-priest and magician^d Hn3t. =

Labels before offering-bearers -

- (1) - *jb(r)* *
- (2) - *stj-hb* =
- (3) - *hknw* *
- (4) - *(n)hnm* *

a) See 55 a). El-Sayed, (*Documents*, 111; *RdE* 28 [1976], 99) notes the use of the two crowns for the name of Neith on both 56 and Florence 1784 (1523) as uncommon.

b) See 55 b); note the more traditional spelling on 56.

c) The title is a civil one, originally connected with the palace, and is well-known from the Old Kingdom - see el-Sayed, *Documents*, 123 (j) with refs., 140 (a) where he suggests that it is an archaistic Saite borrowing from the Old Kingdom. A Middle Kingdom Hatnub graffito (von Känel, *Les prêtres-ouab*, 18 (a)) shows that the title was not strictly confined to the Old Kingdom, but her contention that between the Middle Kingdom and the Ptolemaic period it was religious and specific to Hermopolis is unfounded (see also Anthes, *ZÄS* 75 [1939], 27, tying it to Thoth).

d) See 55 c).

e) See 55 d).

f) *Wb.* I, 63, 10-14; Charpentier, *Recueil*, 68-9, No. 110; Germer,

Untersuchungen über Arzneimittelpflanzen, 174-5, provide numerous occurrences from all periods but none with precisely this spelling. Both authors question the traditional identification with ladanum, used as a hair remedy. Charpentier points to its inclusion among the three supplementary oils often listed after the seven sacred oils; it is also common in temples.

- g) *Wb.* IV, 350, 7-11; Charpentier, *Recueil*, 630-1, No. 1028, known from the Old Kingdom onward and the first of the seven sacred oils.
- h) *Wb.* III, 180, 5-7; Charpentier, *Recueil*, 490-1, No. 785; also one of the seven sacred oils. See also 27 C.
- i) Charpentier, *Recueil*, 552-3, No. 884 gives *hnm* as a variant of *nhnm* (410-11, No. 646, dated Dynasty 1 - Middle Kingdom; *Wb.* II, 319, 1-3), the fourth of the seven sacred oils; writings without the initial *n* occur from the Old Kingdom on. Both *hknw* and *(n)hnm* are found in rituals and offering-lists but are otherwise rare, so that their presence on this relief may constitute a Late Period reinterpretation; see also examples in 47, Barsanti and Maspero, *ASAE* 2 (1901), 105, 109 (without *jb(r)*).

Date : c. 540-520

57. Baltimore, Walters Art Gallery 22.84

Object : probably a lintel fragment Uninscribed

Provenance : unknown Type of relief : raised

Dimensions : H = 0.270 m W = 0.525 m Th (with mounting) = 0.056 m

Bibliography : Cooney, *BMB* 15/2 (Winter, 1954), 10 n. 4. *ESLP*, 79, 84. L.M. Leahy, *JEA* 71 (1985), 126 n. 22. Schmandt-Besserat, *Ancient Persia*, 104 [No. 137] and illustration. Schulman, *BES* 3 (1981), 107-8. Smith, *BMFA* 47/268 (June 1949), 28. Staehelin, *LÄ* VI, 732 and n. 65; Steindorff, *Catalogue*, 81 [No. 276], pl. LXI.276. Thomas, *Archaeology* 23/4 (Oct. 1970), 335 and partial photo.

Present condition : The block is composed of two pieces joining exactly along a straight vertical saw cut, almost certainly modern. The back is not visible, but any trimming must have occurred prior to entry into the museum. All the edges are fractures, with colouration similar to that of the scene surface; the fine, hard texture of the stone has led to little chipping along the breaks. A few insignificant chips are scattered mainly over the lower scene. The decorated surface is well-smoothed, with a few slight abrasions on both the very flat background and relief surfaces; those on the upper framing strip are deeper and more prominent. Small patches of yellowish incrustation mar the arms of and the area between the central and right figures. The uniform colour suggests that it is not the remains of ancient gesso and pigment. Several small discolourations mark the area between the central and left figures. No ancient paint remains.

Description : The wide relief strip across the top suggests that the piece derives from a lintel (e.g. 32; 66; 70). The absence of edging lines at the sides implies that the preserved fragment comes from the centre of a scene (but cf. 18 without edging lines), although it is not inconceivable that a tiny protrusion on the left fractured edge may mark the left vertical framing line. Three incompletely preserved men (Steindorff, 81, calls them priests) face right, where the tomb owner presumably sat, with their hands in the "Persian gesture" (pp. 102-6), with the left hand held in a fist against the body and the right hand clutching the left wrist. The foremost is broken off through the torso and knees, the second at knee-level, and the third near the waist. They

all (probably including the first) wear skull-caps or closely-shorn hair, cut upwards very high behind the ear, and the V-necked version of the long sleeved tunic with flaring elbow-length sleeves (pp. 232-5). Extremely shallow, evenly-spaced grooves mark the vertical folds of the garment on both body and sleeves, and the insides of the sleeves below the elbows are carefully indicated (cf. e.g. 64 [sunk]; 76 first clapper; 77 scribe, 10). The relief work is extremely low and flat, although the clear, precise incision of the outlines gives it an impression of height. The minimal surface modelling is virtually confined to the faces. The upper eyelid is plastically worked, with its upper rim incised, but the eyebrow is not indicated. The ears are carefully and deeply cut, and there is a slight sag in the jaw flesh behind the rounded chin.

Date : c. 540-520

58. Hetepka 21 [not seen]

Object : left end of a lintel or wall fragment Uninscribed

Provenance : North Saqqara, Animal Necropolis. Found re-used in the paving at the entrance to the Iseum.

Dimensions : H = 0.195 m W = 0.600 m Th = 0.270 m

Type of relief : raised

Bibliography : Martin, Hetepka, 22 [No. 21], pl. 23.21 (drawing) (as Dynasty 5-6).

Present condition : None of the present edges appears to be original, and the lack of blank spaces on the tracing suggests that the relief is in good condition. No pigment is mentioned.

Description : The relief contains portions of four butchers slaughtering an almost completely lost ox. All are broken at leg-level, and only the deepest-bending has his head totally preserved. Traces of a block-border between edging lines (only one preserved) on the extreme left show that the scene ended here and was therefore presumably oriented toward a depiction of the tomb owner on the right. Both this border decoration and the size of the piece would allow it to come from a lintel, with the block-border probably favouring this.

The leftmost figure (head almost gone) faces right and holds a knife upright in his left hand, sharpening it with a hone held in his right. The beginning of the cord attaching the hone to the hem of his garment (Martin, 22) is visible below its curled handle, where the plaited pattern of the cord is marked. Before him lay the animal, probably with its head to the right; only one raised leg remains. The butcher on its left stands with his left knee raised slightly, the lost foot presumably resting on the carcase. He leans forward to grasp the ox's leg with his left hand, and the handle of a knife, probably held too high to be severing the limb, appears in his lowered right hand. The central butcher, facing left, stoops low, grips the raised leg in his left fist and presumably sawed its ligaments with a knife held in the other. Two arms extended at full length to pull the leg upright by the ankle are the only remains of the rightmost butcher. His right forearm obscures the very top of the head of the central butcher. A

relief line behind the bending man's hips may be part of this figure.

The hairline of the bending man commences high on his head and receding slightly, before bulging forward and back into the tab in front of his ear (cf. e.g. 50 harper; 54 owner; no hairline is incised behind the ear (cf. e.g. 50 harper; 76 harper; 82 A). Traces on the left-hand butcher suggest a similar hairstyle, particularly the absence of a line at the back. All the men wear short kilts with irregular front overlap sections, curving back toward the hemline below on the man with the hone. Belts taper gently, curving where abdomens bulge over them, and the two on the left seem to show an overlapped fastening; on the man with the hone it projects with the kilt slightly beyond the stomach.

The short belt end hangs along the top edge of the kilt overlap. An impression of plumpness comes from the two long incisions marking fat rolls at the base of the skull and on the back of the neck (cf. e.g. 55 scribe; 76 harper), the sag in the jawline behind the indentation setting off the small round chin, and the prominent breast flesh with a swell in the torso outline between it and the protruding stomach. The two small folds on the front of the neck, from a prolongation of the jaw line and a lower incision, are also paralleled in the corpus (cf. 59; 60; 66; 74; 75). The excavators mention the "fine raised relief", so internal modelling may emphasize body forms. The facial features seem to have been carefully delineated, with intricate ear markings and nostril indentations included; the facsimile suggests that the eyes were large and well-shaped, perhaps with plastic rims or emphasized with incision. Despite their tiny size, the fingernails (and possibly some finger joints) are marked on the hands seizing the animal's leg.

Representations of plump butchers, the hair and chin lines, and the folds at the fronts and backs of the necks exclude the Old Kingdom date assigned by the excavators and to place the block within the confines of this corpus, when such features are known (see Martin, *Corpus I*, 31-2 [No. 76], for elderly New Kingdom butchers with flesh folds on their necks). Butchery is not common on these reliefs, but it does occur in a wall scene - 27 B, with a similar arrangement.

Date : c. 640-620

39. Cairo JE 10976

Object : lintel

Owner : Nfr-sšm-psmtk

Provenance : Mit Rahina, Kom el-Fakhry, outside Ptah temenos. Found by Mariette with 53 and 60 in a ruined house in July 1860.

Dimensions : H = 0.296 m W = 1.106 m Th (max.) = 0.155 m

Type of relief : raised

Other monuments of owner : 60; possibly ex Norwich 11.14 (2 canopic jars, present location unknown, Malek, *JEA* 64 [1978], 138-40) (53 is sometimes wrongly attributed to this tomb)

Other monuments on which owner mentioned : perhaps Serapeum stela Louvre IM 4111 (von Känel, *Les prêtres-ouâb*, 103-5).

Bibliography : Anthes, *ZÄS* 75 (1939), 30 n. 4. Bénédite, *Mon. Piot* 25 (1921-22), 1-2, 3 n. 1 (?), 26-7. von Bissing, *Denkmäler*, text to pl. 101 and n. 24 [his No. 1]; id. *BVBKAB* 4 (1929), 10; Boreux, *L'art égyptien*, 39; id. *Guide-Catalogue sommaire* I, 195. Buhl, *Fra Nationalmuseets Arbejdsmark*, 49-50, fig. 2. Drioton, *Encyclopédie photographique*, 14, 31/46, pl. 189. Gauthier, *ASAE* 21 (1921), 28-9. Gilbert, *CdE* 27 (1952), 339-41, 343-44, 346. Hamann, *Ägyptische Kunst*, 300-1, fig. 326. Ippel, *AA* 36 (1921), 263. Kuentz, *Mon. Piot* 33 (1933), 36 and n. 3. L.M. Leahy, *JEA* 71 (1985), 127 nn. 24-5, 27, 128 n. 29. Malek, *JEA* 64 (1978), 138-40. Mariette, *Notice des principaux monuments...Boulaq*, 3rd ed. (1869), 69 [No. 36]; 5th ed. (1874), 102-3 [No. 36]; 6th ed. (1876), 96-7 [No. 36]; id. *Monuments divers*, 10, pl. 35 below. Maspero, *Art in Egypt*, 264-6; id. *Guide...Boulaq* (1883), 419-20 [No. 493]; id. *Guide du visiteur...Caire*, (1902), 100-01 [No. 254], 102-3 [No. 254 bis]; 2nd ed. (1912), 191-2 [No. 801]; 3rd ed. (1914), 191-2 [No. 801]; 4th ed. (1915), 200 [No. 801], 204. id. *Guide to the Cairo Museum*, trans. Quibell, (1903), 172 [No. 654], 173 [No. 659]; 3rd ed. (1906), 167 [No. 654]; 4th ed. (1908), 206-7 [No. 654]; 5th ed. (1910), 194 [No. 654]. id. *Le Musée égyptien* II (1907), 74-9, 84, 88-90, 92, pls. XXXII top, XXXIII (partial photo). Munro, *MDAIK* 41 (1985), 179 n. 49. Perrot and Chipiez, *Histoire de l'art* I, 720, figs. 485-6. Picard, *BIFAO* 30 (1931), 225. PM III, 224; III², 852. Schäfer, *Berliner Museen* 42 (1920-21), 15. Schäfer and Andrae, *Die Kunst des Alten Orients*, (1925), 115, pl. 435 below (partial photo); 2nd ed. (1930), 121, pl. 451 below (partial photo); 3rd ed. (1942), 120, pl. 451 below (partial photo). Scharff, *ZÄS* 74 (1938), 43 n. 1; in Otto, *Handbuch der Archäologie* I, 623 n.1. Springer, *Die Kunst des Altertums* I, 10th ed. (1915), 55, fig. 129; 12th ed. (1923), 50-1, 412, fig. 128. Vassalli, *I monumenti storici egizi*, 54-5. Wolf, *Die Kunst Aegyptens*, 641. Yoyotte, *CdE* 29 (1954), 278-9.

Present condition : The back is roughly broken away, but the lower left side seems to preserve the original thickness. The left side has been

refinished, probably when the block was reused, but the blank strip beyond the left scene-framing line shows little has been lost. This side is covered in narrow diagonal cutting marks 2-3 mm wide with low ridges between them and an almost mat-like internal ridged pattern, probably indicating individual blows on the chisel. A narrow strip of a smoothed band appears next to the scene, as on the right side. The torus on the left side is flattened and does not preserve its original length; it bears a few retouching marks on its lower side. Elsewhere it is well-shaped but poorly finished, with numerous horizontal abrasions and cutting marks from a 5 mm chisel on the underside, mainly above 5; it continues for an uncertain distance onto the right side. The right side has an original flattened, poorly-smoothed strip near the front edge with long vertical cutting grooves; the rear section is fractured. The top, probably original, is scored with widely-spaced, fairly deep diagonal grooves, with much pitting and chipping, and contains three modern holes with wooden plugs. The original bottom is well-flattened but not well-smoothed, with shallow back-to-front tooling grooves. The composition surface is well-preserved, with minor chipping mainly confined to the lower edge. Gouges and nicks on the scene are small, the worst marring the wig of 2, the right elbow and left calf of 6, the lower face of 9, and the ear of 11. There is some flaking around the legs of the owner and the bottom of the inscription, and surface weathering is notable around the legs of 1-3 and 7-10. The background is well-smoothed but cut more deeply around the figures. The limestone is discoloured, with the scene right from 4 distinctly lighter (as though covered in a powdery film), and a few small dark flaws occur (e.g. on the hanging vessel of 6 and on the torus on the right block side).

The scene is speckled with paint, none apparently ancient, with the possible exception of a tiny red spot on 2's left wrist. There are recent brown lines on the sides and bottom, and along the bottom of the torus.

Description : The scene, showing the presentation of agricultural offerings to the deceased, is edged on all sides by a thin relief line, which serves as a baseline, and is surmounted by a plain torus moulding.

There are no traces of door-jamb inscriptions or dividing lines below the scene. *Nfr-sšm-psmtk* is placed on the left, facing right, separated from the offering-bearers by a column of inscription with borderlines. He sits on a low-backed chair, with a large open papyrus umbel as the seat terminal. It has bull or gazelle legs with low hooves set on truncated cones, resting broad side downward on a plain mat. He sports a plain, shoulder-length wig showing the ear and projecting slightly at the forehead, a plain broad collar and a tight knee-length kilt with a slightly tapering belt, the front of which is set so low so it lies fully on his thigh. He holds a long staff obliquely in his left hand, its lower end on the front edge of the mat, and a folded linen strip is clutched in his right hand, resting upright on his thigh.

A procession of seven adults and four children bringing gifts approaches from the right. The figures are stocky and plump, with large facial features; there is little internal body modelling. All but 2, 3, and 4 (and *Nfr-sšm-psmtk*) have the characteristic double upward-curving lines incised on the throat seen on the companion lintel 60. All their wigs (except 1, 3, and 8), like that of *Nfr-sšm-psmtk*, project slightly at the forehead.

1 - The leader is a man, perhaps a scribe or overseer (no label) (cf. 14 B [seated]; 34 [unlabelled]; 55; 77), who carries only a short papyrus roll (? - cf. 77) in his pendant left hand. He extends his right hand, palm downward, a little before himself, and bows slightly. He has a skull-cap or closely-cut hair. He is bare-chested, and a curved incision at the neck could mark the top of a broad collar, whose lower edge was indicated only in paint, or could be anatomical (p. 223). His short kilt has a projecting triangular front section, its inner outline worn, and a curved, tapering belt set at an angle, with a prominent protruding knot and the abdomen swelling over it. A large chip mars the back of his left knee.

2 - is a woman, wearing a short, rounded wig freeing the ear, with its lower edge carelessly cut in two concave sections, one behind and one on the neck. A short robe runs diagonally up the back of her body from mid-thigh-level, passing over her right shoulder; a curve marks its neckline, but the arrangement on her left shoulder is not incised. She has a narrow bangle on each wrist, that on the left curving gently

upward. She balances a flaring-necked, handleless jar with a low rounded stopper in her open right palm, which is raised to shoulder-level. A cluster of layered, open papyrus umbels, only that closest to the "viewer" entirely indicated, and the stems shown as a single undifferentiated unit, is looped over her bent right elbow. Imprecise internal markings may show a knot below the heads, as on 7. Her left arm hangs at her side, the coiled end of a leash in her fist attached to the neck of a small, hornless bovine obscured by her legs. Unlike the other cattle in the scene, it has a patch of shaggy curls on its head. The woman's ankles and particularly the toes of her right foot are worn, and a gouge mark runs vertically through her wig and left shoulder.

3 - is a little girl, oriented left, with her head facing right over her shoulder and slightly downward. She wears a short, rounded wig exposing the ear, with a flattening of the curve below her ear. Her sole garment is a narrow tapering belt. The curved incision at her neck, like that of 1, could be either the top of a broad collar whose lower edge was added in paint, or anatomical. She carries a large bundle of open papyrus across her shoulders, with the umbel edges layered on both sides of the fully-depicted central blossom (cf. 2, 7, 11) and the stalks shown as an undifferentiated mass; the umbels are so wide-spreading, they obscure her entire shoulder area. Her right hand emerges from behind the bundle to grasp the central papyrus head, while her left arm is crooked over the thick stalks.

4 - This man wears a plain, valanced wig covering the ear and a short tight kilt with a belt similar to those of 1, 7, 8, and 11. He carries a square container (no contents shown) (cf. e.g. 9; bird cages on 55 5 and 77 7; 80 3 [frame]) in his raised right hand, his fingers splayed along its lower edge. A bulging tubular object with vertical striations and gently flaring ends tied with cords hangs by a strap from his pendant left hand. A small calf, its left front and back legs crossed, but not tied, on the man's chest, rests across his shoulders, its head with a small pointed snout turned backward and slightly upward. Like the calves of 5 and 7, its front right leg is free, and runs along 4's shoulder; as on 5, there is no indication of its back right leg.

5 - is a nude boy, of the same height as 3 but more slender, who turns to face 6. His wig is shoulder-length and rounded, revealing the ear,

and he wears a small, almost square flower (perhaps a minute lotus ? a conventionalized knot as on 77 8 ?) on a short cord around his neck. He balances a small calf with a disproportionately large head on his shoulders, its pose similar to the calf of 4 and 7, except that its head is not raised. It has a big bud on a stalk fastened around its throat. The boy grasps its left hind one in his right hand and raises his left hand behind the animal's body to support its rump.

6 - is a woman, nude but for an elongated bud on a short stalk around her neck. She wears a short, plain, rounded wig exposing the ear; a horizontal scratch through the bottom mars its original line. In her dangling left hand, she holds by a strap a container similar to that of 4, but without striations. A large duck, its wings slightly raised, squats on the low rectangular basket or tray, whose edge she balances on her right shoulder; its outer end rests on her raised right hand, which has the fingers splayed along its bottom (cf. 4).

7 - This man sports a plain valanced wig covering the ear and tapering to a point on the neck. He has a small triangular blossom or bud on a short stalk positioned unevenly about his neck. He is clad in a short low-slung kilt with a narrow, tapering, diagonal belt, over which his abdomen bulges slightly. The hem of its roughly triangular overlapped section is set at an angle above that of the lower layer. He leads a hornless bovine overlapped by his legs and carries offerings almost identical to those of 2 (the jar has a domed stopper and is chipped on the right; the floral bundle is of White Lotuses instead of papyrus), with the addition of a second calf across his shoulders. Its left legs are crossed, and both its distant right legs are visible at the man's shoulders, and it faces forward.

8 - is a boy, with his head turned to the right, facing 9. His wig or hair does not reach his shoulders but flares out at the back and is cut blunt along the lower edge, with a longer knob on its outer lower edge (not clear in photographs). He wears a scanty low-slung kilt with a diagonal top line, covering only the buttocks and the backs of the thighs but exposing a large area on the fronts of the thighs and the genitals. It is not clear whether the narrow strip above his penis is part of a belt mainly added in paint or represents the knotted fastening (knot not incised) of the top edges of the kilt. His left arm, the hand

clenched, hangs empty by his side. His right hand is raised to touch the chest of a large goose perched across his shoulders.

9 - is a nude woman, wearing a short plain wig revealing the ear, with the slightly concave lower edge cut upward from its longest point on the neck, and a broad fillet. Despite a surface break, the outline of the lower part of her face is still visible on the block. An elongated bud hangs on a short stem around her throat and she has a narrow bangle on each wrist (cf. 2). She balances a square container like that of 4 against her shoulder with her right hand. A long vessel similar to that of 6 swings by a looped strap from her left hand.

10 - A slender girl (? - worn around the face and hips with genital area damaged) stands with her body oriented right and her right heel raised, but her head turned left. She wears a short, plain, rounded wig exposing the ear and projecting slightly at the forehead. A small flower or stylized knot similar to that of 5 on a short cord around her neck, but she is otherwise nude. A large duck or goose rests at a slant across her shoulders and she grabs its back with her raised left hand. She holds a lotus bud (weathered) on a short stalk upside down against her chest with her right hand, its elongated thumb sticking upward.

11 - is a man, dressed in a kilt identical to that of 7, with a well-rounded abdomen bulging over the top and the lower edge of the tapering belt not separated from the kilt by an incision (cf. 8). His wig resembles that of 9, without the fillet, and is scratched at the ear; this type of wig is otherwise apparently confined to women (p. 249). Across his shoulders he carries a thick bundle of papyrus, the umbel edges layered on either side of the complete central head and the stems rendered as a solid mass between bindings (cf. 3). Constraints of space explain the abrupt truncation of the bundle, instead of its lower end hanging down his back in the more usual fashion (as on 3). His right hand is raised to support the umbels, while the hanging left hand clasps the coiled leash of a gambolling hornless bovine (cf. the one accompanying 77 7, with springing front legs and walking hind ones). The leash appears only as incised lines on the neck of the animal, which turns its head backward toward the man; the portion running as far as (if not in front of) 11's leg may have been added in paint.

Text :



Translation : The God's Father, " scribe of the sacred book(s)"^b

Nfr-sšm-psmtk.^c

- a) See 1 a).
- b) *Wb.* III, 480, 8. For the close connection of this title with the *pr-nh* and the role of the office-holder as Thoth in funerary rites, see Derchain, *Le Papyrus Salt 825 (BM 10051)*, 67-9 and Gardiner, *AEO* I, 25-6, 55*-58*, nos. 129 and 131; for its links with the *hrj hbt*, see Parker, *Saite Oracle Papyrus*, 6 and n. 1. Whether or not the *sš md3t-ntr* is always associated with the House of Life is uncertain - Gardiner, *JEA* 24 (1938), 176. For the archaistic writing of the book-roll without ties see L.M. Leahy, *JEA* 71, 124 (e).
- c) The name type revives one common in the Old Kingdom, with the ruler's name substituted for that of a god. A maximum of five individuals of the name are known, and the association of the titles *jt ntr* and *sš md3t-ntr (n pr Pth)* with them suggests a family link - see Malek, *JEA* 64 (1978), 138-40; for discussion, see pp. 39-43.

Date : c. 525-500

60. Cairo JE 10978

Object : lintel Owner : Nfr-sšm-psmtk

Provenance : Mit Rahina, Kom el-Fakhry, outside the Ptah temenos. Found by Mariette with 53 and 59 in a ruined house in July 1860.

Dimensions : H = 0.300 m W = 1.330 m Th = approx. 0.220 m

Type of relief : raised

Other monuments of owner : 59 (see there for other monuments).

Bibliography : Aldred, *Jewels*, 18-19, 243, pl. 149 (partial photo). Anthes, *ZÄS* 75 (1939), 30 n. 4. Bénédite, *Mon. Piot* 25 (1921-22), 1-2, 26-7. von Bissing, *Denkmäler*, text to pl. 101 and n. 24 [his No. 41]; id. *BVBKAB* 4 (1929), 10. Borchardt, *Sa³hu-re^c* II, 63, fig. 10. Boreux, *L'art égyptien*, 39; id. *Guide-catalogue sommaire* I, 195. Brussels, Palais des Beaux-Arts, *5000 Ans d'art égyptien* (1960), 30 [No. 72], Fig. 44 (partial photo). Capart, *L'art égyptien*, 29, pl. 89.2. Desroches-Noblecourt, *Arts asiatiques* 1 (1954), 51, fig. 14 (partial photo) (mistakenly for 76). Drioton, *Encyclopédie photographique*, 13-14, 31/46, pl. 191 (partial photo); id. in *Studies Presented to F. Ll. Griffith*, 293-4, pl. 46 c (partial photo). Essen, Villa Hügel, *5000 Jahre ägyptische Kunst*, 111 [No. 131]. Gilbert, *CdE* 27 (1952), 339, 341, 343-4. Hemelrijk, *BVBKAB* 38 (1963), 29 n. 2, 31-2, fig. 1. Ippel, *AA* 36 (1921), 263. L.M. Leahy, *JEA* 71 (1985), 124, 125 n. 10, 126 n. 13, 128 n. 29. London, Royal Academy of Art, *5000 Years of Egyptian Art* (1962), 21 [No. 78], pl. xxiii (partial photo). Louisiana, Humlebaek, *5000 Års Ägyptisk Kunst* (1962), 73 [No. 204] and fig. Malek, *JEA* 64 (1978), 138-40. Mariette, *Notice des principaux monuments...Boulaq*, 3rd ed. (1869), 96 [No. 35]; 5th ed. (1874), 102-3 [No. 35]; 6th ed. (1876), 96-7 [No. 35]; id. *Monuments divers*, 10, pl. 35 middle. Maspero, *Art in Egypt*, 263, fig. 520; id. *Égypte*, 270, fig. 520 (partial photo); id. *Guide du visiteur...Boulaq* (1883), 419-20 [No. 492]. id. *Guide du visiteur...Caire*, (1902), 100-101 [No. 254], 102-3 [No. 254 bis]; 2nd ed. (1912), 191-2 [No. 801], 203 [No. 870], fig. 61 (drawing); 3rd ed. (1914), 192-2 [No. 801], 203 [No. 870], fig. 61 (drawing); 4th ed. (1915), 200 [No. 801], 204 (?), 210 [No. 870], fig. 73 (drawing); id. *Guide to the Cairo Museum*, trans. Quibell, (1903), 172 [No. 654], 173 [No. 659], 174; 3rd ed. (1906), 167 [No. 654], 172, 175-6 [No. 654 a], fig. 25 [drawing]; 4th ed. (1908), 206-7 [No. 654], 211, 219 [No. 654 a], fig. 60 [drawing]; 5th ed. (1910), 194 [No. 654], 206 [No. 654 a], fig. 60 [drawing] (as from Heliopolis); id. *Le Musée égyptien* II, 74-5, 79-80, 84, 88-90, 92, pls. XXXV top, XXXVI (partial photo). Nofret, 98-9 [No. 43] and photo. Picard, *BIFAO* 30 (1931), 225. Poole and Griffith, *Encyclopedia Britannica*, 11th ed. (1910-11), 68, pl. IV.52 (partial photo). PM III, 224; III², 852. Saleh and Sourouzian, *The Egyptian Museum Cairo*, No. 258 with photo. Schäfer, *Ägyptische Kunst*, 4, pl. 23.1 (partial photo). Scharff, *ZÄS* 74 (1938), 43 n. 1. Schmidt, *Levende og Døde i det gamle Aegypten*, 161, Fig. 892. Schulze, *Frauen im alten Aegypten*, 111, pp. 138-9. Terrace and Fischer, *Treasures*, 173-6 with ill. [No.

401. Vassalli, *I monumenti storici egizi*, 54-5. Weigall, *Ancient Egyptian Works of Art*, 324 (2 partial photos and commentary). Wildung, *BSFE* 102 (1985), 11-13, fig. 1. Yoyotte, *CdE* 29 (1954), 278-9. Zurich, Kunsthau Zurich, *5000 Jahre ägyptische Kunst* (1961), 76 [No. 215], pl. 46 fig. 70.

present condition : The museum mounting makes it difficult to see the block edges. On both sides, the torus moulding continues horizontally for approximately 0.05-0.10 m and a smoothed strip of that width with a few long vertical cutting grooves abuts the composition face. Beyond this the block seems to project slightly further laterally; its finish is not certain (cf. 59 right side). The bottom is neatly flattened but not well-smoothed and has some long back-to-front tooling grooves. The top, sloping away from the torus (cf. e.g. 78), is less well finished but shows similar more widely-spaced, back-to-front and diagonal cutting marks; cement adhesions may date from the time of reuse. The back is inaccessible. The torus is complete but chipped deeply near the centre and on the left front. Elsewhere, chipping is slight, chiefly on the lower left side and right corner, where the left leg and foot of 6 are destroyed. A strip along the centre of the lower front edge has been recut, presumably when the block was reused. Vertical cutting marks, made by an approximately 5 mm wide chisel, separated by deeper narrower grooves, destroy the lower parts of the jewelry and of the first five figures before the deceased. The eyes of all the figures have been deliberately mutilated (the gouge through the cheek of the scribe is probably a misplaced attempt), perhaps at the time of recutting. There are weathered patches near the owner's left hand and chair, in the text, before the scribe, and behind the head of 1, and darker patches of discolouration in the limestone, mainly around the owner, in the text, on the upper row of jewelry, around the scribe's table and between the antithetical groups of figures.

It is uncertain how many of the numerous small flecks of paint are ancient. The dark bluish-brown line on the lower and left edges is modern; spatters of white on the torus and elsewhere are also recent. The background has many tiny traces of greenish-grey (e.g., the left upper edge of the left necklace in the top sub-register; inside the necklace in 5's hand; along the upper edge of the scribe's lower left arm and around his right elbow and armpit), almost entirely in areas

adjacent to the raised relief, but it is not clear whether they are pigment or incrustation; a small streak on the back of 5's neck suggests that they are not original. Similarly, it is impossible to tell whether some dull white incrustations visible against the edges of the relief (e.g. around the cords of the necklaces 3 and 5 hold; around 4's dangling bracelet and on the underside of the left cord of the necklace 4 carries) are the remains of a thin gesso coating or, more likely, dried mud. The red is problematic. A few tiny dots of shiny red occur on the tomb owner's upper body, arms and left calf, at several points on the scribe's torso and arms and on his face near the inner eye, nostril and mouth, and on 6 at the ankle, on the left shoulder and on the chest where the shoulder straps of the dress meet. There is also a red dot on the cord end of the upper right necklace. Flecks of a less shiny red (weathered?) on both the triangular spaces and the ribbons of the torus suggest that this at least is not original, and it is possible that the rest of the red is not either.

Description : The torus moulding is incised with a flat ribbon decoration. The composition was originally framed on all sides by a narrow relief line (largely obliterated below), set fairly close to the torus at the top and leaving a broader smooth strip around the other three edges. Traces of the relief dividing lines between the two columns of inscription on the right door-jamb appear under the baseline, below the toes of 6. Nothing comparable is visible on the left. The tomb owner is isolated on the left by a single column of inscription with relief borderlines. He sits facing right on a low-backed chair with a wide-flaring open papyrus umbel seat terminal. It has bull (so Terrace and Fischer, 173) or gazelle legs with low hooves, resting on truncated cones with a few horizontal incisions at the top, set broad side downwards. The thick mat below has four horizontal rush layers, with multiple bindings in the centre and on the ends; unusually, its front edge extends beyond the lower end of the staff. *Nfr-sšm-psmtk* wears a plain shoulder-length wig with rounded bottom, exposing the ear (the tab on the temple is preserved despite the loss of the ear), a plain broad collar, and a tight belted kilt terminating well above his knees. Both the belt and kilt have shallow close-set grooves,

indicating the texture of the cloth; the hemline curves slightly. A deep vertical scratch mars his face and forehead. The incised edges of the toenails and the lower outline of the left big toe are carefully indicated. He holds a long, round-topped staff obliquely in his left hand and a folded linen roll in the right, which rests on his thigh.

On the right is a depiction of the presentation of gold jewelry (cf. 30); for discussion, see pp. 136-42. Before the owner two sub-registers of mats (lower lost) display jewelry shown at an enlarged scale, the upper mat holding a necklace counterpoise between two broad collars and the (shorter) lower one a similar counterpoise and collar; no internal beading is carved, but the counterpoises have a row of drop-shaped pendants along their bottoms. As with all the other outsized necklaces and counterpoises in the scene except the counterpoise held by 3, they have beaded, flaring cord ends, a horizontal incision marking the shoulder of the object, and an incision near and parallel to the lower edge of the counterpoises (two incisions on the upper one). The upper mat, resting on a separate baseline, has incised rush and binding details, and there are traces of similar treatment on the lower mat. To the right a scribe, with a label above him, squats on the ground, dipping his pen in ink or making a note on his palette (extracting his brush from his palette according to Terrace and Fischer, 173). He has a receding hairline beginning high on his brow, without the usual front extension. His kilt has the belt set at a sharp angle and tapering to almost nothing below the rounded bulging abdomen; it has a protruding front knot. Except for the upper thigh, his legs are lost. The surface is worn around his raised right hand, and a deep gouge marks the side of his face but leaves the eye intact. His equipment, consisting of a large, flaring-rimmed water dish and two papyrus rolls of different lengths tied together in three places (cf. 14 B scribe), rests on an upright oval item with curved internal bindings knotted in the middle. This is probably his equipment case, which is frequently used as a writing table (Vandier, *Manuel* IV, 195).

Behind him one man and five women are arranged in facing pairs, with a caption near the centre of each couple. The feet of the four nearest the scribe are destroyed. All the figures (as well as *Nfr-sšm-psmtk* and the scribe) have two distinct curved lines on the neck, from

the jaw line extension and a fold of neck flesh, a feature also found on 59. The women wear plain collars narrower than those of the men and ankle-length sheath dresses with carefully delineated strap-knots. Only their wigs vary. 2 and 4-6 have their earlobes pierced and three small rings set close together embedded in the upper ear rim (see pp. 42-3).

1 - is a man, facing right, with a shaven head, a plain broad collar, and a tight kilt reaching to above his knees, with a curving "triangular" overlap (edges worn) and a single hemline. A tapering belt with a protruding knot and a fringed end hanging along the kilt overlap curves below his rounded abdomen. He holds a long thick papyrus roll against his right shoulder with his right hand, and the left grasps the fastening cord of an outstretched broad collar.

2 - A woman, facing left, grasps the other cord of the necklace held by 1 in her right hand; she dangles by her side a necklace consisting of a large ovoid swrt-bead between two round ones, on a string. Her hands are reversed. Her short wig, exposing the ear, comes to a point on the temple and is cut upward at the back, in a concave curve from a point on the back of her neck, so that its greatest width is at ear level (see p. 217). The lower part (chipped), set off by a short ridge, is covered in horizontal rows of extremely fine curls, and like all the other women's wigs, it juts out slightly at the forehead.

3 - A woman, facing right, holds both cords of a collar in her left hand, extended before her. She dangles a large counterpoise, with additional tie ends (?) along its upper edges, diagonally before her thighs with her right hand, the arm bent at waist level. Her wig covers the ear and is cut slightly upward in a gently concave curve from the longest point on her neck; a series of jagged points along the side of the face probably indicate rectangular curls (cf. 50 owner).

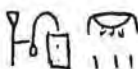
4 - A woman, with her left shoulder overlapped and the right abbreviated, is oriented to the left. She holds a broad collar by the cords in her left hand, next to that of 3. In her right hand she seizes the cord of a necklace with swrt-bead like that of 2, which hangs at an unnatural angle to avoid the collar. Her plain wig is short and rounded, curving gently downward before the exposed ear.

5 - A woman, facing right, dangles a broad collar by its fastening cords in her left hand. She appears to scratch the back of her head with her

right hand, the plastic fingers almost worked in the round, arranged in a mannered gesture, with the outer fringes curling into her palm; the parallel on 30 suggests that she is probably adjusting a fillet added in paint (p. 141). Her wig is like that of 2. Both feet are preserved, although her right heel was marred in the recutting.

6 - The left-facing woman wears a wig like those of 2 and 5. In her left hand she dangles a *swrt*-bead necklace before her by its cord. A large counterpoise, its cords drooping on either side of her clenched right fist, is raised to nearly shoulder-level; at the bottom it almost touches the collar held by 5. Her left leg from the knee downward is lost in the chip.

Texts : Before owner Above scribe 3 times between pairs



Translations : Before owner - The God's Father (?), = scribe of the sacred book(s) *Nfr-sšm-psmtk*.

Above scribe - Scribe of the gold. =

3 times between pairs - Giving gold. =

a) See similar text on 59 and notes. The title as it stands is only *sš md3t-ntr* but the position of 7 recalls the *jt ntr* (Δ7) which precedes it on 59. Maspero, *Le Musée égyptien* II, 79 wrongly gives Δ7 in his copy, as well as rendering 7 as though fully preserved, with a following sign (probably non-existent) lost.

b) See p. 137-8.

c) See p. 137.

Date : c. 525-500

61. Hetepka 194 [not seen]

Object : wall fragment Owner : unknown (see below)

Provenance : North Saqqara, Animal Necropolis. Exact findspot uncertain, but probably the debris of the main Temple terrace (Sector 3).

Dimensions : H = 0.425 m W = 0.295 m Th = 0.150 m

Type of relief : figure = raised; text = sunk

Bibliography : Martin, *Hetepka*, 56 [No. 194], pl. 50.194 (drawing).

Present condition : The straighter upper and lower edges may be the original block limits, but the sides resemble fractures. Chipping and significant surface damage seem confined to the right side, including the first two columns of text, and upper corner, but could be more extensive. No paint remains.

Description : The block contains five columns/ends of columns of incised inscription with dividing lines, varied in length to accommodate the right-facing figure in raised relief below (cf. 34 for raised figures with sunk text). The large size of both the block and representation and the text distribution suggest that it derives from a wall, rather than a lintel or narrower door-jamb.

If accurately copied, the figure of the tomb owner, parts of whose head, shoulders, and right arm only remain, exhibits some striking features. His left shoulder, across which his right arm with upraised open hand is extended in a gesture of adoration, is extremely broad (cf. 23; 81) and lumpily rounded, lacking the more flattened outline and firmer, angular bend seen on early representations in the corpus, including those of Dynasty 26. Too little is preserved to tell whether this shapelessness is caused by a heavy garment drawn over the shoulder, as in some Dynasty 30 representations (cf. e.g. 75 and 76 owners). The firm but compact chin and jawline, the large lips, the oblique angle of the eye, and the high rise of the head are noteworthy. The man's hairstyle is unclear. Bald depictions of the deceased or those in skull-caps/close-cut hair in this corpus are often associated with the male tripartite costume most prominent in the post-Persian period (pp. 247-8,

62. Hetepka 195 [not seen]

Object : part of a left door-jamb Owner : ... (-n-)jmw

Provenance : North Saqqara, Animal Necropolis. Found re-used in a wall of a rough stone-built structure under the pavement of the main Temple terrace (Sector 3).

Dimensions : H = 0.335 m W = 0.295 m Th = 0.085 m

Type of relief : shallow sunk

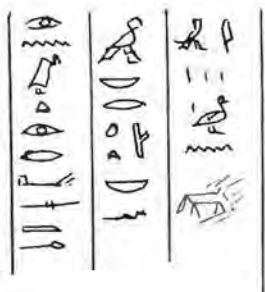
Bibliography : Martin, *Hetepka*, 56-7 [No. 195], pl. 50.195 (drawing).

Present condition : Given that this is a door-jamb, the side edges are probably original; the right one is damaged at the top and bottom. Despite the straightness of the upper and lower edges, neither is likely to be original (any trimming probably occurred when the jamb was anciently extracted from its setting for redeployment), unless the door-jamb was constructed of several blocks rather than a single slab (see p. 15). The relief appears to be in good condition, except near the figure's hand and possibly at the tops of the two right-hand columns of text. No paint was noted.

Description : The jamb preserves the ends of three columns of inscription, instead of the two usual in this corpus (p. 16), above the head and torso of a right-facing representation of the tomb owner. Both lateral limits are marked with a vertical relief line, with a plain strip beyond it. The man is shaven-headed, without incised markings for a skull-cap or hair. His head is somewhat large in relation to his torso and fairly flat on top, protruding slightly at the back without rising (cf. e.g. 65 [sunk]; 73; 75 owner), and his receding chin is not set off but maintains a firm line to his neck; other facial features cannot be ascertained with certainty from the tracing. Both shoulders are shown in modified profile (cf. e.g. 64 [sunk]; compare 61) and his right hand is raised, open, before him in a gesture of worship. His left arm must have been lowered but its attitude is unclear (perhaps bent by his side with the hand in a fist? - cf. e.g. 63; 64 [sunk]; 65 [sunk]; 73). His dress is also uncertain. The way his shoulder is indicated, with the full incision around the top, suggests that his

entire arm emerges from a garment, rather than that he is bare-chested. The tripartite Late Period male ensemble often leaves the right arm bare (pp. 236-9), and what is pictured here may be a right-facing version of what is shown on 73, except for the arm position. With the complete loss of his elbow, one cannot be certain that he did not wear an elbow-length undergarment such as is seen on 63; 64 [sunk]; 65 [sunk] (and possibly 82 A ?), although the clear incision of the inner arm outline argues against this. If these hypotheses about the dress are correct, a date in the post-Persian period is the most likely.

Text :



Translation : '1'... (-n-)jmw, a son of the dignitary (?)^a '2'...

Horus (?), lord of Rwt-jst, his/its lord^a '3'..., born to Mwt-jr-dj-s(t), justified.

- a) Probably a name of the pattern *T3j-X-n-jmw*.
- b) Either *s3b* as a title or *lw* as an element in the father's name.
- c) For the reading *Rwt-jst* instead of the earlier *R^c-qd* given in Martin, 57, see Quaegebeur, *Studies on Ptolemaic Memphis*, 48 n. 4; the reference is to Busiris in the Memphite nome.
- d) This could either be connected with the previous divine epithet or be part of another spanning cols. 2 and 3. It seems less likely to be the beginning of the father's name.

The text may follow the not uncommon Late Period pattern of dividing the genealogical list with a short prayer, invocation, or similar.

Date : c. 380-340

63. Tomb of P3-dj-b3stt [not seen]

Location and history : Giza. Cut into the limestone cliff directly north-west of the Sphinx, and south of 25. The discovery is usually attributed to Salt in 1820, when it was called a "temple of Osiris", but el-Sadeek (p. 133) has shown that its presence on the map of Caviglia's 1816 excavations proves that it was found before that date. Ricci's plan of Caviglia's 1816 works is undated (Birch, 27) and might conceivably incorporate a later discovery, but the insignificant partition between 63 and 25 (el-Sadeek, 136) makes it unlikely that the two were not found at the same time. The scenes were removed soon after Wilkinson copied them in 1821 and have disappeared. The tomb itself was temporarily lost; it now serves as an Antiquities Organization store.

Parents : father - Hr mother - Dd-hr

Titles of owner : (j)r(j)-p^c(t); h3tj-^c; sd3wtj bjtj; smr w^ctj; hm B3stt; ^crq jnsu; hrj mš^c

Bibliography : Birch, *The Museum of Classical Antiquities* II.1 (1852), 27 and plan. Mariette, *Mastabas*, 551-2. PM III², 291, plan VI. el-Sadeek, *Gizeh*, 103, 133-4, 136-9, fig. 20, plan X; information drawn from Wilkinson MSS IV, 28-9, 30 (left) [not seen by me]. Wilkinson, *Modern Egypt and Thebes* I, 356.

Description : The rock-cut chamber containing the burial shaft was apparently without decoration when Wilkinson visited it, but the façade was adorned with figured scenes and texts. El-Sadeek (p. 136) raises the question of whether the scenes were cut into (sunk relief ?) a separate stone-built façade cladding, set against the cliff surface, or whether they were executed, perhaps in paint only, on a plaster coating now disintegrated. Mariette (p. 552) assumed they had been sculptures but had not seen them himself. It seems more likely that exterior decoration would have been in durable relief, as usual, rather than in paint. In either case, their stylistic links with pieces in this corpus justify their inclusion here. El-Sadeek (p. 136) notes the unusual occurrence of scenes in this style on this tomb type.

The section over the doorway was divided into two symmetrical scenes, each showing a small figure of the deceased adoring Osiris, who

sat holding crook and flail in a kiosk, on a throne set on a low rectangular dais. Two columns of text separated Osiris from the deceased, who had a shaven head (? - no hairline indicated) and a long belted kilt. Two further columns of inscription bordered each end of the wall, and additional short captions accompanied Osiris and *P3-dj-b3stt*.

The wall sections on either side of the doorway were predominantly decorated with six columns of text surmounted by a star-studded *pt*-sign. At the bottom of each was a standing figures of *P3-dj-b3stt* facing the opening, isolated by a horizontal line of text and a single column of inscription edging the doorway. He was barefoot and shaven headed and wore the Late Period tripartite male ensemble (pp. 236-43) of a deeply-serrated shawl over a voluminous ankle-length robe; the left-hand representation showed a wide wrist-length sleeve from the undergarment on the right arm (cf. 64 [sunk]; 65 [sunk]). The costume on the right- and left-facing figures was carefully differentiated. In the former instance, the sleeve on the right arm and the shawl drawn under it from around the waist and running over the back was shown, while in the latter, the left forearm enveloped in the shawl was rendered (cf. 65 [sunk]; 73; 77 scribe). *P3-dj-b3stt* held his hands in the "Persian gesture" (pp. 102-6), the right hand clutching the wrist of the left fist at hip level; again, right- and left-facing versions were distinguished, the left fist on the right-facing figure being twisted so that it almost obscured the right hand.

It is unclear whence the traditional Dynasty 26 date comes (e.g. PM III², 291; implicit in its inclusion in el-Sadeek's book), but it is certainly wrong. El-Sadeek (pp. 139, 148 n. 111, 261) notes what she takes to be strong Greek influences in *P3-dj-b3stt*'s costume and remarks on phrases popular in the Late and particularly the Ptolemaic period, but does not conclude that these features point to the tomb being later than her dating. Pieces with the closest stylistic affinities with this tomb façade are among the latest in this corpus. 82 B provides the nearest parallel to the area above the door, with seated, inward-facing figures with long passages of text confronting them, rather than a multi-figured scene. 64 [sunk] and 65 [sunk] (both with four columns of text surmounted by a *pt*-sign above the deceased instead of the more

usual 2) and 73 show similar representations of the tomb owner in this type of dress on door-jambs. P3-dj-b3stt's title *hrj mš* is more common in the fourth-third centuries than in the Saite-Persian period (Chevereau, *Prosopographie des cadres militaires*, 267-8). In addition, *Dd-hr*, the name of his mother, is noted as a woman's name only for the Ptolemaic period (Ranke (PN I, 411, 12).

Date : c. 380-340

64. Cambridge, Fitzwilliam E.5.1909 and 65. Brooklyn 56.152

Object : pair of door-jambs to the same doorway, decorated on both faces, viewed from the outside, 64 is the left jamb, 65 the right. As they were designed as a unit, they are best treated together.

Owner : T3j-3st-n-jmw

Provenance : Memphis. 64 was found by Petrie reused in brickwork of the "Palace of Apries", under a tower on the south-west side; the date of the jamb shows that it was not part of the original palace. 65 must have been found in the vicinity, but nothing is known of its history before it was purchased on the art market in 1956.

Dimensions 64 : obscured by mounting, must be comparable to those of 65.
65 : H = 1.270 m W = 0.347 m Th = 0.178 m (from ESLP).

Type of relief : sunk on outside ["recto", "obverse"], raised on inside ["verso", "reverse"]

Bibliography : 64 : Bresciani, *EVO* 8 (1985), 2, 6 n. 17. *ESLP*, 68, 92-4. Ippel, *AA* 36 (1921), 263. Petrie, *Arts and Crafts*, 21, fig. 9 (partial photo of [sunk]). id. *Palace of Apries (Memphis II)*, 11, 13, 20-1, pls. XVII ([sunk] and [raised] photos), XXV (drawing of [sunk]). Pirenne, *Histoire de la civilisation III*, 430, pl. 34 opp. p. 141 (partial photo of [sunk]). PM III², 831. Quaegebeur, *OLP* 8 (1977), 136-7. Schäfer, *Principles*, addendum 367-8. Scharff, *ZÄS* 74 (1938), 44, fig. 2 (photo of [sunk]); id., in Otto, *Handbuch der Archäologie I*, 623 n. 4; id. *Miscellanea Gregoriana*, 202 n. 47 ([sunk]) Smith, *BMFA* 47/268 (1949), 24-5, 28 ([sunk]).

65 : Bianchi, *JSSEA* 11/1 (Jan. 1981), 35. Breckenridge, *Likeness: A Conceptual History of Ancient Portraiture*, figs. 32-3 (partial photos with labels). Bresciani, *EVO* 8 (1985), 2, 6 n. 17. *ESLP*, 92-4 [*No. 74], pls. 70-1, figs. 181-4, pp. 67-8, 108, 110, 111, 114. Pirenne, *Histoire de la civilisation III*, 430. PM III², 874 [as from Mit Rahina]. Quaegebeur, *OLP* 8 (1977), 136-7. Staehelin, *LÄ VI*, 732-3 and n. 69. Texts (both pieces) : De Meulenaere, *BIO* 16 (1959), 224. Quaegebeur, *Le dieu égyptien Shai*, 156-7.

Present condition : 64 - This jamb is less well preserved than 65. The torus moulding which ran down the left of the sunk relief face has been crudely removed, presumably in preparation for ancient reuse. It must then have been embedded in brickwork, since considerable colour on a gesso base remains, particularly on the raised relief (see below). It appears to have been cleaned of a muddy patina since it was photographed by Petrie, and

many paint details are now clear. It is in worse condition than when discovered, having been broken by "extreme violence in shipping" (Petrie, *Palace of Apries*, 13), with at least two complete breaks, now mended with modern filler, running roughly horizontally across the middle. All the edges are original. The top and bottom are almost inaccessible but seem well-flattened. The side edge at the doorway seems less well-smoothed than that on 65 and bears shallow, horizontal cutting grooves, at a more oblique angle near the bottom. It now has a large patched section with pieces stuck into filler. The L-shaped indentation to accommodate the door leaf on the raised relief side has long vertical tooling marks on both sections. There are similar cutting marks on the block edge which would have met the wall.

[sunk] - The vertical torus moulding is very unevenly removed. All the corners are broken or deeply chipped; another chip mars col. 1 of the inscription. Two fragments dislodged in transit have been fitted back into cols. 1-3, while three other pieces (including one totally isolated) have been replaced on the left in a bed of filler. There are three small modern drill holes in the upper half of the plain strip to the left of the torus region. This strip and the dado bear long, shallow, vertical striations. The dado has additional short vertical incisions, probably marking grid lines, depending for a short distance below the composition baseline, and the area between them seems better smoothed than on the rest of the dado, suggesting that it was prepared for relief but never used. Smoothing abrasions are clear around the figure and on his garments, but less obvious on the scene background.

[raised] - Except for insignificant chipping around the edges, damage to the lower left corner, and a few deep scrapes on the lower right, this side of the block had suffered little before its accident. The central section is now marred by replaced fragments with patches of filler; Petrie's photograph suggests that, when discovered, this area had already deteriorated. Small indentations which look like ancient mutilations cover much of the female figure's body and the front of *T3j-3st-n-jmw*'s chest and advanced leg. The gesso and paint has flaked on scene and text. The background abrasions can be seen beneath this coating, particularly around the lower bodies of the figures. There is some pitting in the area above the man's head. The dado is scored with vertical grooves which served as a

key for the gesso. The area below the figures, especially on the left, shows that this was once smoothed off, with the hollows no longer visible.

65 - All the edges are original. The top bears shallow back-to-front cutting grooves similar to those on the inside dado. The bottom and side thickness which met the adjoining wall, right of the torus moulding on the sunk relief side and left of the goddess on the raised relief side are obscured by the museum mounting. They look well-flattened, but smoothing/tooling marks are not clear. The side thickness at the doorway is L-shaped for the door leaf, as on 64. There is a deep chip in the centre, but it is otherwise well-smoothed like the composition backgrounds; it bears numerous patches of modern white plaster. Both sides of the door reveal are covered in shallow, vertical grooves, much closer set than those on the inside dado.

[sunk] - Most of the chipping occurs on the lower left and upper right sides and the top and bottom left corners, leaving the relief little affected and in an excellent state of preservation. The torus and strip to its right have a less fine finish, with abrasion marks, and the dado bears some very shallow striations, resembling those done by a claw-chisel, perhaps once serving as a key for gesso. Abundant scattered patches of gesso with paint occur on the figure, the text, and the torus (described below), although far less pigment is preserved than on the other side.

[raised] - The surface above the top line of text is cut back slightly. A large, shallow chip has obliterated most of the top line of the text. The decorated surface is nearly complete, with only minor chipping, especially along the left edge, and marring the goddess' right elbow and ankle, and the man's left ankle; pigment over the chip in the owner's left armpit shows that this damage occurred before the piece was completed. Much of the worn appearance on this side of the block is due to paint and gesso loss rather than weathering of the relief. The dado is scored with evenly-spaced vertical grooves which run onto the composition baseline. They were probably intended as keys for gesso; the few places where gesso remains are flush with the background surface, showing that these grooves would once have been invisible. The dado has numerous surface cracks, and a shallow flake not eliminating the grooves is lost from the centre; it also has some patches of darker limestone discolouration. There is a

further patch of yellowish discolouration around the owner's legs.

On both the scene and hieroglyphs, there are abundant remains of painted gesso (see below).

Description : 64 [sunk] - The owner stands facing right toward the doorway, set above a dado lower than that on the inside. Above him are four columns of text with framing and dividing lines, surmounted by a *pt*-sign (right side damaged). The borderlines do not continue downward to frame the figure. His baseline has the ends and lower edge incised, but some of the top edge may have been marked in paint only. His right heel is slightly above where the top of the baseline should be. Patches of white pigment on a thin gesso layer, mainly on the text background with a strip behind the man's head, show that both the figure and the hieroglyphs were set against a white ground.

I3j-3st-n-jmw is carved as though shaven-headed, with no hairline incised, but a few small traces of faded black on gesso at the top of his head and behind his ear (the only colour remaining on the figure) reveal that he was painted as though with close-cropped hair, or possibly a realistic skull-cap (cf. 65 [sunk]). His clothing is the same as that on the corresponding side of the doorway, 65 [sunk], which is the reverse of this figure (cf. 63). It consists of a shawl wrapped over an ankle-length tunic with wide, elbow-length sleeves (*ESLP*, 94, for 65), perhaps with a wraparound lower layer, in a variant of the Late Period male tripartite outfit (pp. 236-43). The neckline is not carved, unlike that on 65; both it and other garment details may have been added in paint. The sleeve opening is shown with unusual care, with the underside of the section in the distance carved to a lower level, as though the sleeve could be looked into (cf. e.g. 57; 76 first clapper). The shawl, which is drawn across the waist, slung over the left shoulder, and pulled forward under the right arm, rides high at the back of the neck (cf. 77; 82 A). The deep serrations which normally decorate its lower edge (pp. 240-3) are not incised but could have been added in paint, as they probably were on 65 [sunk], which has the same unusual, stepped shaping to the lower edge of the shawl. *I3j-3st-n-jmw*'s left hand emerges from the distance and clamps the right end of the shawl in place (cf. 63). The outside fist is bent downward and rendered in high relief; the thumbnail is carefully incised but

the knuckles lack the articulation on 65 [sunk]. A large ring with a bezel in the form of a cartouche surmounted by two plumes (pp. 250-1) runs most of the length of the fist. With his right hand, *I3j-3st-n-jmw* holds a long staff before him at an oblique angle; small chips along its right outline misleadingly make it appear gnarled. The outer toes of his right foot and the curving instep of his left foot are shown.

Modelling within the outlines is well-rounded but lacks the finesse and subtlety of detail on 65 [sunk], although the feet and ankles here are more carefully rendered. The head rises to a dome at the back, and the facial features are tiny and compressed into a small area. The eye is small, low, and flat, with the rims of both lids incised. The outer edge of the upper lid continues horizontally backward for a short distance, in a truncated, open-ended cosmetic line. The eyebrow is not indicated plastically, but there is a raised brow ridge low over the eye. The nose is small and sharp and the nostril opening drilled. The mouth is tiny, with a gentle upward curve. The right arm swells high in relief but its curvature beneath the shawl is not differentiated.

The text bears vestiges of gesso, some with paint, in many of the sunk signs, with traces of dark green, red, and black paint. No colour remains on the column dividing and edging lines. Occasional signs are altered or clarified in paint on the background surface (e.g. col. 1 part of the pointed tip of *ḫ* and the handle on the bottom *ḫ*). The *U* and legs of the *hpr* in the cartouche in col. 4 are restored but are certain from Petrie's photograph.

65 [sunk] - The male figure, facing left toward the doorway opening, is set above a dado lower than that on the raised relief face, and surmounted by four columns of text, without longer borderlines, topped by a *pt*-sign with its left end lost, as on 64 [sunk]. A torus moulding ending at the bottom in a rectangular section runs along the right-hand side, with a plain section beyond it; gesso and pigment remains show that the base colour was white and the painted ribbon decoration (not incised) was dark green with fine black edging lines. No colour remains on the dado, but patches of gesso and paint on the main scene show that it and the text above were also placed against a white background.

As on 64 [sunk], *I3j-3st-n-jmw* has a few flecks of brownish pigment on

the back of his head to show that he had a painted skull-cap or close-cropped hair, whose outline was not incised. Traces of vivid red on his right forearm and left foot outline show a skin colour, distinct from that on the skull. He wears the same costume as on 64 [sunk], seen from the left. The pattern of shawl-wrapping - across the waist and forward over the left shoulder - is more explicit from this side. It again rises high on the back of his neck, and omits the notches of the lower edge; where it crosses the shoulder, a V-shaped "neckline" is produced. It is not clear whether the stepped outline behind his left elbow (cf. the single "step" on 64 [sunk]) is meant to indicate a second layer of shawl wrapping over the arm (cf. perhaps 82 A), whether it complemented painted folding (see below), or whether it indicated something else. The lower side of the figure's left arm is modelled in relatively high relief under the cloth, and his left hand emerges from below the shawl (cf. 77 scribe).

Abundant small traces of gesso with pigment on all the garments show that they were all white, possibly with black outlines to distinguish the layers. There is very little evidence of painted fold lines, suggesting that the sleeved section was not painted with the finer cloth folds which are often indicated in relief on this layer (p. 236), but that layer(s) below the shawl are of heavier material (p. 236). They probably represent the long sleeved tunic, with or without separate skirt, in a version of the male tripartite ensemble. Two black lines parallel to the upper incised outline of the shawl show that some folds were painted on this layer, but it is unclear whether notches were added along its lower edge in paint. Traces parallel to the lower outline of the section drooping around his hips may mark the upper line bordering the notches, which is often incised, and it may be coincidence that the notching lines have been entirely lost. The graduated lengths of the right hand fingers, as they curl around the staff, are carefully indicated, as are the flattenings, without incisions, of the nails. The left hand, bent downward, is proportionately too large for the figure; its thumbnail is incised and the knuckles carefully modelled. The large, high bezel of a typical Late Period ring (cf. 73; p. 250) worn on the third finger stands out.

The figure is modelled in considerably more detail than its counterpart on 64. The head and face are carefully worked, with a slight, almost horizontal ridge for the eyebrow and a depression for the eye

socket, sunk realistically deeper beside the nose. The rims of both the upper and lower lids are incised, with the outer corner of the upper lid slightly overhanging the lower. The nose curves gently upward, with the wing of the nostril drooping low in relation to it and having a small drill-mark indicating its opening. The small mouth is set at an upward angle. The chin is low, without internal modelling, and the rounded rise of the cheek flesh beside the mouth and chin give the face a plump appearance. The ear is small, with the inner markings meticulously incised (unlike 64), and the temple around it slightly depressed, isolating the ear and emphasizing the rounding of the skull and cheek. By contrast, the ankles and feet are very cursorily fashioned, with flattened, angular surfaces and rough hewings marks. When complete, the gesso and paint would have obscured some of the delicacy of the head and the crudeness of the feet, making the differences in finish in the relief less apparent.

The text bears too many traces of pigment to note individually. The technique varies, with the gesso used as a filler so thick in some places that the painting is flush with the background surface (e.g. col. 1  wings and legs; col. 2 ) , while elsewhere only a thin layer is applied, sinking into the relief contours so that the painting is on a sunken surface (e.g. col. 1 ; col. 2  near the centre). In several places the painted signs do not exactly correspond to the relief cuttings (e.g. col. 1 tops of ; col. 2 feet of ; col. 4 lower left of ). Numerous remains of black and red are present, and there are remnants of what are now an almost limegreen and a bright blue-green; the column edging and dividing lines seem to have been dark green like that on the ribbon decorating the torus.

64 [raised] - The figured section occupies roughly the central third of this face, with text above and a deep dado below. The inscription consists of two horizontal lines of larger hieroglyphs, above five short columns with dividing lines surmounted by a *pt*-sign with stars; on the right, the edging of the inscription is the border to the whole composition, one of two running from just below the *pt* to the baseline. This is unlike the layout on 65 [raised].

So far as I know, the scene on this jamb is unique in showing a private individual suckling from a goddess, a motif otherwise reserved for

the king or infant god. The uneven scale of the figures and their close embrace leaves more background visible around them than on 65 [raised]. Although both heads and the upper body of the female figure are badly damaged, most of the details can be seen from the block, and Petrie's rather dark photograph.

The goddess *Smst* stands on the right, facing out from the chapel interior to the doorway opening on the left. Her elongated right arm passes over *T3j-3st-n-jmw*'s right shoulder and the hand with extremely long fingers lies against his abdomen. Her left arm is bent against her torso and has an extremely sharp elbow; the hand, now largely destroyed, offered her breast. Her flesh is a discoloured yellow with fine black outlines. The eye is white, with a black pupil. The long outer toes of her left foot are indicated between his feet. She has a plain tripartite wig with a slight inward curve at the back of her neck; its back section follows the angle of her arm. It is painted bright blue with a fine black outline. In several places where the gesso has cracked and fallen off, red traces can be seen; whether this is an undercoat (cf. 3 A) or whether the painting scheme was modified is unclear. Her broad collar is blue and divided by black lines into seven thin rows, the lowest layer having a *wavy* pattern instead of the more usual row of drop-shaped pendants. On both ankles are anklets of a dull blue, with vertical bars between the upper and lower horizontal strips marked in black. Her wrists are damaged, but seem to have been adorned with bracelets of identical design to the anklets. Her dress is a tight sheath coloured green, now varying considerably in hue, outlined in black. It has a narrow border at the hem, a white horizontal stripe lined above and below in black, with patches of vertical black lines inside. There were two narrow shoulder straps with strap-knots, painted dull blue, with a reticulated pattern in fine black lines. Her figure is ungainly, with the upper body attenuated and the back unnaturally concave along its whole length, with a wide area of background between it and her upper arm, and the small buttocks protrude almost to a point.

The owner faces right, with his lips beside *Smst*'s breast and his head coming to about her shoulder level. His head appears to have the same high, domed shape seen on 64 [sunk]. With his left hand he grips her left forearm; the thumb sticking up from the far side is thick and almost misshapen. His right arm hangs by his side, the hand holding a folded

linen strip delineated only in painted black outline. The knuckles are indicated individually, the outermost being very large. The outer toes of his right foot are differentiated. His skin is red, without outlining. His close-cropped hair or skull-cap is a dull black, edged with a fine, darker black outline, and there is a carved side-lock without incised plaiting. He may wear a broad collar painted yellow and divided into sections by black lines, but the vestiges of yellow pigment could be from *Smst*. His tight knee-length kilt is a dull blue, now very varied in hue. Fine vertical pleating is marked by close-set black lines and the hem is not a single straight line but a series of small points  corresponding to the pleats (cf. the scalloped hemline of 56 owner). The curving overlapped section at the front is painted a creamy shade and has pleats slightly more widely spaced and running at an oblique angle. The bottom edge is scalloped, corresponding with the pleats, each of which has a small black dot near the tip. The belt is dull blue and decorated with black outlines and small, tight, vertical zig-zags; no knot is visible.

The damage and flaking of the gesso are such that it is difficult to see much of the facial features on either figure. *T3j-3st'-n-jmw* has a small nose with the nostril wing deeply cut and the opening apparently drilled. *Smst*'s lips are fairly thick and set at an upward angle. The outer corner of her mouth may be drilled deeper. To judge by the more cursory treatment of the sunk relief side, modelling on the raised relief side may have been less detailed than on 65 [raised].

The text above bears much red, black, blue, and dark green paint. The column dividing and edging lines are dark blue, like the scene framing lines. There is abundant dark blue on the right end of the *pt*-sign, and the stars are outlined in black.

65 [raised] - The figured scene occupies the middle of the jamb, with a deep grooved dado (see above) taking up roughly the lowest third and inscription the upper third. This last consists of two lines of larger hieroglyphs with sunk relief edging and dividing lines at the top, below which are five short columns of smaller signs, surmounted by a *pt*-sign with stars. There are no framing lines or mouldings at the sides of the composition, and the figures are set extremely close to the jamb edges. Their baseline is very uneven; there are traces of black on its fragmentary

gesso edges. The background to the scene and text is white. Faint reddish streaks on the upper left of the dado are probably not original; patches of gesso with pigment ranging from dull gold to medium ochrous brown hint that the dado (and presumably that on 64 [raised]) was painted to contrast with the scene background.

On the left stands the protective figure *Smst*, facing *T3j-3st-n-jmw*, whom she embraces, and the doorway opening. Her elongated left arm is bent and extended round him; the hand, with a curved thumb and overlapped forefinger, appears on his left shoulder. Her right arm is bent and the hand cups *T3j-3st-n-jmw's* right elbow; her fingertips are slightly splayed and upward-curving, and the wrist and thumb are very plump. Her buttocks are small and her waist thick. The toe of her advanced foot in front of his right heel has its curving lines carefully indicated; the instep outline behind is out of alignment with the toe. Much of her colouring remains. Unusually, her skin was painted white, with her eyebrow and eye drawn in black. The entire figure was outlined with a fine black line, including details such as her lip and finger divisions.

She wears a plain tripartite wig (front lappet scratched) with an undulation following the body curves at the back of the neck and shoulder. Faint pigment traces suggest that this was painted blue, unlike wigs worn by ordinary women. She wears a dull blue broad collar, with black outlines marking off five internal rows (without the vertical beading indicated) and a row of ovoid pendants along the bottom; these latter were not painted individually, but drawn in black over a blue base strip which is visible between the pendants. The comparatively narrow bracelet on her right wrist is a similar blue, with black lines marking the vertical tubular beads between the upper and lower border strips. A tiny dot of blue on each ankle suggests that she wore anklets of the same design (cf. 64 [raised]). Her tight-fitting sheath dress was painted a dark green, which now varies somewhat in hue. The selvedge below the breast has a white stripe edged by black lines, with clusters of decorative black vertical lines forming something like a block-border. If a similar band adorned the hem (cf. 64 [raised]), it has been lost. The single, narrow strap passes low over her left shoulder to allow room for the collar and is of the same dull blue; it has a fine reticulated pattern and the strap-knot indicated in black.

T3j-3st-n-jmw faces *Smst*. He reaches out and raises his right arm to

greet her; his open right hand, which has a mannered separation and upward curling of the fingertips, overlaps her shoulder, but should not be interpreted as resting on it. His left arm hangs at his side, the hand, with the graduated size of the knuckles marked, clutching a linen strip outlined in black. The outer toes of his left foot are indicated, with the nails meticulously flattened; there is damage to the ankle. Most of the red paint on his face and arms is preserved, and there are vestiges on his feet. He has a high-rising egg-shaped head (cf. 64) and wears a skull-cap or close-cropped hair of a medium brown; this is the only example on these jambs where it seems to be outlined with incision. Both its outer edge and the edges and folds of his garments are outlined in black, but the red of his flesh is not.

His clothing is a striking example of lack of correspondence between relief and painting. It is carved as a single garment fitting tightly around the shoulders, arms, and upper body, and reaching to the ankles in a heavy skirt which protrudes slightly beyond the advanced right leg. There are abundant remains of gesso with white pigment on its lower part. The paint overlay shows three layers of clothing. The innermost garment appears only at the throat, as a rounded neckline. A V-necked tunic with elbow-length sleeves covers it (pp. 232-5). The left sleeve has a cluster of folds at the elbow and a bulge of cloth near the body whose outline supersedes that of the carving; the right sleeve remains tight, staying close to the relief lines. On top, a long wraparound garment is added in paint. Its back outline is just inside the relief outline, slimming the garment slightly, while its straighter line at the front is placed well beyond the relief, ignoring the relief's well-rounded pectoral with a deep concavity below. The truncated fold on the chest has a rectangular shape (ESLP, 76; see pp. 231-2 here) and the stylized side roll is marked. Several folds radiate from the fastening toward the back.

Facial carving is considerably obscured by the paint and gesso, but it may have been as careful as on the outside. The ears are deeply cut and set in a depression in the temple, making the relief appear yet stronger. The eye sockets are also depressed, but the paint outlines which indicate the brows and eyes mask the relief. *Sms*'s eyeball seems well-rounded; the pigment line of the upper lid continues slightly downward in an even curve, beyond where it meets the lower lid line. The owner's eye socket seems

less evenly sunk, with a slight flattening at the outer corner, a deeper sinking beside the nose, and a puff of flesh above the centre of the eye. His eyebrow is relatively straight and dips to a point at the outer corner. The noses have the nostril wing better aligned than on the outside, and their tips are not upturned. The mouths are modelled similar to those on the sunk relief side, and the cheeks are puffy; particularly on *T3j-3st-n-jmw* the mouth area and neck in lower relief highlight the fleshiness of the cheek.

Much colour remains on the inscription. As on the opposite face of the jamb, red, black, dull blue, and dark green are abundantly used, as is medium brown, the shade of the owner's skull-cap or hair. Traces of a darker blue occur on the *pt*-sign near the white stars, which are outlined in black, on the horizontal text border lines (edged in black), and on several signs in the upper text. The column edging and dividing lines are outlined in black but no internal colour remains; they may have been left white. Fine details and outlines do not always correspond to the relief lines (e.g. col. 3  tail; col. 5  tail).

Texts : (see over)

Translation : As the texts are difficult and to be published by others (ESLP, 93), only a preliminary version without extensive notes will be given here. Grammatical discussion and alternative readings are generally avoided, but I occasionally provide transliterations. I have accepted Quaegebeur's renderings (Skai, 156) of portions of the texts and incorporated them without change.

64 [sunk] - "The prince and count, sealbearer of the King of Lower Egypt sole companion, *jmj-js*,^a royal herald, [royal] scribe of documents in the presence (*ss [nswl-c n [extra r] hft-hr*) *T3j-3st-n-jmw*.^b He says, "(I) have acted for you, overseer of the portal^c of ⁽²⁾the King of Upper and Lower Egypt *Hnm-jb-r-c*, justified, *J^ch-ms-s3-nt*,^d on account of these things (*r-nw*) which you did for (me) upon hearing your reverence every day (*hr sdm jm3h.k m h.(rw) nb*) / as a judge and possessor of reverence in your time (*n [for m] hr(j) sdm nb jm3h m h(3w).k*).^e (I) have made your character flourish and (I) have renewed your work ⁽³⁾...^f upon earth. I shall make your name endure in the sight (?) of every place in the palace. (I) have built this palace/ temple^g for your Shepset^h *nh^t* and (I) have placed my Shepset *Smstⁱ* ⁽⁴⁾together with her, so that (I) may unite with you (*ḏ*  for *jw*?) (After Quaegebeur: *hws.n(-i) h.t tn n šps.t-k nh.t rdⁱ.n(-i) šps.t-i smst hn(-s) n mrwt sm3 [or sm3(.j)] hn(-k)*). May you receive (*šsp.k*) good things before the great god. May you pray for (? *nh.k*)^k years for the King of Upper and Lower Egypt *Hpr-k3-r-c*, may he live forever! (I) have done these things for you in his time."

65 [sunk] - "The prince and count, sealbearer of the King of Lower Egypt, sole companion, overseer of the portal *J^ch-ms-s3-nt*. He says, "(I) have acted for you as a protector (*h3w* for *h3j*) because you have acted (as) (my) guardian (*s3w(.j)*). I have circulated respect (*šn.n.j trw*) concerning ⁽²⁾your old age under the praises of the king. I shall come on behalf of your name from the necropolis. I shall receive (*šsp.j*) your utterance for him beside the great god (*r-gs ntr* ⁽³⁾). I shall ward off your enemies, I shall do good things, and (I) shall protect (*nd(.j)*) your good things. I shall give millions of ⁽³⁾years (*dj(.j) hh m rnpwt*) to the son of Re, lord of coronations, *Nht-nb.f*, may he live like Re! I shall unite with you

after your old age, as your Shepset unites (with) ⁴my Shepset
 (after Quaegebeur: *šw-š <r> sm3 hn<=>-k m-ht š3w-k mi sm3 šps. t-k
 šps. t-y*). It is your lord¹ who brings your honour before him (*jn nb. k
 jn jm3h. k hr. f*). Place him in your heart on account of his
 beneficence (*rdjt sw m jb. k hr mnḥ. f*), a revered one of my making."



65



64

64 [raised] - Horizontal - "The prince and count, sealbearer of the King of Lower Egypt, sole companion..."

"The King of Upper and Lower Egypt *Hpr-k3-r*, the son of Re, lord of coronations..."

Vertical - "The sole companion *I3j-3st-n-jmw*."

"To be recited: (I) have rejuvenated you (*snhn.n(.j) t(w)*) in/with

"life and health and (I) shall cause your limb(s) to flourish

(*srwd(.j)* [superfluous *t*] *h(w).k*). " (I) have raised you up

(*ts.n(.j) tw*) as (i.e. in the manner of) a great goddess. "Smst of the House of Provisions (*pr-df3w*)."

65 [raised] - Horizontal - "The King of Upper and Lower Egypt *Hnm-jb-r*, justified... (?)"

"The overseer of the portal/entrance *Jh-ms-s3-nt*, concerning/on account of this work, like what (I) have done for..."

Vertical - "The royal scribe *I3j-3st-n-jmw*."

"To be recited: (I) have nursed you and (I) have been well-disposed

toward "you (*rnn.n(.j) tw* [for *tw*] *snsn.n(.j) tw* [for *tw*]). (I)

shall make great great your strength and (I) shall rejuvenate "your

face (*swr(.j) phjt.k shwn(.j)* [superfluous *t*] *hnt.k*) with life and

health. "Smst of the House of Provisions."

a) For this title, see 9 b).

b) For the name, see 9 d).

c) *jmf-r rwt* was a functioning judicial office at court. The *rwt*, "portal, entrance", in question may have been the entry to the royal palace. See Hayes, *ASAE* 33 (1933), 12. For *rwt*, see Spencer, *The Egyptian Temple*, 196-202; the rendering of the title "Master of the Antechamber" (*ESLP*, 68) is architecturally imprecise. The continuing importance of the title in the Late Period can be seen by the choice of it as the single "shorthand", diagnostic reference for both *Jh-ms-s3-nt* and *Hr-jr-3* (31), both of whom held numerous other titles.

d) For this well-known official and his monuments, see *ESLP*, 67-8, adding a ushabti, Zagreb 652, and a headrest, London BM 20647. Whether or not he served under the Persian rulers, 64 and 65 show that it was primarily as an official of Amasis that he was remembered in later times.

e) It is unclear to me whether *I3j-3st-n-jmw* is here speaking in general

terms and attributing ongoing intercession with the gods on his behalf to *J^ch-ms-s3-nt*, or whether the deceased *J^ch-ms-s3-nt* in some such capacity as a local "saint" passed judgment on a specific occasion in his favour. The judicial nature of the title given to *J^ch-ms-s3-nt* lends some credence to the latter idea. The habitual rendering of the handle of  in paint in this text makes it difficult to decide whether *k* or *nb* is intended.

- f) Reading unclear.
- g) For this structure, see p. 28.
- h) For Shepset as a personal protective figure similar to a fairy-godmother or a guardian angel, see Quaegebeur, 156-7. Although Shepsets seem to have been more popular in the south than in the Memphite area (Quaegebeur, 159), "four Shepsets" living at Memphis and responsible for interceding for their human charges are known (Quaegebeur, 156).
- i) *nh_t* and *Smst* (j) are hippopotamus goddesses presiding over the eleventh and twelfth months of the year respectively and associated with childbirth; Shepsets (h) also seem closely linked with these figures - see Quaegebeur, 156-7. One's goddess may have been dictated by the month of birth (eleventh month for *J^ch-ms-s3-nt*, twelfth month for *T3j-3st-n-jmw*), or by other criteria.
- j) See i). *T3j-3st-n-jmw*'s relationship with his "birth goddess" is stressed both in the text here and in the representations on the inside of this doorway (64 [raised]; 65 [raised]), where she is shown in fully human form, rather than with hippopotamus features.
- k) *nhj* (*Wb* II, 288) ? The wish for a long lifetime for the reigning Nectanebo I in cols. 2-3 of 65 [sunk] is repeated here.
- l) An unusual writing of *nb*, the determinative perhaps recalls the statue cult of the king in falcon form (*p3 bjk*) popular in Dynasty 30 - see De Meulenaere, *CdE* 35 (1960), 92-107.
- m) The incompleteness of these lines shows that these texts must have continued to the right, onto the wall in which the jamb was set or onto a side wall. They may have been written in paint on plaster-coated brick or carved in limestone, depending on the material of the building.
- n) Quaegebeur (p. 156) notes that *pr-df3* is a portal at Memphis and that the phrase accompanies representations of the Shepset *Smst*; the primary evidence for this seems to be these jambs. Perhaps this particular

gateway was the focus for prayers and gifts offered to *Smst*.

- o) The cartouche can be restored with confidence from 64 [sunk], col. 2, where Amasis is the ruler specified as *m3^c-hrw*.
- p) This appears a logical conclusion to a line of text, and could be taken as an honorific transposition, with the title in the next line - cf. 64 [sunk], cols. 1-2 - except that the second line clearly does not end here, and the inscription on the corresponding jamb also continues on (an)other part(s) of the room (64, 1)). Both lines of this horizontal text must therefore have continued to the left.

The scenes and texts on these two jambs follow a logical order. On the exterior it is the left jamb (64 [sunk]) which takes precedence, with an account by *T3j-3st-n-jmw* addressed to *J^ch-ms-s3-nt*, recounting building work and less specific "publicity" which he has made on *J^ch-ms-s3-nt*'s behalf, mentioning some benefit - a judgment or a continuing intervention with the gods - already received from *J^ch-ms-s3-nt*, and offering a general prayer for *J^ch-ms-s3-nt* and the reigning king Nectanebo I. It amounts to a statement, with background, of *T3j-3st-n-jmw*'s role in relation to *J^ch-ms-s3-nt*. The response is on the right exterior jamb 65 [sunk]. *J^ch-ms-s3-nt* affirms that *T3j-3st-n-jmw* has acted as his guardian and pledges continuing service to him in the spirit world, ending with an admonition to *T3j-3st-n-jmw* to appreciate his ruler as a source of benefit, thus containing a reference to the contemporary Nectanebo I. The content is altogether more vague, without the references to specific events and actions found in *T3j-3st-n-jmw*'s statement. Such a response coming from beyond the grave by a deceased private person is very rare as a tomb text; its positioning at the entrance shows its importance in the eyes of *T3j-3st-n-jmw*. Unique, too, seems to be the mutual wish and expectation that in the future, with the death of *T3j-3st-n-jmw*, both they and their personal protectresses should be united in the next world, despite there being no apparent family connection between the two (Bresciani, 2).

The devotion of the entire text of 65 [sunk] to the words of *J^ch-ms-s3-nt* raises the question of whether the figure below represents *T3j-3st-n-jmw* or *J^ch-ms-s3-nt*. On none of the other decorated door-jambs in the corpus (e.g. 5; 6 H-K [adjacent wall]; 19; 45; 46; 62; 63 [adjacent wall]; 64; 73; 81) is there any reason to suppose that the figure is anyone other

than the tomb owner (although the text is sometimes lost or damaged). The likelihood of it being *I3j-3st-n-jmw* is great. On the other hand, the nature of the text above, a statement by *J^ch-ms-s3-nt* not once mentioning *I3j-3st-n-jmw* (cf. the vocative to *J^ch-ms-s3-nt* on 64 [sunk], cols. 1-2) and given equal importance in terms of space, layout, and positioning with the statement by the owner which balanced it, suggests that it may be *J^ch-ms-s3-nt* who is depicted with it. The representation is of no assistance in determining the man's identity as, with the exception of the ring and the apparent carving by two different craftsmen, the figures are merely reversed images of each other.

On the inner sides of the jambs, the right side (64 [raised]) seems to take precedence over the left (65 [raised]) on the basis of the reliefs, as the goddess suckling the young *I3j-3st-n-jmw* would be expected to precede her greeting of him as a mature man. Again, the temporally first scene has *I3j-3st-n-jmw* and his reigning king Nectanebo I named in the horizontal text above, while *J^ch-ms-s3-nt* and the deceased Amasis are mentioned on the subsequent scene, but in both scenes, the man is labelled *I3j-3st-n-jmw* and the goddess as his own personal protectress *Smst*.

Date : 379/8-362/1

66. Paris. Louvre E.11162

Object : lintel fragment

Owner : unknown

Provenance : unknown. Bought by Bénédictine from Cassira in Cairo in 1909.

Dimensions : H = 0.253 m W = 0.363 m Th = approx. 0.045 m

Type of relief : raised

Bibliography : Bénédictine, *Mon. Piot* 25 (1921-22), 3-4, 14-19, 21, 24-27, pl. VI; id. *L'Art égyptien*, 73-4, pl. 26. Bianchi, *BES* 2 (1980), 16, fig. 11. von Bissing, *BVBKAB* 4 (1929), 10-11. Boreux, *Catalogue sommaire* I, 195-6. Drioton, *Studies Presented to F. Ll. Griffith*, 293-4. Gilbert, *CdE* 27 (1952), 342. Keimer, *OLZ* 28, 7/8 (1925), 465. Klebs, *Die Reliefs und Malereien des neuen Reiches*, 180, fig. 114. Lucas and Harris, *AEMI*, 4th ed. (1962), 86 and no. 12. Pirenne, *Histoire de la civilisation III*, 433, 438, pl. 85 opp. p. 289. Scharff, in Otto, *Handbuch der Archäologie* I, 623 n. 2. Täckholm and Drar, *Flora* III, 277-8.

Present condition : The entire lower edge is irregularly fractured, and the right edge more evenly so. The top, with a few modern scrapes, is well-flattened and has shallow, evenly-spaced, back-to-front cutting grooves which are probably original. The left side is problematic. It is cut at an angle, with the front projecting further than the back (cf. 73), and is chipped all along the front corner and on the lower half. Long, thin, shallow, diagonal cutting grooves, about 10 mm apart, run along the well-flattened surface and may be, but are not certainly, original. For the scene to end so abruptly, with no vertical borderline on the left edge, would be unusual (see a possible parallel on 18 A, if complete; 36 terminates on the right without a framing line but with a raised ridge). The back is flattened but pitted with deep, short chisel depressions about 13 mm wide, which are not original. The limestone is fine and hard, and the relief preservation excellent. Chipping is mainly on the edges, principally the left, where at the top the porter's basket is damaged and at the bottom her right foot is lost. The large chip in the centre of the bottom destroys the baseline and mars the block back. A shallow crack running the height of the block before the right presser and passing through her upper arms and left toes has been repaired with modern filler. The surface colouration is even, with a slightly greyer strip in the upper band and a few small brown flaws around the right presser's right fist and in the nearby vessel handle.

Smoothing abrasions are most prominent in the upper strip.

A few reddish-brown dots of paint on the flower-carrier's basket and white spots on the centre right are probably modern.

Description : The scene is bordered above by a broad plain band defined by a horizontal incision, and below by a relief line which serves as the baseline. Beneath it, a damaged strip (maximum height now 15 mm), divided into at least three horizontal bands (cf. triple register division on 41 and 93), is recessed from the main composition surface.

Women processing lilies are depicted (see pp. 179-94), oriented toward the right, where a figure of the deceased presumably sat; the amount missing at each end is uncertain. As with 32, 33, 35 and 36 (and the similar vintage scene on 37), the sequence of activities begins at the side farthest from the tomb owner; whether it commenced with a lost lily-harvesting scene is unknown. On the left, a right-facing woman, smaller than her companions (cf. the lily-carriers on 33 and 36), balances on her head a curved shallow basket, shown in section without a far rim line. It is filled with lily blossoms, which are randomly heaped rather than carefully arranged; the lowest petal of the flower on the right is lightly incised on the body of the basket in an attempt to preserve the characteristic shape (p. 179). The woman touches the front rim with her left hand, and her right arm, ending in a "left" hand, hangs by her side. Her right foot is lost and her left heel damaged.

In the centre of the relief lily-pressing is represented. A large squat, neckless vessel, with a rolled rim around its comparatively narrow mouth and looped lug-handles with hanging lower continuations (not an amphora, as Bénédite, 4), rests on a low table with a thick horizontal strut and a slender internal support with rounded corners lining the inside. Two women, almost mirror images of each other, express the juice using a pressing-sack with diagonal batons passing through the looped corners. No incision divides the lower edge of the sack from the tapering stream of liquid flowing from it (cf. 36). A horizontal caption is placed between the women's faces. Both figures lean forward slightly, with the arm nearer the viewer crossing the body and seizing the upper part of the baton. The outer toes of the advanced foot of the right-hand presser show that she, the only preserved figure

facing left, had the leg in the forward plane advanced; the leg position of all the other figures is conventional. The block fracture runs through the face, right forearm, left shoulder and foot of the woman on the right so that her activity is uncertain. but the slight stoop of her body and the extension of her right arm at about waist-level are consistent with decanting the liquid into another container, as on 33 and 36.

Hairstyles are uniformly short, revealing the ear, projecting at the back and cut upwards in a concave curve from a long point on the neck. Numerous elongated, echeloned curls are carefully incised; they are larger on the decanter's (?) wig than elsewhere. The flower-carrier's wig is unadorned, but the other women wear narrow fillets around their heads, the lily-pressers with small, open, possibly White Lotus blossoms on the forehead (weathered internally on the right) but the decanter's (?) lost. The press operators also have an additional wide plain "loop" slung through the back and dangling freely (see pp. 220-1). All are dressed in a modified version of the female tripartite garment (pp. 199-202). A long, tight-fitting robe with the hemline rising slightly from the back heel to above the front ankle, has one edge of the lower garment knotted to one pointed end of a small fringed shawl drawn across the shoulders on the porter and decanter (?); the shawl may rest unattached across the shoulders of the press-operators.

The lily-carrier and the decanting (?) woman wear a tiny open lotus and bud respectively on a knotted stalk around their necks, but there is no trace of such ornament on the press-operators, whose profile shoulders and arms obscure the area. All (decanter [?] lost) have a narrow bangle on each wrist, curving gently downward.

The relief is high and well-rounded, with considerable modelling on the faces and around the breasts, and body details faithfully rendered. The facial features are large and heavy, with heavy-lidded eyes, flaring nostrils, thick lips, sagging flesh below a round, well set-off chin, and an extra fold of flesh incised at the top of the neck (cf. e.g. 60; 75). Finger- and toenails are articulated, with the outer toes on the foot nearer the viewer carefully delineated.

Text :



Translation : Pressing lilies. ■

a) For discussion, see pp. 184-5, 187.

Date : c. 380-360

67. Boston MFA 40.619

Object ; fragment of a wall or lintel Uninscribed

Provenance : unknown. Gift in 1940.

Dimensions : H = 0.134 m W = 0.107 m Th = 0.027 m

Type of relief : raised

Bibliography : L.M. Leahy, *JEA* 71 (1985), 127 nn. 25, 27. Smith, *Ancient Egypt*, 2nd ed. (1942), 157, fig. 102 right; 3rd ed. (1952), 157, fig. 105; 4th ed. (1960), 178, fig. 119; id. *BMFA* 47/268 (1949), 25, 28-9, fig. 8. id. *Country Life in Ancient Egypt*, 12 and ill.

Present condition : The upper, left and lower edges are cleanly fractured, and with the minimal chipping (mainly along the upper right and lower portions), indicate the good quality of the white limestone. The right edge, with slight surface undulation and a few thin, shallow, mainly vertical scratches, appears to be recent, and the well-flattened back (not visible) is probably not ancient. There is considerable beige and grey surface discolouration, principally on the standing figure, in the papyrus stalks, and on the upper part of the seated woman, and small patches of a darker, lichen-like growth are scattered mainly on the lower block. Salt crystals (?) emerging as fine bumps are visible, especially above the seated figure, and there is some pitting on the bottom right. Numerous short, sharp scratches are present, mainly in the lower part of the papyrus stalks and the stem above the squatting woman's head, through her knee and probably right elbow, in the fish and the background before the standing woman. No paint remains.

Description : The fragment shows two women with a small hornless bovine in the gently upward-curving end of a papyrus skiff. They both face left, probably the orientation of the boat (but compare the more random positioning on 39 and 78), toward a lost figure of the deceased. As on 40 and 78, the person(s) propelling the boat presumably stood toward its centre or front. The standing woman on the left wears a plain wig covering her ear, which comes to a long point on her neck and is cut in a broad concave line upward to the back, to about ear level. A large elongated bud on a knotted stem is fastened around her neck. Her only garment is a shawl which covers the back of her torso from the waist

upward and crosses diagonally over her chest and right shoulder, with a slightly billowing portion hanging behind her to knee level, framing the right side of her body. The slightly-raised, narrow ridge along its outer edge here (cf. e.g. 77 10; 79 2) is probably damaged, not covered in a fine fringe. It forms an elbow-length sleeve on her left arm. The outer toes of her left foot are indicated, but her right foot is lost. Her right hand is raised to forehead level, grasping the lower corner of a reticulated container (upper half lost) with knotted corners and a concave lower edge, which she balances on her head. This is probably a confused representation of a bird cage (cf. Tait, *JEA* 49 [1963], pl. XVII,1; Lefebvre, *Petosiris* III, pl. XXXV middle; LD II, pl. 60 [Old Kingdom parallel]), rather than a fishing net, which is frequently triangular (e.g. Tait, *JEA* 49 [1963], fig. 2, pl. XV,3).

Two fish, their heads destroyed and their separation not carefully incised, hang by their tails from a thick cord looped over the crook of her right arm (*contra* the more normal mouth suspension, e.g. 14 B 5; 68; 77 2). The absence of dorsal fins suggests they are not *tilapia*; it is difficult to tell whether the chip beside the right-hand fish's head is damage or whether it marks some gill or fin detail. The woman's left arm hangs by her side, her hand holding the coiled end of the leash of a diminutive left-facing bovine overlapped by her legs; the lower end of the leash is tied around its right foreleg. The relief section of the leash may have been joined to the looped part by a painted line across the woman's legs, although the awkward angle of the relief leash may indicate that it passed behind her (indicated in paint between her legs?), making this less noticeable. The animal's head, which it turns toward the woman, is almost lost; traces of its neck and muzzle appear by her right knee. Vestiges of a diagonal object on the left block edge are presumably associated with the lost adjacent figure.

Behind her an apparently nude woman squats on the upcurving end of the stern (cf. 78 4 [male], 13 [with dangling leg]), her knees drawn up toward her chest. A short, plain, rounded wig exposing the ear, without a tab at the temple, and a pointed bud on a stalk, shown only on her right shoulder, are her only adornments. The incision across her right elbow is probably the continuation of the papyrus stalk behind her, rather than representing a sleeve edge (cf. the treatment of the stern

and the adjacent papyrus stalk), while the vertical line above her knee is probably a scratch, not a hemline. Less likely, she may be wearing a garment drawn closely around herself, knee-length and with elbow-length sleeve(s), but nothing of this sort is otherwise attested in this corpus. She raises a small, shallow, round-bottomed bowl to her lips, the minimally indicated fingers of her right hand curving around its upper edge from the far side. A squat, bulbous jar, with a rounded body, a wide mouth with a broad rolled rim filled by a domed stopper, and a slightly pointed base, is set before her in the bottom of the boat, and she rests her left hand against its side. A small triangular wedge props up its front, the woman's left foot, truncated to a similar shape, forming its counterpart. The papyrus or reed construction of the skiff, with its bindings, is indicated, but the stern terminates carelessly, the internal lines being cut over an existing relief papyrus stem. A cluster of waving and bending papyrus stalks forms a marshy background for the boat (cf. 78), and traces of a stalk behind the standing woman's right hand show they continued behind the entire boat (cf. 72, where they only appear at the extremities). The unusually large, high, striated umbels are at varied levels, with parts of the lowest ones still preserved; their swelling, slightly convex shape suggests that they are not fully opened.

The right side of the composition is problematic. The vertical relief strip on the upper part seems too wide and straight to be part of a papyrus stalk, and it may be the remnants of the right framing strip forming the right border to the scene or lintel. The lower section is less clear. The bottoms of three stems emerge from the water, with that furthest right curving away from the skiff, with a vertical scratch running into it. The vertical strip has a straighter edge and is at a different angle from this stalk. While it is unusual for a scene to end with an incomplete element, 72 provides an instance (and possible parallel) of a composition terminating in an "unfinished" papyrus clump. A strip of water, its lower edge lost and without the ripples incised, remains on the right edge of the scene (not visible on the photograph).

Date : c. 380-350

68. Amsterdam, Allard Pierson Museum 7791

Object : probably a fragment of a lintel Uninscribed

Provenance : unknown. Said to be from Memphis. Formerly in von Bissing's private collection in Munich (S.173). To the Scheurleer Museum, The Hague, in 1921 (no. 173). Bought by the Allard Pierson Museum in 1934.

Dimensions : H = 0.115 m W = 0.100 m Th = 0.023 m

Type of relief : raised

Bibliography : von Bissing, *Denkmäler*, text to pl. 102, pl. 102 centre. van Haarlem, CAA, *Amsterdam APM II*, 120-121 (unpublished); id. and Lunsingh Scheuleer, *Egypte gids voor de afdeling*, 58, fig. 36. PM III², 749 (as from the Saqqara necropolis). Ransom Williams. *JEA* 5 (1918), 281.

Present condition : The sides and bottom of the fragment are fractures, the bottom with a recent drill hole. The upper edge may be ancient (more likely) or modern; its gentle undulations are masked by worn chips, recent scrapes, and museum numbers, and no tool marks are evident. The back is flattened and thinner where it meets the chipped right side; it is difficult to see in the case and could be of any date. The only significant chip is on the centre of the right edge; the piece is otherwise well-preserved, and the stone of good quality. A patch of gummy brown discolouration coats some of the surface along the right side, running into the man's lower arm and the hanging fish (not clear in the photograph). There are a few modern white specks along the diagonal lower edge and on the fruit in the basket and the figure's hand, but no ancient pigment is visible.

Description : The strip of block-border between two plain relief lines running along the top of the fragment suggests that it comes from the top of a lintel. As elsewhere on the piece, the relief is high and well-rounded. Below are the head and left arm of a right-facing figure, broken diagonally. Neither the short wig freeing the ear and covered in rows of close-set spiral curls (pp. 97-8) nor the apparently bare upper body with gentle breast swelling are absolute indicators of sex, and the figure has been varying identified as male (museum label) and female (? - museum inventory card; see also von Bissing). On balance, it seems to

me more likely to be a man. With its left hand the figure steadies on its head a broad curving basket, shown as crescent shaped in section, without delineation of the far rim, of figs (?) (as von Bissing) or other round fruit. Over the left elbow is looped a cord with tight internal twists (cf. 69) carrying two fish with detailed facial features and body scales. Along the right side are the damaged remains of a floral bouquet (probably not the yoke with baskets suggested by van Haarlem (p. 120), with part of a swelling stem, a drooping, half-opened papyrus head (cf. 67) scored with fine vertical striations, and traces of a flaring open papyrus umbel along the upper edge of the chip (resembles a chip in the photograph).

Von Bissing does not say whether he acquired 68 and 69 together from the same source. Although there is no point at which the fragments join, the height and treatment of the relief, the attenuated limbs without much musculature, the meticulous care for details (e.g. the man's hair and the bull's top-knot and tail), and particularly the identical twisting of the ropes and striations on the plant elements suggest they may derive from the same lintel, conceivably even the same figure.

Date : c. 370-340

69. Amsterdam, Allard Pierson Museum 7790

Object : probably a fragment of a lintel Uninscribed

Provenance : unknown. Said to be from Memphis. Formerly in von Bissing's collection in Munich (S.179). To the Scheurleer Museum, The Hague, in 1921 (no. 179). Purchased by the Allard Pierson Museum in 1934.

Dimensions : H = 0.092 m W = 0.120 m Th = 0.020 m

Type of relief : raised

Bibliography : von Bissing, *Denkmäler*, text to pl. 102 top, pl. 102 top. de Bruyn, *CAA Amsterdam, APM II*, 117-118 (unpublished). *ESLP*, 110. van Haarlem and Lunsingh Scheuleer, *Egypte gids voor de afdeling*, 58. PM III², 749 (as from the Saqqara necropolis). Ransom Williams, *JEA* 5 (1918), 281.

Present condition : Very even fractures along the top and both sides, with almost no attendant chipping, testify to the excellent quality of the stone. The straight lower edge may be original, but the mounting obscures any tool marks. The back appears even, with some chipping along its extremities. There are almost no chips on the scene, but there are some sooty traces on the top left, the man's kilt and the bull's rump. The blank strip at the bottom has numerous horizontal smoothing abrasions, but the main composition background is well-smoothed. No paint is left.

Description : The plain strip below the baseline, 125 mm high, is similar to that on many other lintels in this corpus and suggests, with the probably original block edge below it, that this piece was part of a lintel. The relief is high and well-rounded. It shows a right-facing offering-bearer, preserved from mid-thigh-level downward, with a diminutive hornless bull behind his legs. The man wears a tight knee-length kilt with the overlap, with a long slightly drooping fringe along its side edge, at an angle to the hem of the lower layer. His legs are long and thin, with the knees and ankles poorly articulated, and his feet are greatly elongated, with the toenail meticulously indicated.

The bull behind his legs has a top-knot, shown as tiny ticks, on the crown of its head and brow (cf. the bovine led by 59 2), and the hairs on its tail tuft are marked by fine, undulating incisions. Its

body is meticulously modelled, with the pectinations of its ear shown by chisel flattenings rather than incisions and the dewlap shaped by a flattened strip (cf. 80). The features of the eye and very pointed muzzle are carefully carved. Its genitals are remarkably large. Around its neck hangs a huge bulrush bud (?) on a short stem without a visible knot. The curved ridge running from the animal's mouth to its neck is probably a flesh-fold rather than a mouth fastening for the leash, which shows as a tightly-twisted cord (cf. 68) behind the bull's head and was apparently held in the man's right hand; a twisted loop hangs behind his back knee. On the right fragment edge, before the bull's nose, is part of the left side of a gently-flaring papyrus umbel with striated filaments, hanging head downward; it probably dangles from the side of a large floral bouquet (cf. e.g. 39; 49; 68; 71).

For the possibility that 68 and 69 come from the same block, see 68.

Date : c. 370-340

70. Paris, Louvre E.17366

Object : probably part of a lintel Uninscribed

Provenance : unknown Type of relief : raised

Dimensions : H = 0.272 m W = 0.235 m Th = approx. 0.04 m

Bibliography : Vandier, *Bulletin des Musées de France* (March 1950), No. II, 26, No. 3, fig. 3.

Present condition : The piece is composed of two horizontally-joining fragments meeting absolutely but with some chipping in the centre and on the right end of the join; chipping elsewhere is negligible. The fracture on the right edge (and the bottom) has modern trimming toward the back, leaving serrated marks. The whiter left edge is modern, bearing thin, close-set, vertical grooving, and is angled so that the block is about 20 mm wider at the front than at the back. A discolouring metal clamp is recessed into the stone across the joint. The top is well-flattened and paler (some seems to be a coating) and is covered in shallow, close-set diagonal grooves; it may be original but this is impossible to decide. It is unclear whether the back is original. It is rough-hewn but flattened, with occasional short grooves from an approximately 5 mm chisel and some modern scratching near the bottom; netting and a yellowish adhesive cover the joint. It is unclear whether this surface is original. The stone is mottled, and the lower piece is darker; there are short, random, dark veins in it, mainly on the left. No paint remains.

Description : The scene, which is bordered at the top by a plain, broad relief strip (cf. 32; 57), shows portions of two offering-bearers with a huge floral bouquet between them, facing left, presumably toward the seated tomb owner. Only the back part of the foremost figure is preserved to its full height; the tapering belt of a kilt without incised hemline (added in paint ?) shows that it is male. The leg is very straight and shapeless, without the articulation of knee or ankle (cf. 69)). The man wears a short wig projecting and slightly rounded at the back (cf. 16 and 59 11 for male figures with different types of projecting wigs), which is covered in spiral curls (pp. 97-8; cf. 68 for a probable man with spiral curls). The hind legs of a calf he

carries are visible on his left shoulder and upper arm. In his pendant left hand he grasps what is probably a leash attached to the neck or foreleg of the bovine overlapped by his legs; its back end only is preserved. The leash ends in a rounded bud-shaped tip instead of the usual coil (cf. 14 B). The man's knuckles and finger divisions, which are indicated along the straight line of the rope almost as an afterthought, unnaturally shorten the hand.

The floral bouquet behind him consists of three large, open, striated papyrus umbels tied together below their heads, with two ovoid buds, apparently once with petal markings, between them. Only the three bulging stems of the mature plants appear below the triple binding. Two ducks (right almost lost) facing away from the bouquet either hang with no visible attachments or flutter with both wings vertical, below the outer umbels. The bottom of the bouquet is lost but an upright, partially-open, striated papyrus head (?) on the left of it suggests lower ornamentation (cf. e.g. 49; perhaps 74 B right ?).

Only the face and raised right forearm and hand of the figure on the right remain. The wig is apparently covered in spiral curls. It carries a calf across its shoulders in an unusual rump-forward position (cf. 80 7). This suggests that the figure is a male, as women in this corpus rarely carry cattle (but cf. 79 2, perhaps 5; possibly 18 B 4 [sex uncertain]).

Date : c. 370-340

71. East Berlin 10290

Object : lintel fragment (?) Uninscribed

Provenance : unknown. Possibly acquired at Memphis ? Formerly in von Bissing's private collection in Munich (number unknown).

Dimensions : H = 0.144 m W = 0.222 m Th = 0.020 m

Type of relief : raised

Bibliography : Baines, *Fecundity Figures*, 273-5, fig. 164. [Berlin] *Ausführliches Verzeichnis* (1894), 186-7; 2nd ed. (1899), 264; [Berlin] *Führer durch das Berliner Aegyptische Museum* (1961), 82. von Bissing, *Denkmäler*, text to pl. 102, pl. 102 c. Desroches-Noblecourt, *Arts asiatiques* 1 (1954), 48 n. 6, fig. 11 (partial photo) (mistaken for ivory). Drioton, *Studies Presented to F. Ll. Griffith*, 293 n. 6. Pirenne, *Histoire de la civilisation III*, 435-6, pl. 68 between pp. 252-3. Ransom Williams, *JEA* 5 (1918), 281. Schäfer, *Berliner Museen* 42 (1920-21), 16.

Present condition : Composed of two small, absolutely-joining fragments, the piece is fractured cleanly along the sides and bottom. There is recent minor trimming along the upper left side, not reaching to the front surface. The top is well-smoothed, with a regular series of undulations running across it and bearing none of the conventional tooling marks (pp. 13-14); it may therefore be the result of recent retouching. The back, very smooth, with short chisel marks about 12.5 mm wide, is probably not original. It has a recent -shaped cutting containing a metal rod in the upper part. The limestone is of fine quality and the relief in excellent condition, with small spots of wear on the feathering of several of the birds and the left-hand umbel; there are a few patches of brown discolouration on the right-hand fragment.

There is modern green paint (?) on the right upper edge but no ancient pigment remains.

Description : The high relief band of block-border between two plain strips which surmounts the scene suggests that it comes from the top part of a lintel (*contra* von Bissing's "Kabinettstück"). The relief is high and well-rounded, with almost fussy attention paid to the details of the women's wigs, the feathering of the birds and the papyrus umbels. The upper portion of a large, symmetrically-arranged papyrus bouquet occupies the middle of the preserved composition; it is composed of a

rigid vertical central stalk with a downward-curving one on each side. All three umbels have close-set striations marking the filaments. Two ducks, facing outward, are pinioned to the lower binding of the bouquet by their wings; their lower bodies are lost, but the right-hand one raises a foot to the arm of the nearby woman. Their body and wing feathering is incised in great detail. Female figures, facing each other, flank the bouquet on either side. The one on the left is lost from the waist down, with her pendant left hand, bent right elbow and the back of her right arm missing. The figure on the right is broken across the thighs, with the additional loss of her right hand. Both women wear short, close-fitting wigs exposing the ear, with very fine echeloned curls and rounded tabs before the ear. No garment is visible on their upper bodies (pp. 208-12). The woman on the left holds what is probably a single cord looped above her right shoulder (loop lost) and again below her right fist. She has a duck perched on her head (cf. 77 6). With her right hand her companion pulls a rope which may have been attached to the lower part of the bouquet. A section of the rope appears before her abdomen, before it passes behind her back and re-emerges over her left shoulder; it curves away below her left fist to circumvent her buttocks. A bending bundle of pointed papyrus buds (?) balances on the woman's head (cf. bundles on the shoulders of 59 3, 11; 77 5; 79 4). It has five bound stalks but only four plant heads emerge. A wader fills the space between each woman and the central bouquet, balancing with one foot on the woman's upper arm and the other on the bending papyrus stalks.

Date : c. 370-340

72. Cairo JE 32871

Object : wall fragment

Uninscribed

Provenance : Saqqara? The JE lists it as registered in 1898 and attributed it to the "tombeau de la reine", but the only tomb with this designation which I have been able to locate is that of one *Mr. s-nh* of the Old Kingdom at Saqqara (Maspero, *Mastabas*, 182-3), which produced nothing which could have been confused with 72. There may be some mix-up, and perhaps even Saqqara should be regarded with caution.

Dimensions : H = 0.438 m W = 0.370 m Th (approx.) = 0.080 m

Type of relief : raised

Bibliography : von Bissing, *Denkmäler*, text to pl. 101 and text fig. [his No. 1 (12)]; id. *BVBKAB* 4 (1929), 10.n. 3; Müller, *Egyptological Researches* I, 9-11, pl. II [as Old Kingdom]. PM III, 225 (as from Kom el-Fakhry; not included in PM III²). Ransom Williams, *JEA* 5 (1918), 281, 284.

Present condition : The top, right edge, and back (bottom not visible) have recently been chipped to even off the block; the top is sawn neatly at the front, with more irregular breakage further back. The left edge bears a few diagonal cutting grooves, possibly original, near the top, but most of the side is so heavily encrusted with cement that its date is uncertain. Cement is also abundant on the top and back, obscuring markings. The upper left and lower right corners are broken and large surface chips mar the right side and the lower right corner. The composition has been considerably gouged, especially in the middle register, with the punter's forearms and right foot and the left stalk of the bouquet particularly damaged. Shallower diagonal grooves running through the water are apparently not intentional texturing, as they continue sporadically above and below the water. The background has been lowered slightly around the figures in order to make them stand clear of the surface. The limestone has a somewhat uneven colouration, and contains several granular, almost cement-like inclusions, notably below the double foot in the top register, above the punter's head, and right of the bouquet. Cream and dark brown paint traces in the top register are not original.

Description : The piece bears the remains of three registers, edged by a broad (0.057 m) plain strip along the left (not reproduced by Müller, pl. II, or in the photograph here), showing that all the register scenes ended here, probably at a corner or the end of a wall.

Top register - This contains only the feet and lower legs of two figures facing right. That on the right carries a slender pole (?) diagonally and wears a garment with a long fringe, running diagonally upward from the back of the right ankle. Such robes, with or without a fringe, are usually worn by women on these reliefs (pp. 208-12; on men, see only 77 10; 80 10) and may thus be an indication of gender here. There is confusion with the right leg. The robe, as usual, descends along the back of the leg, while a second right leg is set immediately in front of it; this alteration may be due to the slightly protruding irregularity in the stone directly below the foot. It is impossible to say which is the original and which the revised version of the right leg, although the version which the robe follows is more in keeping with other representations; the left foot length corresponds with neither the shorter nor the longer version of the right foot. The apparent anklet with protuberant decoration on the right leg discussed by Müller, (p. 10) is only a scratch combined with fortuitous chipping. The outer toes of the right foot are marked. The figure on the left wears an ankle-length robe, with a deep fringe at the hem with its upper edge incised. It could either be a single garment or a version of an ensemble, perhaps tripartite (see p. 244). The figure carries a long staff by its side, the tip resting on the ground, partly obscuring the outer toes of the right foot. This probably indicates that the figure is male and of some importance, since women rarely carry staves. It is possible that this may be a depiction of the tomb owner, with a child (?) before him.

Middle register - A woman poles a skiff through a papyrus marsh. The papyrus or reed stalks of the craft are carelessly cut, although their bindings are more regular. The blunt upturned shape of the left end of the boat was probably repeated on the right. As punters may be found at either end of the boat (cf. in the stern on 20; 39 (?); 42; probably in the prow on 40; 67; at both ends on 78), it is impossible to tell from her position in which direction the vessel is meant to be moving. The

clear terminus of the composition on the left suggests that it moves toward the right, in which case the woman's body is oriented away from the focal point. It is less likely that the register begins on a particularly non-emphatic note (pp. 81-2), with no focal point and the leading figure looking in the other direction (cf. 78 1).

The woman, her body oriented left and stooping forward slightly, turns her head to glance over her shoulder. Her left hand is raised high above her head to seize the long punting pole and her right hand holds it about waist level; the upper outline of the right forearm and fist are barely visible among the chips. The mannered thinness of her legs and her arms is striking (cf. e.g. 78 women). She balances on the toes of both feet; the outer toes of the left foot are articulated. She wears a short wig revealing the ear and marked with worn vertical strands (perhaps with rectangular curls ?), its lower edge cut in a concave line upward from a point on her neck. Adorning it is a wide plain headband with a rounded bud protruding at the forehead and a plain "loop" (pp. 220-1) depending from the back. An earring with three pendants hangs against her damaged cheek (p. 222; cf. e.g. 35; 74 B drummer). She is clad in a shawl-like garment with a few shallow grooves indicating folds, which covers her left side and back of her torso and thighs as far as the left knee and reappears along her right side, exposing her large, sagging breast, abdomen and the front of her thighs. Either the fringed, pointed end of this robe or those of a separate small shawl are drawn forward over her left shoulder (damaged on her right). The neckline arrangement is unclear, bearing both rounded and V-shaped incisions; it is uncertain whether both are part of the clothing or a neck ornament (a broad collar with lower edge in paint ? a painted flower on a knotted stem ?) is intended.

A huge floral bouquet, taller than the woman, occupies the right half of the skiff. It is composed of a giant White Lotus flower between two open papyrus umbels with the sepals indicated, all with slightly bulbous stalks. Two buds are tucked into the sides and the large loops dangling below the bouquet heads may represent their stems, be part of the binding (perhaps formed by the bud stems ?), or be an independent addition.

The left end of the skiff abuts a clump of growing papyrus plants

with open umbels at different heights (the tallest with striated filaments) and one immense bud with lightly etched petal folds. The edging strip on the far left cuts through the leftmost stalk, abruptly truncating the group and giving the clump an "unfinished" and slightly unbalanced impression (cf. 67). Traces of two open umbels on the right of the boat represent another papyrus clump, but no background plants are positioned directly behind the skiff (as on e.g. 42; 67; 78). The thick water strip below, without incised zig-zags, is carelessly carved, with its upper and lower edges where it meets the skiff and the register line irregularly cut; its surface is at different heights on either side of the punt pole. This pole, which reaches to the baseline, has its widening tip truncated by the left-hand strip, like the papyrus clump above it.

Bottom register - Scanty vestiges on the left show a flaring basket containing triangular objects, much damaged by gouging. To its right, near the chip, are fingers. These are probably the remains of an offering-bearer, oriented right (?), raising a hand to steady the basket balanced on his/her head.

Date : c. 360-340

73. East Berlin 15415

Object : right door-jamb

Owner : unknown

Provenance : unknown.

Dimensions : H = 0.988 m W = 0.281 m Th = 0.12 m

Type of relief : raised

Bibliography : [Berlin] *Führer durch das Berliner Ägyptische Museum* (1961), 77; [Berlin] *Kleiner Führer...* (1981), 48, *ESLP*, 93-4, 111. Ippel, *AA* 36 (1921), 263. L.M. Leahy, *JEA* 71 (1985), 125 n. 8. Scharff, *ZÄS* 74 (1938), 44-5, Abb. 3 (as Berlin 14514). Smith, *AAAE*, (1958) 251, 287 n. 60; (1981) 419, 475 n. 60; id. *BMFA* 47/268 (1949), 28-29.

Present condition : The entire right side is fractured, so the original width is nowhere preserved. The left side, well-flattened but not forming a right angle with the block front and covered in close-set, shallow horizontal grooves, is probably original. The bottom is rougher and the grooves are placed more irregularly, but it is probably ancient; a deep rectangular channel near the centre is probably from a museum mounting. The top, with deep back-to-front grooves, is possibly original, suggesting that the jamb may have been built up with several blocks (p. 16); it could also be re-cut. The setting obscures the back, which appears flattened with some pitting and which could be ancient or modern. The scene background is more smoothly finished than the surrounding areas, on which there are prominent abrasions and cutting marks. Brown stains, mainly around the text and upper body of the owner, discolour the surface; there are greyer patches in the stone in the text and by the man's forward foot. Dark spots of lichen-like growth are scattered over the scene and left thickness. Chipping is shallow but extensive, with the left front corner crumbling, the dado area pitted, and small nicks throughout the inscription and on the figure. Deeper gouges and chipping, especially on the man's head, but also visible on the  and on his hem, look deliberate. Paint traces along the extremities and a reddish drop on the man's right shoulder are modern.

Description : A figure of the tomb owner is depicted, with the ends of two columns of text above him. The jamb surface has been left flattened but rougher, to form a deep dado and framing strip on the left (and

probably once on the right), and the smoother background in which the figure and inscription are set is recessed slightly within it. A fine-finished lower strip of the same depth immediately lines the doorway edge. The figure and the hieroglyphs face left. The man's head is flattened on the top and protrudes at the back, with an indentation at the base where it meets the neck; both the forehead and the nose outlines have a slight irregular lump on them, and there is a deep sag in the jaw-line flesh. Scharff (p. 45) was probably correct when he claimed that a realistic attempt at portraiture was made, but the facial features are too damaged to determine much about them, except that the small eye is set at a slant. The irregular head shape supports this, as well as the contemporaneous tendency toward realism in statuary, but such representations are rare among major figures in this corpus (cf. 54; pp. 89-91).

He wears the fashionable tripartite male garment of the period (pp. 236-43), shown with its own variations. The undergarment, with close-set, deeply cut curving fold grooves, is visible on his upper body, running under his right armpit and over his left arm; it descends unusually low toward his waist. His right arm is bare, but the undergarment forms a loose wrist-length sleeve on his left arm, and hangs in three even undulations along its underside. The lower garment has the hem of the overlapping flap set at a slight angle above the hem of the lower layer. There is an unusual shorter-tapering section of cloth showing below the flap, resembling a lower layer but not apparently passing around the body; its irregular shape makes it unlikely that it represents a fringe, and it could mark a change in the cutting plan or, more likely, indicate multiple wrapping. The shawl, wrapped around the torso and drawn forward over the left shoulder, has unusually deep serrations along its lower edges, with double incised outlines at their tips. On the upper section these notches are realistically separated, and widest at the bottom. His bent left arm is drawn close to his side, the fleshy hand drooping flaccidly downward. A large signet ring with a broad, slightly flaring bezel is set on his third finger (cf. 65 [sunk]; p. 250). His chipped right hand holds a slender staff at a slight angle before him; it seems to have a small knob on its tip. The outer toes of the advanced left foot are indicated,

showing that he is in the reversed leg posture (pp. 86-8).

The damaged hieroglyphs are shown with careful internal detail. On the basis of the stylistic similarity and the widths of the two text columns, Smith suggested that 73 may have formed part of a doorway with 76 as its lintel (BMFA 47, 28), thereby deriving it from the tomb of *T3-nfr* at Heliopolis. However, my measurements show that the widths of the columns are not identical and that what appears to be block-border lining both sides of the jamb visible on the left end of 76 (and presumably identical on the right) has no counterpart on 73, which bears a simple incision there. The mothers' names, too, are probably different. The association is therefore impossible.

Text :



Translation : '1'... (born ?) to *T3-(nt-)hwjt* '2'... r.f, the two lions (rw.tj)² as your protection.

- a) Possibly the name of the owner's mother - see Vernus, *Athribis*, who discusses (pp. 440-4) the goddess *Hwjt*, partner of Horus *Hntj-htj* at Athribis from the Third Intermediate Period, and cites names compounded on hers whose holders have no clear link with Athribis (p. 441); De Meulenaere, *Mélanges Mokhtar I*, 194, is cautious about accepting this, on the basis of spelling variations. [ms] n is the most likely preceding phrase. Scharff (p. 45) took O as ⊗ (surface damage makes the internal markings very difficult to decipher) and read "...deine beiden Stadt-(Götter ??)". A dual after *t3* is hard to justify, as is the omission of *ntr* from the phrase.
- b) Scharff (p. 45 and n. 2) raised the possibility of the two recumbent felines with damaged heads being sphinxes (*nb.wj*) and was hesitant about his preferred reading "das Löwenpaar"; my examination of the block showed that they are certainly lion-headed. Scharff suggested that the reference may be to Shu and Tefnut and indicate a Leontopolis provenance for the piece. The first part

of his theory seems plausible, but, even if correct, can scarcely be regarded as strong evidence for provenance without a fuller context for the reference. The pair also had cult centres at This in the south and at Sebennytos and Heliopolis in the north (Yoyotte, *BIFAO* 54 [1954], 90, 95-6). Since Heliopolis is the source of so many of these Late Period reliefs, particularly those of post-Persian date portraying the owner in the "contemporary" manner, while comparatively few can be associated with Sebennytos (none by excavation), and none with Leontopolis, Heliopolis is the likeliest source, but can be no more than an educated guess.

Date : c. 360-340

Present condition : Although the two fragments have never been placed side by side, it has long been recognized that they meet at the harper's back (Scharff, ZÄS 74, 42); this is illustrated photographically here. The juncture above the harper is not absolute, and part of his lower body is lost. A is assembled from three smaller pieces, joining almost perfectly, with a large portion lost in the upper left and a chip damaging the upper right below the torus. Its mounting obscures the edges; the absence of a plain outer strip on the left and below the scene shows that they have been trimmed, while the right is a fracture. B is a single piece, broken evenly on the right. Both fragments have original diagonal back-to-front grooves on the top (more worn on B, with a modern nail puncture). On both sections the obscured lower edge is straight, but the bottom of the scene is missing. It must have been trimmed for reuse or resale, probably while the block was intact.

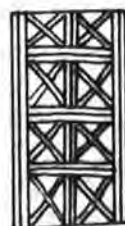
A, although generally weathered and slightly pitted everywhere, has its surface comparatively well-preserved. The overall wear on B is more pronounced and it is marred by shallow flaking along the torus and much of the right and lower portions, as well as on the right wrist of the drummer and the upper left side of the lyre-player. Patches of a yellowish substance arching through the bottom of the drummer's robe and through the harper's back near the block edge (not clear on all photographs) seem to be from mends of surface cracks or replacements of shallow chips. Tiny black tar-like spots are scattered over A, especially around the harper's head and harp, the cockerel, and the owner's knees and shoulders. B has darker, soot-like areas, notably on the right end through the upper body of the drummer and across the bouquet stems; patches of lichen-like growth further mark the lyre-player's left hip and the area near the drummer's right shoulder. It has some reddish ferrous (?) streaks on the torus and upper left not matched on A.

No paint remains on B. A has traces of modern pink along the centre of the torus and numerous gold specks.

Description : The scene is surmounted by a plain torus moulding, originally well-rounded but now badly battered. Part of the chipped composition framing line is still visible on the lower left of A,

showing that little more than the plain outer strip is lost here. There is no upper framing line or incision.

The tomb owner is seated on the left of A, facing right; his head and left hand are lost. He sits on a backless wickerwork stool with a low cushion which bulges up a little behind him. Its internal structure differs from other examples of the type (cf. e.g. 76; 77; 78) in having the two normal arched supports and diagonal struts but a rectangular, vertical, lattice-work panel instead of a third vertical strut. This panel has a complex, crossed geometric pattern (see drawing). His feet rest on a low footstool whose design is similar to the stool, doubled (see Bietak and Reiser-Haslauer, *Anch-hor I*, plan 15, for one similar), with the curved supports and internal struts not rising as high, a central binding, and four legs (eight or twelve in three dimensions). The space required to accommodate the remaining figures' feet suggests that this ensemble was raised on a mat.



Enough remains of the owner's head to show that he had close-cropped hair or a skull-cap; it is uncertain whether the tiny horizontal mark visible is the edge of the headgear or a scratch. A small lotus leaf hangs from a short stem around his neck. He is dressed in the tripartite Late Period male outfit (pp. 236-43). Part of the undergarment, with shallow fold grooves, runs over his left shoulder from below his right arm, forming a wide elbow-length sleeve (too weathered to see any folds) on his left arm. The heavier lower robe, with the hem of the overlapped section not precisely meeting that of the lower layer, and with a double hem outline, is also scored with weathered, shallow folds running at oblique angles, as though affected by his pose; it is unclear whether the deeper mark curving from his right wrist to the cushion is a fold or a scratch. The shawl wrapped around his waist has only the lower edge visible; a scratch from fist to right armpit creates a false impression of an irregular cloth section here. The shawl has deep serrations with a double outer outline on the lap and side edges (cf. e.g. 73; 75; 76; 77; 78) and an incision along the inner side of the notches (cf. 75 owner). The remains of three stems dangling beside his left wrist show that he lifted a nosegay

toward his face. In the right fist set on his lap is a drooping papyrus umbel with fine filament striations which he holds by a short stem. In addition, a nearly vertical staff is tucked under his right elbow, leaning at a slight angle against his shoulder. Two short columns of text lie before him, set directly under the torus. In the lower space between the owner and the subsidiary figures, a cockerel is depicted, its long tail feathers, wattles and serrated comb carefully delineated; because only its short legs are missing, it probably stood on the deceased's mat.

An elderly harper faces the deceased. His head is round (see further pp. 89-91) and compact, with lines of age on the forehead, a bulbous nose and wide nostrils, a bulge at the nape of the neck, and sagging jaw flesh with a deep incision where it meets the neck, and a curving fold in the neck flesh below. His short hair (the markings badly worn) begins high on his forehead and recedes slightly before curving forward on the temple (cf. 75 harper); it is cut comparatively high at the back. He wears an ankle-length robe, with what may be the incised hemline or border, as on the deceased's lower garment, visible about 5 mm above the block edge; the ankle division is lost. This dress is apparently of a single piece, probably a version of the long sleeved tunic (pp. 232-5; there are no markings at the waist on B) and has a long, wide left sleeve with the inside of its opening clearly visible (cf. e.g. 57). As his right arm is obscured to the wrist, it is impossible to see whether his garment had two sleeves, but as it seems to be a single item of clothing, it probably did (cf. 57; 65 [raised]). The harper must have been seated on a low stool (cf. the higher version on 76). He leans forward slightly, his cheek against the sound-box of the angular harp (pp. 147-8). The two outer fingers of his left hand are curled into the palm and the two forefingers and thumb slightly bent to pluck the strings. His right hand is visible on the far side of the strings, apparently in the same position. There are twelve attachment pegs along the bottom arm of the harp, decreasing in size closer to the man's body, but only ten strings are incised.

B contains two female musicians with a large floral bouquet between them. A left-facing drummer stands immediately behind the harper, her left hand with elongated fingers curved onto the lower membrane of her

instrument, which she holds at an angle. Her right arm is bent close to her body and her right hand is cupped over the upper drum edge. The slatted sides and pierced membrane lacings of the barrel-drum are carefully indicated. A narrow supporting strap with a forked attachment hangs over her left shoulder; its counterpart (cf. the single visible strap attachment on 76), cut against the upper body of the drum and stopping at its edge, may pass below her wrist and behind her or may have been added across the front of her right shoulder and upper arm in paint. Her wig is short and rounded (pp. 214-16), with a rounded tab before her ear, and is covered in incised spiral curls (pp. 97-8). A large White (?) Lotus projects at her forehead, its stem or supporting fillet set high on her head and disappearing into her curls at the back. A large thick "loop" (pp. 220-1) with a medial incision and small ticks along the inner and outer edges is apparently attached to the lower back of the wig, tucked under the ringlets; there is a scalloped line on the back of her head running toward the ear, where hair and "loop" meet. An earring of four round beads (cf. e.g. 35; 72; p. 222) dangles below her earlobe, its attachment not marked, and a similar ornament is hung unusually from the wig before her ear (pp. 221-2). A string of alternating tubular and spherical beads with a large barrel-bead with horizontal stripes (p. 139) at the centre hangs around her neck, and an upward-curving bangle passes around her left wrist. She wears a long, awkwardly-shaped robe, possibly of a single piece, with unclear detailing (pp. 203-8). The lower section projects much further than the upper, producing a lop-sided impression at waist level. The edge below the drum is deeply notched with an inner incision and double outline, like the owner's shawl. This is probably the wrapped edge of her garment rather than a separate shawl cast over her forearm (cf. 76 drummer for both). The garment covers her upper body to the elbows, without separate sleeves, and the front is ornamented with two broad vertical bands with narrow edgings hanging to about waist-level (obscured by the drum), with a thinner horizontal band connecting them on the chest, creating a rectangular neckline. Like the harper and the lyre-player, she has two deep curved lines incised on her throat (cf. e.g. 59; 60; 66; 75), and like the lyre-player, she has a plastic cosmetic line beside the eye.

A large mixed floral construction resembling a stand comes between the women. A "wigwam" is built of the stems of two widely-flaring papyrus umbels, their finely-striated heads crossing, and a huge central bud with three sepals and complex, flaring internal petal folds. These are fastened together with double, strut-like bindings in three places. Two enormous, short-stemmed, bulbous buds with gently pointed tips and scalloped sepals are stuck into the outsides of the top binding. Two identical upright buds are tied into the central binding inside the construction, while two lotus leaves droop downward from the outer edges; four stems from these elements protrude beneath the binding. Two large rounded fruits (?) with reticulated skins and wide-flaring tops rest on the lowest binding.

To the right of the bouquet is a female lyre-player, with her legs oriented to the left and her head and upper body twisted right, in the "type pose" of this stock figure (pp. 151-2). Her right foot is lost, but her damaged raised left heel remains. Her wig, also covered in spiral curls, ends below the chin, with a concave lower edge. A broad headband with narrow edgings and a rosette at the forehead has a hair "loop" like that of the drummer dangling from the back. A small lotus leaf on a short stem hangs around her neck, as on the deceased, and she has a slender downward-curving bangle on her right wrist. Her garment arrangement, like the other musician's, is unclear. A long shawl with pointed ends, the longer with a band as a side border (unfinished? painted as a fringe?), the other with a narrow side fringe and a band along the lower end hangs behind her along her right side. It can be seen passing over her right shoulder, but flaking and the position of the lyre make its line unclear on her left arm, although a vertical line appears on her left shoulder near her neck. A broad curved fastening or decorative band runs across her chest; its seeming continuation up the right shoulder may be a crack. Worn traces of a similar (?) curving band appear on her upper right arm, continuing the chest strip. It is unclear whether these curving bands represent some separate ornament, or whether they are connected with the shawl draping, perhaps marking a narrow bunching of cloth as a shawl, flung back over both shoulders, passes across the front of the chest. Her torso and legs are nude. Her left hand with its fingers spread appears behind the lyre strings, and a

cord, looped around the far arm of the instrument and tied in two places around her wrist, helps to support the rectangular lyre (pp. 150-3). This is depicted in great detail, like the drum, and the wrapping of the fine relief strings around the crossbar and their taper across the sound-box to the attachment are carefully rendered. There is some confusion in the drawing of her right hand, which runs a plectrum across the lower part of the strings

(see drawing). The two outer fingers are tucked into her palm and her middle finger is extended to hold the plectrum, but it is unclear whether the bent finger near the thumb is the forefinger (or one of the others) or whether the long nail-less protrusion along the plectrum is the forefinger or a cushion (?).



A mysterious damaged object lies along the broken right edge. Two overlapping bundles of tied stalks with flaring ends rise to approximately the lyre-player's knee-level; one is upright, the other bends toward her. A duck with scale-like feathering and its head lost starts up from it with raised wings, but its left foot may be attached to it by a small loop. Such a bound reed structure does not resemble the standard large bouquet attested on these pieces, but may represent some comparable vegetal composite as a filler role (cf. 71).

The block lacks about the same amount again (about 0.65 m) to bring it to normal lintel length (p. 14). Whether the scene continued with more musicians is uncertain; but the present lintel is distinct in this group (pp. 171-3) in not having a figure directly facing the lyre-player, although there may have been one on the right side of the bouquet. The similarities between 75, 76 and this piece suggest that it is from Heliopolis (ESLP, 104).

Text :



Translation : '1' The Royal Acquaintance^a Hp-jw, the son (?) '2' (of)
...^c

- a) For this title in the Late Period, see *ESLP*, 78; De Meulenaere, *Mélanges Mariette*, 285 with n. 5, 286.
- b) See *PN I*, 237, 2, 5-6 and 238, 7-10, "der Apis is gekomen". Occasional attestations occur early in Dynasty 26 (*ESLP*, 104). Scharff (*ZÄS* 74, 42) suggested the Apis reference could imply a Memphite origin, but clear stylistic links with other blocks in this corpus make its Heliopolitan origin virtually certain (see above). For the name pattern "Deity X-jw/jj", see A. Leahy, *GM* 60 (1982), 69-70. The name "Hp-jw/jj" has been interpreted either referring to a baby's birth during the celebration of the discovery of a new Apis or to a birth coinciding with the arrival of a peripatetic statue of the bull (A. Leahy, 77 nn. 18-19). In either case, a specific link with nearby Memphis would be unnecessary.
- c) The significance of  here is unclear. Scharff's (*ZÄS* 74, 42 n.4) interpretation of it as a determinative reversed with  is unlikely to be correct since the 'error' would span two columns. On the other hand, examples of s3 šps, "the noble son", seem confined to divinities - see Meeks, *ALex III*, 79.2977. There is scarcely room for a title, but an archaizing name of the type Nj-šps-X is conceivable. Scharff wondered whether the  is genitival or the beginning of the father's name; either is possible. No trace remains of the signs between it and . While this  could be a nominal element, it is more likely to be a determinative and has been cited as an instance of Dynasty 30 harking back to early Saite usage (*ESLP*, 104, which characterizes this whole inscription as pointing to the early Saite period).

Date : c. 360-340

75. Baltimore. Walters Art Gallery 22.97 (right end formerly 22.375)

Object : left part of a lintel, with cavetto cornice

Owner : P3-dj-[wsjr] [... ?]

Provenance : Almost certainly Heliopolis (name and title). Purchased in 1929 and 1930.

Dimensions : H = 0.17 m W = 0.55 m Th (maximum) = 0.38 m

Type of relief : raised

Bibliography : *ESLP*, 109-10 [No. 87], pls. 82-3, figs. 214-18; 103-4, 111, 114. L.M. Leahy, *JEA* 71 (1985), 126 n. 14. Manniche, *AEMI*, 45. Smith, *AAAE*, (1958), 252, 287 n. 63; (1981), 419-20, 475-6 n. 63. Steindorff, *Catalogue*, 80 [No. 273], 81, pl. LVI.273 (as from Memphis). Terrace and Fischer, *Treasures*, 176. Ziegler, *Catalogue*, 72; id. *RdE* 29 (1977), 208 and n. 28.

Present condition : The piece consists of two joining fragments. The lower edge, well-flattened with lengthwise cutting grooves and some modern reddish incrustation, is probably original, showing that the composition was carved in a piece with the torus moulding and cavetto cornice, over two blocks (e.g. 48; 53; p. 15). The left-hand section is broken through the cornice, while the right-hand fragment has been recently trimmed below the torus. The short right edge is fractured but the left is apparently original; it is covered in irregularly-spaced, vertical tooling grooves. The raised section near the left end of the scene exhibits deep, mainly horizontal cutting marks, with close-set, vertical grooves on the rectangular portion beside the torus moulding and on the wide, left end of the cavetto cornice. The back could not be examined but seemed well-flattened. The clean fractures and general lack of chipping (except on the left-hand projection and the lower part of the right fragment) reveal the superior quality of the limestone. The left-hand portion is better preserved, with only a worn patch in the main text and hairline cracks running through the cavetto cornice and torus and the area around the wine-steward's head.

The right-hand piece is more weathered, with chipping and flaking marring details along the lower edge, a scrape between the heads of the drummer and the lyre-player, a fine vertical crack running through the lyre-player, and considerable weathering around the harper, his

inscription, and the drummer's head; the harper's head was only revealed recently with cleaning (compare Steindorff, 80, with *ESLP*, 109). The left-hand edging strip has prominent smoothing abrasions, while the composition background is well-smoothed but slightly uneven, being slightly sunken around the hieroglyphs (especially the owner's vertical column) but not around the figures. There are spots of dark lichen-like growth, mainly on the left, and traces of other dark incrustation are scattered over the piece, especially on the cavetto cornice, torus and the right-hand fragment. Small areas of white discolouration occur on the owner's chest and on the short column of text by the steward. Small patches of a slightly shiny, thick gesso-like incrustation of an ochrous hue (similar to that on 57) are scattered everywhere; the disposition and uniform colour argue against their being original. There are no recognizable paint traces.

Description : The figured composition is surmounted by a plain, well-rounded torus and a broken cavetto cornice. The left end is unusual in having a broad edging strip projecting 10 mm before the scene (cf. perhaps 36; 66), which protrudes further as a rectangle at torus level and then continues as a broad striated band, without palm-rib decoration, along the side of the cavetto cornice. Torus mouldings normally continue onto the block sides before changing to rougher, sometimes projecting rectangles (p. 15), and it is possible that the unfinished left end of such a torus moulding is blocked out here. The raised strip along the left block extremity cannot mark an unfinished torus moulding turning to frame the scene vertically (cf. e.g. 21; 48) since it is too low to allow adequate rounding and there is a change in levels from the rectangular projection above. It may be part of the original scheme or mark an alteration in plan, perhaps in two stages, the first when a planned side torus was abandoned, the second when the area allotted for it was lowered. It is difficult to know whether this more roughly-finished section would have been visible when the lintel was *in situ* or whether it would have been embedded in a mudbrick structure, so that the composition was recessed (p. 20).

The scene is framed by a slightly raised strip, broader on the left and bisected with a horizontal incision above. This may represent the

commencement of an unfinished relief edging line, not even indicated on the left, beyond which the background level has not been reduced.

The scene, which is lost from the chests of the figures down, is similar to those on 74 and 76 (pp. 171-4). The tomb owner is seated on the left, facing right toward a wine-steward followed by a row of musicians. The deceased has closely-cropped hair beginning high on the forehead and receding with a deeply-curved indentation, before curving forward gently at the temple (cf. e.g. the steward; 50 harper; 54 owner; 55; 73). He wears the tripartite Late Period male outfit (pp. 236-43), but only part of its undergarment, which passes under his right arm and over his left and is covered in close-set curving folds, and part of the outer shawl are preserved. This shawl has the normal deeply-serrated outer edge with a double incision along its outer limit (cf. e.g. 74 A; 76; 77; 78); a second incision isolates the notches at their upper end. With his left hand he raises toward his nose a short-stemmed Madonna lily between two oval buds with sepals and an internal oval marking. The forearm is bare (only a tiny wedge of the upper arm remains), showing that the full left sleeve of the undergarment fell back toward the elbow. Before him are a short inscription without borderlines and the top of a large floral bouquet. This is composed of one complete and two broken papyrus umbels with striated filaments and the tops of two bulrush buds (?) in the intervening spaces. A large waterfowl with placoid body and tail feathering, and five short incisions marking a tuft of feathers protruding from its chest, perches awkwardly on the central umbel, its legs widespread and its wings slightly raised (*ESLP*, 110, identifies it as a kingfisher). Beyond it are three columns of text without a left borderline.

A wine-steward faces the owner, with both hands below chest-level and consequently lost. The uncertain length of the text columns before him makes it unclear whether a jar (cf. 28), table (cf. 76) or other equipment was crowded into the space before him. His face has a distinctive deep groove running along the inner cheekline, from the nostril to beyond the mouth (cf. e.g. a straighter version on 22 A; pp. 89-91). His hair is cut like the owner's and his clothing is similar, except that the outer shawl is narrower, with no notches or other patterning on the outer edge.

Behind him, beyond the block break, the upper portions of four musicians are preserved. The foremost, with a caption above his head, is a

seated harper, shown with his face resting against the body of an angular harp (pp. 147-8), which has its strings individually incised, although not parallel. Traces of the fingers of his right hand may appear along the lower block edge, behind the strings, but details are obscure. His head, flattened at the top and back, is very badly worn and scratched but betrays the features of a bald (?) old man, with possibly two wrinkles on his forehead, a bulbous nose, protuberant thick lips and sagging neck flesh.

Behind him is a standing female drummer, facing left, who wears a short wig freeing the ear and covered in spiral curls (pp. 97-8), apparently cut concavely upward at the back from a point on the neck. She wears a fillet of two rows of tiny rectangular beads with a small open lotus projecting at the forehead, and a very large plain "loop" slung through it at the back (pp. 220-1). The overlapping view of her left shoulder makes her garment unclear. The broad strap passing diagonally over her chest could represent an unusually wide drum-supporting strap (ESLP, 110), although straps fastened to the lower end of the drum tend to be drawn forward over the player's "near" shoulder (cf. 36; 74 B; 76); it may be changed here due to her profile shoulders. Alternatively, it could be a decorative border on the woman's robe (cf. 74 B drummer). The strip running down her back could be either a section of the postulated strap or part of a garment. The edge of a layer of cloth seems to pass diagonally across her upper left arm (forming a short sleeve ?), while the very slight groove (not an incision) along the underside of her right upper arm shows that the upper arm was not freed from her robe (cf. 74 B drummer; 76 drummer [obscured by a shawl]). The mark across her lower neck is probably a scratch rather than the high incised neckline of her garment, and the tiny oval beside her left shoulder is probably damage; there is a short diagonal crack across her chest. She adopts the normal drummer's stance (p. 156). Her left arm is lowered and the hand was probably open on the lower membrane of the drum. Her right arm, with a wide bangle around the wrist, is bent close to her body and probably foreshortened, with the slightly cupped hand drooping downward, striking the upper membrane. The raised end of her barrel-drum remains on the block edge, next to her hand.

A lyre-player with her head and shoulders oriented right stands behind the drummer, probably following the "type pose", with her body oriented left and her upper body swung in the opposite direction (pp. 151-2). She

wears a short wig revealing the ear, cut upward with a concave underside from a point on her neck and covered in fine, echeloned, rectangular curls. A broad plain band encircles the back of her head and a second, outer one serves as a fillet, with a large oval bud with an ovoid internal petal pattern projecting from it at the forehead. The rectangular lyre has a rosette decorating the sound-box and seven strings, with five (? - damaged) attachment pads on the yoke carefully indicated. The thumb and two fingers of her right hand holding an oval plectrum are placed near the lower end of the strings, but do not strike them. Her left hand, with a wide bangle on the wrist and the fingers slightly spread, appears on the far side of the strings, which are not incised over it.

The incomplete final figure faces left. She sports a curly wig with a large open White Lotus at the forehead, presumably once attached to a fillet; the back of her head is lost. Her right shoulder appears bent forward at a peculiar angle. The similar scene on 76, the only one of this Heliopolitan group on which the ensemble is completely preserved, suggests that she may have been playing the lute (p. 173).

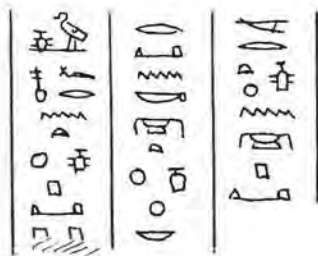
The relief is comparatively high and well-rounded throughout, with careful attention to fine detail, as on the women's wigs and the bird's feathering. All the figures have very small, rounded chins decidedly set off below from the plump or sagging jawline. The owner, the steward, and the lyre-player have two short upward curves at the juncture of the jaw and throat, and below on the neck (cf. e.g. 59; 60; 66), and traces suggests they occurred on the other figures too. The stylistic similarity to 74 and 76, and to a lesser extent 78, strengthen its attribution to Heliopolis (*contra* Steindorff, 80; see below).

Texts : Before owner (vertical)



Before owner (horizontal) - 

Before steward -



Above harper - 

Translation : Before owner (vertical) - The divine (wine) steward of Heliopolis^a P3-dj-[wsjr] [...?] ^b

Before owner (horizontal) - Rnpt-nfrt.^c

Before steward - ¹'Excellent (wine) steward^d of drunkenness P3-dj-pp^e...²'May the Golden One [i.e. Hathor] give you drunkenness every day...³'One who loves the drunkenness of the Golden One, P3-dj...^f

Above harper - Plucking [lit. "striking"] the harp.^g

- Taken from *ESLP*, 109, the title (*wdpw Jwnw*) seems essentially to be that held by the owner of 1 (see c) there); the  here seems to stress the cult connection.
- P3-dj-wsjr, common in the Late Period, is a more plausible restoration than *ESLP*, 109, "Pady-ir...". The name could be the simple form (*PN I*, 123, 1) or have had an additional element (cf. *PN I*, 123, 2-4).
- This phrase was ignored by *ESLP*, 109. The most plausible explanation is that it is the name of the deceased's mother, with the expression of filiation lost with the lower block; the name was common among women during the Late Period (*PN I*, 224, 11), and the  here may anticipate Ptolemaic usage. Less likely, the phrase may be "a good year" or similar; this is unparalleled on these reliefs, where inscriptions accompanying the owner are virtually confined to names and titles.
- Without a divine determinative, the *wdpw nfr* here probably refers to a

personal servant of the tomb owner, rather than to an individual connected to the Heliopolitan cult.

- e) See Leahy and Leahy, *JEA* 72 (1986), 141 s). This column could have ended with the name or continued below, perhaps with an expression of filiation.
- f) The translation "...love of drunkenness for Pady-nubet" in *ESLP*, 109, has difficulties. The introduction of a third unpictured person would be odd, and it is probably an epithet, with the $\Delta^{\square}$ being the beginning of the name of either *P3-dj-pp* or, more likely, *P3-dj-[wsjr]* [...?]. Nothing is lost from the block surface here, but the remainder of the name could have been written below the steward's arm.
- g) Cf. 6 E; 50; 51; p. 146.

Date : c. 360-340

76. Alexandria 380

Object : lintel

Owner : T3-nfr

Provenance : Heliopolis (titles). Formerly in the collection of the Minister of Foreign Affairs to the Khedive Tawfik, Tigrane Pasha, and often known as the "Tigrane relief". See Yoyotte, *CdE* 29 (1954), 278-80, for provenance and frequent erroneous attribution to Memphis.

Dimensions : H = 0.316 m W = 1.167 m Th (variable) = about 0.186 m

Type of relief : raised

Other monuments of owner : 77

Bibliography : As the relief is so well-known, the following extensive bibliography is probably incomplete : Amiet et al., *Art in the Ancient World*, 302 [No. 49] (drawing). Anthes, *AA* 54 (1939), 378. Atarashi, [World Art Series, Vol. 21, Orient 2 - Egypt], pl. 121 on p. 201 (partial photo). Bénédite, *Gazette des Beaux-Arts* 40/2 (1908), 320; id. *Mon. Piot* 25 (1921-22), 2-3, 15-16, 25-7. Bianchi, *BES* 2 (1980), 15-17, fig. 10 (drawing). von Bissing, *Denkmäler*, pl. 101 and its text [his No. 10]; id. *BVBKAB* 4 (1929), 10 and n. 3, 12. Boreux, *L'art égyptien*, 39. Botti, *Catalogue...Alexandrie* (1900), 346 [No. 3]. Capart, *L'Art égyptien, choix de documents*, 30, pl. 90 (partial photo); id. *Documents II*, 84-5, 105, pl. 91 (partial photo). Chassinat, *Les Antiquités...Fouquet*, 26-8. Curtius, *Die Antike Kunst*, 205, 214-15, fig. 141 (partial photo). Daressy, *ASAE* 5 (1904), 117. Daumas, in Vandersleyen, *Das alte Ägypten*, 327, 333. Dawson and Uphill, *Who Was Who in Egyptology*, 2nd ed. (1972), 287. Desroches-Noblecourt, *Le style égyptien*, 173; id. *Arts asiatiques* 1 (1954), 48 n. 5, 51 and n. 6 (not fig. 14, = mistaken for 76); id. *L'Art égyptien* 158. Drioton, *Studies Presented to F.L.I. Griffith* (1932), 294. ESLP, 93-4, 103-4, 109-10. Gauthier, *ASAE* 21 (1921), 28 n. 2, 33 n. 1. Gilbert, *CdE* 27 (1952), 342-5. Hamann, *Ägyptische Kunst*, 300-1, fig. 325 (partial photo). E. Hickmann, *LÄ II* (1977), 968. H. Hickmann, *ASAE* 51 (1951), 333 n. 3; id. *45 siècles*, 18. Ippel, *AA* 36 (1921), 263. Keimer, *OLZ* 28 (1925), 465; id. *ASAE* 28 (1928), 40-1; id. *Cahier ASAE* 5 (1947), 10, fig. 8 (partial drawing). L.M. Leahy, *JEA* 71 (1985), 125 nn. 9-10, 128 n. 29. Leclant et al., *L'Égypte du crépuscule*, 84, fig. 65 (partial photo). Leibovitch, *JEA* 46 (1960), 58 (as from Athribis). Manniche, *AEMI*, 9 and n. 92, 65 (Heliopolis), 87 and n. 521 (Hermopolis). Mariette, *Monuments divers*, 10 (confusion with 53 ?). Maspero, *Art in Egypt*, 264, 266, fig. 522 (partial photo); id. *Égypte*, 271-2, 274, fig. 522 (partial photo); id. *Guide du visiteur au Musée de Boulaq* (1883), 420 (with 59-60); id. *Le Musée égyptien II*, 84-6, 88-92, pls. XXXIX bottom, XL-XLI (partial photos). Müller, *Encyclopedia of World Art IV*, 701, pl. 384.2. Nicholls, in Martin, *Hetepka*, 75 and n. 4; Picard, *BIFAO* 30 (1931), 217 and n. 5, 225. Pirenne, *Histoire de la civilisation III*, 432, pl. 49 (partial photo). PM III, 224 (as from Kom el-Fakhri - omitted from PM III²); IV, 64 n. 1. Ransom Williams, *JEA* 5 (1918), 280-4, pl. XL (drawing).

Ross, *The Art of Egypt through the Ages*, 228 and ill. (partial photo). Sachs, *History of Musical Instruments*, 95, 97 (?). Schäfer, *Ägyptische Kunst*, 4, pl. 22.3 (partial photo); id. *Berliner Museen* 42 (1920-21), 18, 20-1; id. *Janus* 1 (1921), 203, fig. 5 (partial photo); id. and Andrae, *Die Kunst des Orients* (1925), 115, pl. 435 top (partial photo); 2nd ed. (1930), 121, pl. 451 top (partial photo); 3rd ed. (1942), 120, pl. 451 top (partial photo). Scharff, *ZÄS* 74 (1938), 42-3, 45-9; id. in Otto, *Handbuch der Archäologie*, 623-4, pl. vol. pl. 104.2 (partial photo); id. *Miscellanea Gregoriana*, 202 nn. 47, 49. Schmidt, *Levende og Døde*, 162 and fig. 895 (partial photo). Smith, *BMFA* 47/268 (1949), 26, 28-9; id. *AJA* 54 (1950), 256; id. *AAAE* (1958), 251-2, 287 nn. 54, 60, pl. 186 (partial photo); (1981), 418-20, 475 nn. 54, 60, fig. 411 (partial photo). Springer, *Die Kunst des Altertums* I, 10th ed. (1915), 55, figs. 127-8 (partial photos); 12th ed. (1923), 112, fig. 781 (partial photo) [other eds. not seen]. Strömbom, *Egyptens Konst*, 248, fig. 218 (partial photo). Täckholm and Drar, *Flora* III, 277. Weigall, *Ancient Egyptian Works of Art*, 326 and two partial photos. Wild, *Kush* 7 (1959), 78 n. 7 (mistakenly as formerly in the von Bissing collection). de Wit, *Oud-Egyptische Kunst*, 220. Woldering, *Ägypten - Die Kunst der Pharaonen*, 203, fig. 71 (partial photo). Wolf, *Die Kunst Aegyptens*, 639-40; fig. 685 (partial photo). Yoyotte, *CdE* 29 (1954), 278-80. Ziegler, *RdE* 29 (1977), 208; id. *Catalogue*, 72, 106-7, 118. Texts : De Meulenaere, *Surnom*, 33 n. 6. Yoyotte, *BIFAO* 54 (1954), 96-100 (esp. Doc. 9), 105, 111-113.

Present condition : The lintel is nearly complete and all the edges appear original except possibly the back, which is of variable thickness and covered in irregular, shallow chips. The top, broken toward its back, is flat and well-finished, with shallow back-to-front cutting grooves about 5 mm apart. The projecting corners of the torus are lost, and the front right corner is chipped. The ribbon pattern on its upper side is worn, particularly toward the middle. The better-preserved right block edge has a smoothed strip with a few vertical tooling marks adjacent to the composition; behind it is a slight projection, but the fracture immediately behind makes its extent uncertain. The left side has a more irregular surface, but a few vertical cutting grooves near the bottom suggest a better-finished strip beside the composition here too. The block bottom could not be viewed, but because of the straightness of its edge and the tops of hieroglyphs from the door-jamb texts, must be almost intact.

All the front edges are chipped, and the lower left corner has suffered a recent accident which dislodged a number of small shallow flakes. Most have been remounted, although the downward continuation of

the framing-border, the signs in the left vertical column of inscription, and the text-dividing line visible in Maspero's publication (*Le Musée égyptien* II, pl. XXXIX) are now gone. His photographs show the area was damaged earlier, since some of the then cracks have identical contours to the present chips. Chipping is minimal within the scene, but the relief has suffered from differential wear, particularly in the right section, where the surface is rough and pitted. There are a few scattered tar-like blots, notably on the wig of the first clapper, the legs of the lyre-player, and the bouquet before her, and a gluey substance on the centre of the torus has left some spots on the wine steward, the lyre-player, and the intervening bouquet. There are also patches of encrusted mud, most pronounced around the outlines of *T3-nfr* and his identifying inscription. Paint traces along the top of the torus are modern.

Description : The scene is surmounted by a torus with a ribbon pattern. A block-border between relief lines surrounds the composition on all sides; it is set high under the torus and has plain strips beyond it on the bottom and on each side. It is interrupted below, where the tops of the door-jamb inscriptions appear on the lintel. The block-border continues downward, presumably along the length of their outer edges (now lost on the left), and the central section probably also continued vertically along the inside of the jambs. There is a separate baseline to the scene.

The tomb owner is seated on the left, facing right, isolated from the rest of the composition by two columns of hieroglyphs, edged and divided by fine relief lines; they begin well below the upper block-border. The left-hand one is rearranged to accommodate his legs (cf. 77). *T3-nfr* sits on a rectangular wicker stool (back leg damaged) with two arched internal supports, one triple vertical strut and two diagonal struts; it rests on a plain mat. He sports a skull-cap or closely-trimmed hair, its outline worn at the top but a fine ridge marking its lower edge along the nape of his neck. He wears the fashionable tripartite male dress of the period (pp. 236-43). The undergarment, passing under his bare right arm and over the left shoulder and showing on his left arm as an extremely baggy sleeve from which his wrist

emerges, has shallow diagonal folds only on the chest section. The outer robe is wrapped so that the hem of the overlap is above that of the lower layer; the overlapped section bears some fine, curved, diagonal folds, not normally visible in photographs (cf. 74 A owner), and a double incision marks its side edge. The shawl drawn under his right arm and draped forward over his left shoulder has the typical widely-spaced deep notches along its outer edge, with a double incised outline added on the upper section. This shawl sits slightly high on the left shoulder, but the rise is not comparable to that on 77.

His right hand, resting on his lap, holds a bouquet of long-stemmed buds and a half-opened flower (perhaps lotuses?). He raises a nosegay of an open White Lotus between two rounded buds toward his face with his left hand; it is delicately poised between the two extended forefingers and the thumb, with the remaining fingers curled around the stems. Toenails and the undersides of his big toes are carefully incised. Resting on the baseline behind T3-nfr is a floral bouquet, reaching almost to his head height (cf. the miniature bouquet on 78). It consists of three plain, open, flaring papyrus umbels alternating with two blunt-ended, half-opened ones (?), their long stalks with bulging lower ends almost entirely filling the space between the mat and the side border. The slender stems of two lotus leaves, which dangle on either side from the top of the binding, secure the cluster below the plant heads.

On the right is a line of musicians and dancers, facing the deceased. Crowded into the space between the foremost musician and the text is a second large stylized bouquet. Three big, open, round-topped plants (variations on papyrus umbels? White Lotuses without the petals incised? something else?) with striated bulrush buds (?) between them and dangling flat-topped ovoid buds (lotus? - compare those held by T3-nfr) tucked into the outer edges of the binding are balanced on thick, bulbous stems. Two ducks, bound into the bouquet by their upraised and crossed wing tips, hang below the blossoms, each dangling from its beak a large lotus (?) bud with incised petal folds. A Great White Egret (*Egretta alba*) or Grey Heron (*Ardea cinerea*) without its crest incised (see Houlihan, *Birds*, 13-18 [Nos. 7-8]; *ESLP*, 110, identifies it as a heron) with a bent neck and its feathers shown as rows of short incised

ticks perches atop the central plant, an open, flaring papyrus umbel hanging from its beak. It hunches its partly-open wings, as though just settling or poised for flight.

To the right of the floral arrangement, an old harper sits on a stool similar to that of *T3-nfr* but with double diagonal struts and not raised on a mat. He wears the tripartite garb, with extremely shallow, widely-spaced folds curving in several directions on the outer garment and folds placed closer together on the undergarment visible on the chest near the right shoulder and on the left arm, where it forms an elbow-length sleeve with a layered opening (cf. e.g. first clapper; 57; 64 [sunk]; 74 A harper; 77 scribe, 10); the disposition suggests that he may wear an undergarment with two sleeves (see pp. 236-9). The shawl over the left shoulder rides up at the back of his neck (cf. e.g. 77 owner and scribe; 82 A) and has a double outline along the lower edge of its deep notches and a single one along their upper edge. He is barefooted (pace Maspero, *Le Musée égyptien* II, 85), with the outer toes of his left foot indicated. His head is flattened on top and has a sagging bulge at the back, and two curved incisions at the nape indicate rolls of flesh. There are faint hairline incisions before the ear, where they come to a point, and curving inward at the temple, in a receding hairline (cf. e.g. 50 harper; 54 owner; 55; 75 owner and steward); no hairline is shown behind the ear. The facial features are deeply marked. The deep-set eye with wrinkles and bags of skin around it, the open mouth with thick lips revealing his teeth and indicating that he is singing as well as playing, the sagging fleshy jawline and folds on the inner edge of the cheek are striking. A large angular harp (pp. 147-8) rests on his lap, with the entire string area indicated only by a relief edge, without the cutting of individual strings (added in paint?). He plucks the strings with the first two fingers and thumb of his left hand and the splayed fingers of his right hand (p. 146), which emerges from behind the instrument without any indication of the arm. The rectangular section of the harp below the supporting arm was probably painted to represent the tassels on the ends of the strings (p. 148).

Behind the harper is a group of three female musicians. The first plays a barrel-drum, which is slung over her left shoulder by a strap

almost hidden under her shawl. The lower strap end with a pronged attachment is visible above the bottom membrane of the drum; neither the upper end of the strap and its fastening nor any lacing around the instrument body is shown (cf. 74 B; p. 156). The woman wears a short wig protruding at the back, with a concave lower edge, which bares her ear and tapers to a point on her neck. It is covered with echeloned, long rectangular curls on the sides and a pattern of radiating hair strands on top. It is bound by a broad, plain headband with an open White Lotus bloom sticking out at the forehead and a plain "loop" (pp. 220-1) hung through the back of it. She has a loose-fitting bangle on each wrist.

Her clothing is a detailed, but complicated version of the female tripartite ensemble (see pp. 199-202). The undergarment shows as a fine fringe at her ankles, and its shoulder fastening is shown as a knot over her right breast; this is probably the conventional representation of the dress as seen from the front and the breast in profile, rather than being particularly revealing. Her lower body is swathed in a robe, wrapped under her breasts. The uppermost layer is a shawl, drawn forward around her shoulders, with the curved and pointed ends dangling before her body; it is not knotted to the lower layer, but has its right upper corner hanging forward in a fringed point. The right edge of the shawl, with deep-cut diagonal notches with a double outer outline, spreads out before her legs (cf. 74 B drummer). As on the harper's outer robe, there are curving, shallow, diagonal folds visible on much of its damaged surface. The diagonal incision on her right forearm probably marks the shawl's passage, but that on her left arm may be a scratch. The outer toes of her left foot are indicated.

Two clappers stand behind the drummer. The first is shown with a single ankle-length garment with a fringed hem and elbow-length sleeves; the projecting front section could be a loose flap of cloth, rather than the result of the overlapped shoulder position. The interior of the open edges of both her sleeves is shown (cf. the harper, with other instances). Her wig is similar to the drummer's, with the concave lower edge more pronounced; the echeloned curls hang vertically at the back but are round-tipped and angled forward near her face, with dotted tips at the forehead. She wears a fillet with a projecting oval bud at the brow. Below this is a broad headband angled over the back of her head.

The blank area on the crown of her head is probably an area of her wig without hair strands or curls incised rather than a small cap (cf. 35). A "loop" disappears into it and reemerges below the headband. The woman's overlapping hands are arranged so that the further one projects slightly, with the fingertips carefully delineated. The outer toes of her foot are not shown.

The second clapper wears a wig (curls worn) and headdress identical to those of the first except for the open lotus (?) at the forehead and lack of a "loop" hanging from the back. Her clothing is probably a less-detailed version of the tripartite ensemble, although the worn top, partially obscured by the overlapped shoulder, makes this uncertain. The undergarment (or a lower layer of the wrapped robe) is plain at the ankles and no upper portion is visible. The outer robe (or upper layer of the same garment) is more tightly wrapped than on the drummer. The side edge, probably the right side of the shawl, emerging before the figure, is finely fringed instead of notched. The shawl curving across her shoulders is shorter on the right arm, while the shorter point pulled high over her left shoulder almost resembles a short sleeve. A small protruding section above her right breast may show where it is tied to the wraparound. No folds are incised on the shawl. Her hands and feet are like those of the first clapper. A third floral bouquet standing behind her consists of two large rounded papyrus buds (?) between three open flaring papyrus umbels, all on bulging stems, with two depending lotus buds with petal folds hanging from the binding.

To the right is a high, box-like table with two internal divisions, on slender legs. A caption in very large hieroglyphs fills the space above it. A badly weathered man stands to the right, extracting wine from a wide-shouldered vessel with a small rimmed mouth, lug handles and a pointed base, resting on a low stand. In his right hand he holds a long-handled wine-ladle with a hooked top (p. 101) just above the pot mouth. He holds a shallow, round-bottomed bowl in his left hand, with an extremely elongated forefinger extended along the bottom. A small, short-necked, rectangular bottle on a looped strap also hangs from his left hand. He either has closely-cropped hair or a skull-cap. His clothing consists of an ankle-length robe with an uncertain neckline and unclear sleeves/armholes, dipping down slightly at the hem corners. A

long rectangular shawl draped in broad flat folds is thrown over his left shoulder and hangs down his back (cf. 82 A ?). It is unclear whether the rectangular cloth draped forward over his left forearm is the other end of this or is a separate "towel". It is possible that this is a version of tripartite male dress with the shawl disarranged and hanging loosely (see also 33). Unusually among these figures, he wears sandals. Behind him is another bouquet, comprising three bulbous papyrus (?) stalks (the head shape is similar to that in the second bouquet) bound with two large plain garlands (?) (cf. 72 bouquet; 77 2) dangling from the binding.

Beyond the wine-steward is a pair of female musicians. The first has her upper torso and head (both weathered) turned toward the right as she plays the rectangular lyre (for her pose, see pp. 151-2). Her hair is like that of the clappers, although Maspero's old photo (*Le Musée égyptien* II, pl. XLI) suggests that the curls may have been spirals. What in the photographs resembles some hanging ornament at the back is probably surface damage. Her fillet has a blunt bud projecting at the forehead, and bangles curve around both wrists. Her sole garment is a shawl passing backward across her right shoulder and forming a loose, elbow-length sleeve with the opening visible on her left arm; her right breast, like her abdomen and legs, is probably bare. The garment sweeps down her left side and behind her to about mid-calf-level, with a rounded lower edge; the side which runs across her body is finely-fringed (unclear elsewhere). It swings out at the back, as well as before her, forming a rounded backdrop for her lower body. Her left foot, the heel raised, shows the splaying outer toes. She holds a rectangular lyre (pp. 150-3) with a gently curved crossbar against her torso. Her left hand disappears behind the strings, which are rendered as a raised relief area with individual strings' outlines incised in it (*contra* the probably painted harp strings). Her right hand, with the outer fingers curled into her palm, clutches an oval plectrum, which she holds near the sound-box, between thumb and two forefingers.

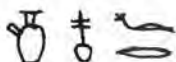
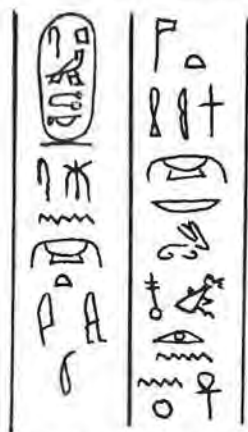
The final figure is a woman playing a long-necked lute (pp. 148-50). Her wig is like those of the other women but too worn to say whether it had curls. An oval lotus (?) bud protrudes from the front of her fillet and a "loop" is slung from the back. Her garment(s), partly

observed by her instrument, leave her lower body nude. A shawl is thrown back over her right shoulder and its long, pointed end (tip damaged) wrapped around to hang forward over her right forearm. It, or a separate piece of cloth, is draped across her torso below the lute and dangles over her upper left arm and behind her to about knee-level. A short pointed end either of this shawl or of another that is only visible in this segment hangs forward from her left shoulder. She has a curved bangle on each wrist, and her right hand, in a position identical with the lyre-player's, also grasps a pointed ovoid plectrum. The lute strings are not incised, but four tasselled ends dangle from the upper lute neck. The splaying outer toes of her left foot with raised heel are indicated. Under the lute neck is a small floral bouquet with a flaring central papyrus umbel and a compressed wider blossom like those of the harper's bouquet (without sepals) on each side; the flattened bloom on the left and the overlap of a stem and the musician's heel give a sense of crowding. What is probably another Great White Egret or Grey Heron with one leg raised and its wings slightly ruffled perches on the central umbel, turning its back to the rest of the scene (cf. the bird on the bouquet behind 78 owner).

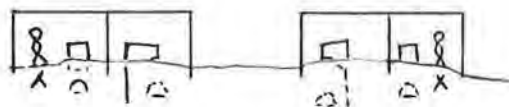
See 73 for the rejection of the idea that 73 is the right door-jamb to this lintel.

Text : Before owner

Above table



Door-jambs



Translation : Before owner - '1' The God's Father, ^a *jmj-jwnt*, ^b the servant of the golden one, ^c *nb-wnj*, ^d *T3-nfr*, ^e begotten of ^f *nh-*
'2' *psmtk*, ^g whom *Nbw-jf.tj* ^h bore.

Above table - Excellent steward (?), h

Door-jambs - The God's Father¹... ptah ²...

The text is translated and discussed by Yoyotte, *BIFAO* 54 (1954), 97-8.

- a) See 1 a).
- b) This rare priestly title is discussed by Yoyotte, *BIFAO* 54 (1954), 105-10. Its specific connection with Atum in the Heliopolitan region and with the less important *nb-wmj*, constitutes a chief reason for attributing the piece to Heliopolis rather than Memphis - see Yoyotte, *CdE* 29 (1954), 278-80.
- c) See Yoyotte, *BIFAO* 54 (1954), 97-8. The reference is to Hathor. Although originally connected with *hm Hr* at Dendera and Edfu, the title is also found in isolation, and is known from other Late Period monuments from the Heliopolis region, stressing parallels between titles found at Dendara and Heliopolis, where there was also a cult of Hathor (see Yoyotte, *BIFAO* 54 [1954], 101; L.M. Leahy, *GM* 65 [1983], 53; d) below).
- d) See Yoyotte, *BIFAO* 54 (1954), 100-105; 78 b). Possibly to be read "lord/possessor of light"; the precise sense and cult affinities are not certain. This rare title is closely linked with Heliopolis (with perhaps a secondary role at Dendara), and except on 76 and 78, occurs directly after the more important *jmj-jwnt*. Yoyotte (p. 105) suggests the referent is a Heliopolitan form of Hathor, either from Heliopolis itself or the neighbouring Kher-Aha. Here, the epithet would have been transferred from deity to priest.
- e) *PN* I, 387, 9 (further examples e.g. *PM* I², tombs 148, 158, 297, 307; III², 787, 789, 791, 816; IV, 64) shows that the name was common from the New Kingdom through the Late Period. For a discussion of *T3-nfr*'s family from other Heliopolitan monuments and its possible links with a Saite priestly family there, see Yoyotte, *BIFAO* 54 (1954), 111-13.
- f) A common Late Period name - *PN* I, 63, 24; *PM* III², 770, 800, 867. This seems to be the only clear example of a post-Dynasty 26 basiliphorous name with the royal element in a cartouche; it shows that the presence of a cartouche does not prove contemporaneity with a king - see De Meulenaere, *Surnom*, 33 n. 6. For the name at Heliopolis, see Yoyotte, *BIFAO* 54 (1954), 111-13.
- g) *PN* I, 190, 7, "'Gold'[the Golden One] ist gekommen", referring to

Hathor; see also e.g. PM III², 767, 804; Yoyotte, *BIFAO* 54 (1954), 111-13 for the name at Heliopolis.

- h) Maspero's interpretation of this caption as a name (*Le Musée égyptien* II, 85) is unlikely as subsidiary figures are not normally identified on these pieces (but cf. 50 harper and 75 steward, with longer texts). I take the vessel to be a rendering of *wdpw*, and the whole to be a descriptive caption like that of 75 d).
- i) The traces suit this initial title in *T3-nfr*'s sequence.
- j) Uncertain, perhaps part of a name or title.

Date : c. 360-340

77. Cairo JE 29211

Object : lintel Owner : T3-nfr

Provenance : Heliopolis (title). Purchase. For discussion of the confusion in the provenance of the T3-nfr pieces, see Yoyotte, *CdE* 29 (1954), 278-80.

Dimensions : H = 0.305 m W = 1.138 m
Th (maximum at bottom) = 0.210 m

Type of relief : raised

Other monument of owner : 76

Bibliography : Aldred, *Egyptian Art*, 236, fig. 195 (partial photo). Anthes, *ZÄS* 75 (1939), 22 n. 2, 30 n. 4. Baines, *Fecundity Figures*, 273. Bénédite, *Mon. Piot* 25 (1921-22), 2, 3 and n. 1, 13, 26-27. von Bissing, *Einführung in die Geschichte*, 38-9, 53, pl. XXVIII top (partial photo); id. *Denkmäler*, text to pl. 101 and n. 24 [his No. 2], text to pl. 102 a; id. *BVBKAB* 4 (1929), 10. Boreux, *L'art égyptien*, 39. Capart, *L'art égyptien*, 29, pl. 89.1. Chassinat, *Les Antiquités...* Fouquet, 26, 28. Curtius, *Die Antike Kunst* I, 214, fig. 140 (partial photo). Desroches-Noblecourt, *Le style égyptien*, 174; id. *Arts asiatiques* 1 (1954), 51, fig. 13 (partial photo); id. *L'Art égyptien* (1962), 158. Drioton, *BIE* 20 (1937-8), 243-4, fig. 3 (partial photo); id. *Encyclopédie photographique*, 14, 31/45-6, pls. 187-8 (partial photos). Gauthier, *ASAE* 21 (1921), 28-9, 33. Gilbert, *CdE* 27 (1952), 343-6. Ippel, *AA* 36 (1921), 263. Keimer, *ASAE* 28 (1928), 40-1, figs. 5 a and b (partial drawings). Kuentz, *Mon. Piot* 33 (1933), 36 and n. 4. L.M. Leahy, *GM* 65 (1983), 54 nn. 7-8; id. *JEA* 71 (1985), 127 nn. 25 and 27, 128 n. 29. Maspero, *Art in Egypt*, 263-4, 266, fig. 521 (partial photo); id. *L'Egypte*, 271, 274, fig. 521 (partial photo); id. *Le Musée égyptien* II, 77-8, 84, 88-90, 92, pls. XXXII middle, XXXIV (partial photo). Müller, *Ägyptische Kunst*, xlviii-ii, pl. 181 below (partial photo). Münzen und Medaillen, *Werke Ägyptischer Kunst von der Frühzeit bis zur Spätzeit*, Auktion 46, 28 April 1972, 57. Petrie, *Arts and Crafts*, 21, 54, fig. 64 (partial photo). Pirenne, *Histoire de la civilisation* III, 435, pl. 65 between pp. 236-7 (partial photo). PM III, 224 (as from Kom el-Fakhri, found with 53; 59-60 - mistaken for 53 ?; omitted in PM III.²); IV, 64 n. 1. Ransom Williams, *JEA* 5 (1918), 280-1, 284. Schäfer, *Berliner Museen* 42 (1920-21), 15 and n. 2, 22. Scharff, *ZÄS* 74 (1938), 43 n. 1; id. in Otto, *Handbuch der Archäologie* I, 623 n. 3. Smith, *AAAE* (1958), 252, 287 nn. 54, 58, 63; (1981), 418-20, 475-6 nn. 54, 58, 63; id. *BMFA* 47/268 (1949), 28. Weigall, *Ancient Egyptian Works of Art*, 325-6 and partial photo. Wolf, *Die Kunst Aegyptens*, 641. Yoyotte, *CdE* 29 (1954), 278-80.
Texts : Yoyotte, *BIFAO* 54 (1954), 96-9, 105, 111-13, esp. Doc. 9 b.

Present condition : The lintel is nearly complete, the only serious damage being the loss of the left end of the torus and the deep chip on

the lower right corner. Both side edges are flattened, with a few long, deep, vertical cutting grooves, and are roughly broken at the back (date uncertain). The torus continues rounded for a short distance onto the right block side, before becoming a very rough-hewn rectangular projection. The top is flattened, with long, diagonal, ancient cutting marks, but is marred by abrasions above the owner and a number of deep chips and holes; there are three modern mounting plugs. The lower edge is original and well-shaped but not smoothed, and has long back-to-front tooling marks. The back was not visible but the upper part seems very roughly cut with deep chipping (or broken?). Aside from damage to the upper left and lower right corners, the relief is in good condition, although minor chips and scratches, some new, are scattered on the scene and torus, notably on the right ankle of 3 and the central area at about hip-level. There are numerous patches of black lichen-like mould, except of the torus and the figure of T3-nfr. Traces of modern paint line both side edges and the bottom, where it misleadingly makes the baseline look uneven.

Description : The lintel is surmounted by a torus roll with a ribbon pattern in alternating vertical and diagonal strips. The scene, in relatively high relief, is framed on all sides by a narrow, plain relief line, set close below the torus but having a wider undecorated strip beyond it on the other sides. On the left end the framing line continues downward beyond the baseline, probably to meet the edging line which once bordered the door-jamb inscription; none of this text is cut on the lintel (cf. 76). The lower right corner probably had a similar arrangement.

A procession of offering-bearers, led by a scribe, brings products to the tomb owner, who sits on the far left, facing them. A column and a half of identifying inscription with dividing and framing lines, arranged to accommodate the owner's staff, separate him from other figures. He wears a skull-cap or close-cropped hair and is barefoot. He is clad in the fashionable tripartite Late Period male outfit (pp. 236-43). The top of the undergarment crossing diagonally over his left shoulder shows on his chest; no folds are visible here, but on the very full left sleeve, the outline undulates with the shallow folds.

The overlap of the outer, voluminous, ankle-length robe is not absolute, so that the lower layer shows below and beside the top flap; the upper flap, as it curves down from the man's lap, has a double outline along the side. The shawl with a deeply-notched outer edge, which passes under his bare right arm and crosses forward over his left shoulder, has a similar double outline at the bottom of the notches. It lies unnaturally high on his shoulder (cf. e.g. 64 [sunk]; 65 [sunk]; 76 owner) and is partially obscured by his chin. In his left hand, he balances a long, round-topped staff, which runs immediately below and terminates the left-hand column of inscription. In his right hand, resting on his thigh, he holds a probably gently-scalloped White Lotus leaf (not noticed by Keimer, 40-1) by its short stem. He sits on a backless wicker stool with two arched supports (the upper double, the lower single) and one vertical and two diagonal struts on its underside (one is not always visible in all photographs - see e.g. Maspero, *Le Musée égyptien* II, pl. XXXIX and p. 77, where its absence is mentioned). The stool is set on a mat with vertical bindings incised at the ends but not in the middle.

At the head of the procession is a scribe, labelled beside his left shoulder. Like *T3-nfr*, he is clad in a skull-cap or short hair, an undergarment with no relief folds, a heavy outer robe with the lower layer dangling slightly behind his ankles, and a deeply-notched shawl wrapped around his waist and pulled forward over his left shoulder. Both the undergarment and the shawl ride high at the back of his neck. His bent left arm hangs, as if from a sling, from the single long, wide sleeve of the undergarment (cf. 65 [sunk]; 73). The elbow is clearly shown, as is the sleeve opening, indicated by parallel vertical incisions (cf. 10; 64 [sunk]; 74 A harper; 76 first clapper). The relationship between sleeve and shawl edge is unclear, but may have been clarified in paint (cf. 73). He holds a small papyrus roll in his left fist, and his empty open right hand hangs at his side (cf. 59 scribe).

Ten offering-bearers, eight adults and two children, follow him, all oriented toward the left. They have double chins, with the division between the "proper" chin bone and the loose, slightly sagging flesh of the jaw line clearly marked. On several of the figures on which the left hand is shown as a fist hanging at the side (2, 3, 7, 8, 9; not 4,

6), it is depicted as a "right" fist. Navels are deeply drilled, often set in a large concavity in the abundant swelling of the abdomens. All but 6 (5 and 8's leg joints are obscured) are in the reversed leg posture (pp. 86-8) and the distance between heel and toe of the men is only slightly greater than that of the women. The cattle are shown in great detail, with spiralling lines adorning the tufted ends of their tails (not those on the shoulders of 8 and behind 1 and 2 [worn ?]), swirls realistically marking their forehead hair (1 carried, 2, 3 both, 4, 5, 7, 8 both, 9). Rolls of flesh on the backs of their necks are frequently depicted (1 both, 3 both, 5, 8 walking).

1 - is a man, with short hair slightly rounded and bulging at the back, like that of all the male offering-bearers, as well as 4 and 9, but slightly more compact; it is distinct from the line following the skull on *T3-nfr* and the scribe. His sole garment is a scanty kilt covering the buttocks and backs of his thighs and curving upward across the thighs (cf. e.g. 79 3; 96). The edge of the section passing behind his body appears before him, beyond his advanced left leg. The kilt has a tapering belt with knotted ends in front, over which his prominent abdomen protrudes. In his raised right hand he carries three open papyrus umbels with striated heads with the sepals marked and long stems with swelling bottoms; the two loose ends beyond his fingers and the plain area below his fist may represent a cord securing them or a wrapping between hand and stems. Two ducks with ruffled wing feathers hang by their legs from a cord looped round the elbow. A plump calf with a half-opened striated papyrus bud depending from its neck is slung across his shoulders. It seems to lurch, its head well forward and its free right hind leg pressing along the man's left shoulder. Its left legs are tied together on his chest, and he tugs the looped cord with his left hand. A striated ovoid container with flaring bound ends depends on a loop from his left elbow. A miniature hornless bull marches behind him, obscured by the man's legs. A fluttering duck, both wings upraised, starts up or alights just above the baseline, further covering the bull (not apparently hung around its neck); its chest and advanced right leg are chipped.

2 - The plain hair or wig of this woman covers her ear and comes to a point on her neck, from which it is cut upward in a concave curve,

reaching its broadest at approximately cheek-level. This is topped with a fillet with a White Lotus blossom projecting at the forehead, and she wears a small open papyrus head with striated filaments looped around her neck by its stem. She has a shawl-like garment (pp. 208-12) draped around her upper body, exposing her breasts, abdomen, and legs. This diagonally crosses her upper left arm and torso and is flung back over her right shoulder; its neckline is not marked. The section visible hanging beside her abdomen and in a tiny wedge between her knees has a fine, raised (possibly fringed ? - cf. 6) edge. Her right hand lifts a handleless flaring-necked vessel with rolled rim and a high domed stopper to shoulder-level. A plain garland (?) hangs over the hand and two weathered *tilapia* with fastening cords emerging from their mouths are slung over her right elbow. Her "left" hand hangs at her side, holding a triple coil of rope from the leash of the hornless bull overlapped by her legs; a small section by its left foreleg indicates how it was fastened. This bull, with a wide-flaring, highly stylized flower hung about its neck, turns its head to lick the woman's left ankle.

3 - is a man with hair similar to 1's but puffier at the back. He is clad in an unusual kilt with a smooth projecting front section well above the knee and a longer back portion, with a deeply fringed edge, curving upward from the back of his right knee; his leg posture is clearly "reversed". Weathering near the middle of his body obscures the tapering, low-slung belt. A calf is balanced across his shoulders, its left legs hanging unbound on his chest, its right stretched along his upper arm profiles. A large White Lotus on a long stalk is slung around its neck. The man holds the calf's left hind leg with his right hand. An open striated papyrus with a sinuous, fleshy, bulbous stalk (scratched) and a dead duck, secured by a loop through its upraised wing tips and its head and neck drooping along its back, dangle from the crook of his right arm. His "left" hand clutches the looped end of a leash running behind the body and fastened to the left foreleg of a small hornless bull behind his legs. A large, striated, half-open papyrus head on a loose knotted stalk hangs around its throat. A chip on the man's right ankle and two long gouges nearby mar some details.

4 - is a woman, wearing a wig or her hair similar to 3 but slightly more

compact and tapering at the back,^{and} a fillet from which a large, open White Lotus flower projects at the brow. Her upper body is draped in a shawl which leaves her breasts and abdomen bare. One pointed end with a deep fringe on its lower edge is cast back over her right shoulder and hangs along her right side to mid-thigh-level, but except for an indented, strap-like shaping on her left shoulder, its position on this side remains unclear. The indentation may represent a knot (details added on paint ?) where two separate pieces of cloth were joined. She has a relief cord (?) around her neck, its rounded outline distinct from the off-centre angular garment shaping, but nothing is suspended from it (covered by the garment ? originally added in paint ?). There are scratches across her left forearm, in addition to the chip on her hip. In her right hand she carries an asymmetrical bouquet of White Lotuses, consisting of a large open blossom between two buds with the petal folds marked and a smaller open bloom on the right; the form is adapted to the limited space available beside 3's calf's tail. Three stems only are coiled around her hand, although all four stalks dangle below it. A small, round-bottomed, handleless jar with a flaring neck and a rounded stopper hangs in a net support from her left hand. A hornless bull with an elongated lotus bud with incised petal folds slung around its neck stands obscured by her legs, its head turned right to nibble at its back.

5 - The man has deep chips on his abdomen and left wrist and a scratch across his advanced shin. His hairstyle is like that of 3, and he wears a cord around his neck (no pendant visible) and a kilt slightly shorter at the back but knee-length at the front, with a slightly protruding triangular front section and an elaborate knot (damaged) on the belt front. The juncture of his legs is obscured by his kilt and the bird he carries, so that it is impossible to see which of his legs is advanced. He holds a struggling duck by the wings with his left hand; his left shoulder is overlapped and shown in abbreviated rendering, so that the hand falls between his legs. A thick bunch of papyrus stalks hangs over his right shoulder and down his back, with the umbels layered, of which the complete outermost is striated. The lower tips of the stems are distinguished, but the major portions of the stalks are rendered as a solid mass (separations added in paint ?) tied in three places. He

raises his right hand (bent under the weight) to grip the binding. Over the crook of his arm is a basket with a slightly flaring bottom, with a strap or handle attached to its upper edge by looped fastenings. The heads of three young waterfowl, in varying positions, peer out of it. A hornless bull, with its head upraised and its tongue out and a large striated papyrus umbel on a loosely-knotted stem around its throat, walks overlapped by the man's legs.

6 - is a small boy in the traditional Egyptian leg stance, fitted into the space under 5's papyrus bundle. His chipped head is large relative to his body. He probably had hair similar to 3, and a small, plain, half-open lotus (?) or papyrus umbel (?) hangs on a cord or stem around his neck. His garment resembles that worn by the women (see the children 6 and 8 on 80, but compare 10 here and 80 10), running diagonally from the buttocks up the torso and hanging over the right shoulder, with a large dangling mass of cloth with a narrow ridge with a few fine fringe incisions along the edge visible on his right side and between his knees. The arrangement on his left shoulder is unclear; either the diagonal incision on his upper arm (cf. 2, 7, 9) or that near his shoulder (cf. 4) may represent the cloth edge or they may both be accidental. A long lotus bud with petal folds shown dangles from his pendant left hand. He raises his right hand (wrist chipped) above his head to hold up a huge bulrush bud (?), the dangling stem of which winds around his arm. A struggling duck, looking over its shoulder to the right, perches on his head (cf. 71), one large foot hanging down the front and the other, the back, of his head. The cord fastened around its neck is coiled about the boy's hand, the end hanging along the bulrush stem.

7 - This woman sports a wig or hair similar to that of 2 but revealing the ear and lacking fillet and lotus. Her garment emerges diagonally from the back at waist-level and passes backward over her right shoulder, showing behind on her right side and exposing most of the body (hip chipped). A shallow incision (? - among scratches) on her upper left arm may mark a sleeve here (cf. 2 ?) but the neckline is not indicated in relief. An open White Lotus on a short stem hangs from her neck. She balances two small waders in a box with legs and an arched lid in her upraised right palm, one end apparently resting on her right

shoulder. A lotus bud with incised petal folds also hangs from her right hand. A cluster of long-stemmed plants, consisting of a Blue (?) Lotus between two lotus leaves (one atypically clearly distinguished by its distinctive serrated edge as that of a White Lotus - cf. Keimer, 40-1, fig. 5 a and b) and a lotus bud (no petal folds) are looped over her bent elbow. In her "left" hand she holds the triple-coiled leash of the hornless bull positioned behind her legs. Its short front legs (the left with the tied cord shown) are in a peculiar running position, while its hind limbs stand normally apart, so that it appears to collapse forward. It glances right, over its shoulder, its tongue out, and the tight folding of the neck obscures the stem or cord of a decorative, shortened lotus (?) bud (no petal folds).

8 - is a man with a wig like that of 3. He has a cord or stem around his throat with the knotted ends replacing any pendant. He wears a low-slung, knee-length kilt with a curving, diagonal belt with a small fastening knot visible below the bulging abdomen. His kilt has a nearly rectangular section along his rear leg, the lower edge undulating gently; a shorter, pointed section with an angled edge projects before his advanced leg (cf. 3). He carries a calf across his shoulders, its left legs hanging against his chest, its right resting along his upper arms, and its head turned to stare at him. A half-open, striated papyrus umbel on an enormous stem is looped around its neck. The man's right hand, held to his chest, grasps the calf's front leg. A striated container, more bulbous than that carried by 1, hangs by a strap over his right elbow, and a half-open, striated papyrus umbel on a bending stalk also passes through the crook of his arm, its upper section running behind the calf's leg. A gouge between his right elbow and abdomen mars the stem here. In his pendant "left" hand he holds a vessel in a net like that of 4. A hornless bull with a worn lotus bud around its neck is overlapped by his legs; its head is turned back to gaze at him, with the tongue protruding.

9 - is a woman wearing a short wig similar to that of 4 without the floral fillet and a garment like that of 7, with a slender ridge along the right dangling edge (painted as a fringe?). A lotus bud with incised petal folds depends on stem around her neck. A gigantic goose with a serrated beak rests on her forward shoulder, one leg with

carefully-detailed talons hanging on her chest, the other disappearing behind her right fist; it is not clear whether the small relief lines appearing around her hand represent the ends of a fastening cord (cf. 6). A flat-ended, elongated lotus bud (cf. 6) without internal markings also dangles from her right fist. A smaller duck with one leg raised and its outspread wings fastened at their tips depends by a strap from her right elbow; like that carried by 3, its head and neck droop along its back. She holds the triple coiled leash of a hornless bovine walking behind her legs in her pendant "left" hand; its attachment to the animal is not clear. It cranes its neck forward to lick the back ankle of the animal behind 8. Its hind legs and tail are lost except for part of its advanced right leg.

10 - may be an adolescent youth; he is shorter than the adults but larger than any of the children in this corpus. However, his size may be governed by the space requirements of the basket on his head (see p. 81). His legs are lost from about the knees downward and there is a chip on his left thigh and a recent gouge on his buttock. His wig (scratched through the back) is similar to that of 3, except that the hairline starts fairly high on the head and undulates diagonally across the forehead. A striated papyrus umbel on a long stem, which he holds with his left hand, is knotted around his neck. His garment (possibly with a ridge and fringe on the edge) runs up the back of his torso from the waist, passing over his right shoulder and hanging about knee-level on his right side. On the left, it covers the upper arm, forming an elbow-length sleeve with a layered opening (cf. the scribe here). His plump body is otherwise nude. Such robes are usually reserved for women (pp. 229-31; but see 80 10) and occasionally children (6; 80 6, 8), and suggest that the individual may be immature. He carries a high flaring basket with heaped contents on his head, with his right hand raised to support it. An elongated version of the container carried by 1 dangles by a looped strap from his upper right arm.

78. Cairo JE 41432

Object : lintel Owner : unknown (perhaps *Hr-m-3h-bjt* ?)

Provenance : Heliopolis, Arab el-Hisn. Found by Kamal in the northern part of the Great Enclosure about 20 m from the north wall on May 23, 1909.

Dimensions : H = 0.280 m W = 1.252 m Th (at bottom) = 0.098 m

Type of relief : raised

Other monument of owner : perhaps an architrave (?), ex Ben Zion collection, now in Cairo Museum, number unknown and unpublished, inscribed for an *jt ntr nb wnf Hr-m-3h-bjt*.

Bibliography : Bénédite, *Mon. Piot* 25 (1921-22), 3 n. 1. Gauthier, *ASAE* 21 (1921), 32-3, pl. II bottom. Kamal, *ASAE* 10 (1910), 154. Kuentz, *Mon. Piot* 33 (1933), 29 and n. 2. L.M. Leahy, *JEA* 71 (1985), 127 nn. 25, 27. PM IV, 61. Smith, *BMFA* 47/268 (1949), 28.
Texts : Yoyotte, *BIFAO* 54 (1954), 96, 98 [Doc. XI], 99-100.

Present condition : The lintel is broken in two through the centre, but there is little loss along the juncture. The badly damaged torus is preserved only on the front of the right-hand fragment and retains its original rounded shape in a small section near the break. Modern cement takes its place on the left and continues onto the left lintel side and along the very irregular, chipped lower edge (especially on the left-hand piece). A small section on the bottom right may be original. Both the right and left block edges are covered in shallow, irregular, claw-like vertical grooves, whiter in their depressions. These do not resemble normal cutting marks (pp. 13-14) and may represent retexturing for reuse; the framing lines at each side of the scene show that little of the length can be lost. The top edge, probably original, slopes sharply backward from the torus. The back is difficult to see but appears to be covered in tooling marks similar to those on the sides, with mortar (?) incrustations of uncertain date, mainly on the right-hand fragment.

Chipping is mainly confined to the torus, lower, and left edges, but the figured scene is differentially worn. In some places all the details are extremely clear (e.g. around the upper bodies of 1-3 and on the papyrus heads above them), while in others (e.g. the owner, the

text, the prow of the first skiff, and the region between the boats) the composition is very worn; there is also some surface flaking around 11-13. The impression of extensive pitting given by the published photograph (Gauthier, pl. II bottom) is largely illusory; some may be the effect of a few spots of black lichen-like growth, found mainly above the first boat. There is a recent scratch across the legs of 7.

Dark brown paint lines along the bottom and the left edge and a white drip near 13 are modern. Minute traces of pinkish incrustation on the  and the first papyrus umbel are probably intrusive rather than being the remains of ancient gesso. No ancient paint survives.

Description : The lintel is surmounted by a plain torus moulding and the scene completely framed by relief lines. The extension of the right borderline through the blank lower strip (the left corner is damaged here) probably originally met the outer edging line on the corresponding jamb. No other traces of the door-jamb borderlines or text remain.

On the far left the deceased is seated on a rectangular wicker stool with one short vertical and two diagonal struts and two curving inner supports, which rests on a mat with the reed construction and central and end bindings indicated. The entire figure is very worn. The man raises a White Lotus to his nose with his left hand, while his right hand, resting on his thigh, clutches the short stem of a Madonna lily blossom. He has close-cropped hair or a skull-cap, and is clad in the fashionable Late Period tripartite outfit (pp. 236-43). A groove (not visible on photographs) near the top of the undergarment, which runs from below his right armpit over his left shoulder, suggests that the lighter material of this layer was gathered into pleats or loose folds (cf. e.g. 75; 76). This undergarment emerges on his left arm as a slightly-bulging elbow-length sleeve with the seam (?) or join on the underside marked. The lower part of his outer robe is weathered, but the traces of the overlapped section show that its hemline was set above that of the lower layer. The shawl drawn forward over his left shoulder has deep worn notches along its lower selvedge edge; they are clearer on the edge along his lap, and the double outline incision shows here. Crowded into the space between the stool and the left framing line is an extremely worn, tiny Grey Heron (*Ardea cinerea*) without incised crest,

or an egret (*Egretta alba*) (Houlihan, *Birds*, 13-18 [Nos. 7-8]), perched on a miniature bouquet of one or three papyrus stalks and facing left, away from the deceased (compare the tiny bird and bouquet on the extreme right end of 76). There are two columns of identifying text before the owner.

Before him is a marsh, through which two papyrus skiffs bearing numerous figures are poled. The extremely varied positions and orientations of the figures (e.g. seven of the thirteen face right) obscure the main scene orientation, which must be to the left, toward the owner. The water is a long, low rectangle, without incised ripples, which stops short of the text and scene borderlines. There are clumps of papyrus before and between the boats, while individual stems of varying heights and uneven spacing form a background behind them; these stems are generally straight around the first skiff and the heads bend more above the second. The umbels are either partially or completely opened, with the filaments indicated by striations and the upper edges correspondingly scalloped. A tiny egret or heron without its crest incised, similar to that on the owner's bouquet, balances on a narrow umbel on a short stalk in the first papyrus clump.

The first, shorter boat has the details of its papyrus construction and bindings incised. Its upward-curving stern and prow end in an open papyrus umbel between two buds and an outward-facing duck, rests on each. On the left the bird perches on a bundle of flowers (an open White Lotus [?] between two buds) with looped stems or a separate looped element (cf. 72 bouquet), which lies horizontally across the tops of two wide-mouthed short-necked jars placed in the front of the boat (cf. 67); only the duck's chest rests on the prow. The occupants of this skiff are all male.

1 - The man, oriented to the left but looking back over his shoulder, bends forward to propel the boat with a pole sunk deep into the water. His right arm is bent unusually sharply (cf. 42 standing woman) and the forearm shortened, as he seizes the top of the pole beside his chest. His left arm, the hand worn, is extended fully along its length. His head is large for his body, and the neck, rising behind his left shoulder, is not separated from his sagging chin line at sufficient depth. He sports short, rounded hair exposing the ear and flattened at

the top, with a bulge at his almost-vertical forehead. Like 2, he is probably depicted as older than, for instance, 3. His short, tight kilt is probably cut similarly to 2's, with traces of the upward curve still visible along his left thigh.

2 - The man, standing more upright than 1 but stooping slightly, faces right to propel the craft. Both arms are raised along the pole, the right being unnaturally shortened (or foreshortened?). The position of his right hand on the pole is carefully indicated, with the separation of the fingers shown on the lower side of the pole and the meeting of thumb and fingertips around it. His left arm is longer and is distinctly shown when the right has ended; the fingers are curved in a mannered fashion over the top of the pole. His large head, set on a short, thick neck, is raised as he glances upward toward the pole tip, and the sagging flesh of the cheeks and jawline is pronounced. His short hair, revealing the ear and protruding slightly at the back, has the flattened top and distinctive head bulge seen on 1. His body, like 1's, is generally heavy, probably denoting age. His tight kilt is scanty, barely covering his buttocks, with a concave curve up to the belt marking its edge on his right thigh; a short section is visible resting along the outside of his left thigh. Like 1 and 3, his lower legs are weathered.

3 - An apparently younger, smaller, more slender youth is oriented right, but turning his head toward 2. His wig is shoulder-length and lacks the prominent bulge at the brow, although the top is flattened; his kilt appears cut like 1's and 2's. A short, weathered pole passes at an angle across his shoulders, and he holds the lower end in his left hand. Three ducks hang by their feet from its upper end, and he seizes the head of the centre one with his right hand. A small hornless bovine facing right and wearing some type of neck decoration (any pendant ornament destroyed) stands overlapped by his legs.

4 - The small, shaven-headed, nude man or boy who squats at the right end of the skiff with his knees drawn up against his chest (cf. 67) has his left hand raised to the bovine's nose. His right hand apparently seizes the animal's foreleg, which may be lifted slightly; the whole area is badly worn.

Except for 6, all the passengers in the second, longer papyrus

skiff, also with its reed and binding construction indicated, are women. The left end is upward-curving but horizontally truncated (or obscured by 6), and the rear finial consists of three ornamental open papyrus heads and two elongated buds.

5 - A tiny figure, oriented to the left with its head turned right, is in the water between the left end of the second boat and the adjacent papyrus clump. Its minute size is probably due to the exigencies of space. Details are obscure on the published photograph; the lower body is very badly weathered. The mantle, plus what may be traces of a sagging breast, suggest that this individual is female (cf. 72). She wears a short wig freeing the ear which probably comes to a longer point beside her face but could be rounded. A shawl-like garment apparently rising from about knee-level covers her buttocks and back and passes over her right shoulder, with a curving section hanging along the right side of the body. It is impossible to tell whether the V-shaped band at the throat is the neckline of this garment or the cord of some neck ornament. The legs are slightly bent, but the sole of the right foot is visible, with the toes resting on the baseline and the heel raised; the left leg is advanced, in the reversed leg posture (pp. 86-8), and the foot lifted. The figure grasps a papyrus stalk above its head with its right hand, while the lowered left hand holds a strand of the boat binding.

6 - A small, badly weathered boy facing left sits on the prow of the boat, with his left leg dangling along its side. His right hand is raised before his face to pluck (?) a papyrus head and his left arm hangs beside him. He seems to have a wig or hair like 3's, and his short, tight kilt is probably similar to that of 2.

7 - The woman standing in the prow of the craft is oriented toward the left, but her arms and head swing back toward the right, as she propels the craft with a long, slender pole. She seizes its upper part with both hands, her left arm raised rigidly above her head. Her close-set legs, only separating slightly from the knees downward, although the division is marked, do not accord well with the vigour of her upper body movement; her right foot is braced against the curvature of the prow. Her short wig, which is cut in a concave curve upward from the nape of her neck, is covered in very fine, tiny curls; there is damage to the

lower edge. Surface wear makes her garment difficult to analyze, but it appears that, like the other women here, she wears a robe which leaves most of the body bare. Its V-neck arrangement can be seen, as well as a section passing over her left shoulder; this (or another portion ?) can be seen along her right side beside her abdomen, edged with a narrow raised ridge, and a small section (part of this mass ? a pointed shawl end ? - compare 8 and 9) appears behind her knees.

8 - A right-facing woman stands with her legs slightly separated, the toes of her rear foot overlapping the heel of the advanced one. She engages in a form of body music wherein she strikes the front of her bare thighs with her right hand, shown extended on her right thigh (p. 162; 40 for a frontal version). Her left arm is bent, with the forearm shortened and the fist against her chest. She is probably lifting and pulling aside the shawl which covers only her buttocks and back; this is crossed to form a V at her throat and has a curving, pointed end hanging behind her left arm. Her wig is similar to 7's, apparently without curls.

9 - The woman, oriented toward the left, supports her weight on her advanced right leg, with the left bent, the heel raised slightly. Her head and upper body are turned toward the right, as she adopts the common stance of a lyre-player (cf. e.g. 74 B; 75; 76; see pp. 151-2). She plays a rectangular lyre (pp. 150-3), whose strings are not incised. She plucks the lower end of the strings beside the sound-box with an ovoid plectrum held in her right hand, while her left hand appears upright behind the strings (presumably added in paint), the forefinger advanced as though plucking a string. She wears a wig, apparently curled, like 7's. A shawl covering both shoulders has long, curved, pointed ends hanging down both sides of her upper body, the point along her right side being wrapped once over her forearm in its descent (cf. 76 lute-player).

10 - A nude left-facing woman, bends forward to haul a small hornless male bovine by the neck from the water. With her unduly shortened right thigh, bulging abdomen, and high-set pendulous breast, her figure is very unflattering. Her plain (?) wig, exposing the ear, is cut in a straight diagonal upward from the back of her neck.

11 - The head and area surrounding the upper body of this right-facing

woman are very weathered. She raises her left hand close to her face; a duck perches in the palm and an elongated vessel with flaring ends apparently hangs from it (the attachment strap is lost). Her right arm hangs by her side, the hand clasping the coiled leash of a miniature bovine which stands overlapped by her legs. Its head is damaged, but it appears to have a multi-layered wide collar around its neck, with traces remaining of a large pendant blossom (?) (cf. the calf behind 3). Her wig is like that of 2, except that it comes to a longer point on her neck and weathering makes it difficult to tell whether curls were indicated. Her shawl-like garment covers her buttocks and back and has a V-arrangement at the neck. The section which crosses over her left shoulder hangs along her left side as a sort of backdrop, to mid-thigh-level. The arrangement on her right shoulder is less clear, but there does not seem to be a sleeve here.

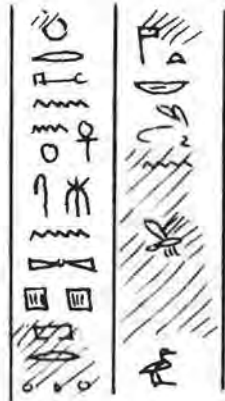
12 - This woman, who propels the skiff from the rear, is oriented toward the right but turns her head back to face 11. Her right leg is slightly bent and the heel raised, and her stance is generally better balanced for her action than 2's; these two figures may be intended as varied reversed images of each other. Her left arm is raised and bent, with her fist curving around from the far side to seize the top of the pole (? - unless it continued into the flaked area above). Her right arm, with a slender, tapering forearm, is bent close to her side and the hand holds the pole at about breast-level. Her wig is short, with a rounded tab before the ear, and the back, protruding more than most, is cut upward diagonally in a straight line from the neck; very fine rows of curls show at the forehead. Her damaged garment seems to cover only her back and buttocks, with probable traces of a deep V-neck, and the section thrown over her left shoulder hangs along her left side to mid-thigh-level.

13 - The damaged, left-facing figure sitting in the curve of the skiff's stern is apparently a nude woman (cf. 67), wearing a short wig similar to that of 2 but without clear curls. Her right knee is drawn up to her chest and her left leg is draped over the vessel's side, the foot trailing in the water. She raises both arms before her to ply a paddle, whose spear-like blade is visible in the water below her foot.

All the figures, both male and female, have relatively large heads,

accentuated by the protuberant flat-topped wig shapes. The bulging abdomen and heavy hips and thighs contrast with the almost spindly arms, calves and slender joints. None seems to wear any jewelry.

Texts :



Translation : '1' The God's Father, 'nb-wmj' ...', the son (of) '2' N(j)-
'nh-r', 'born to Ts-pp-prt.'

- a) See 1 a).
- b) See 76 d). Yoyotte, 100, can cite only one other example of this rare Heliopolitan title not immediately following the more important title *jmj-jwnt*.
- c) The name of the deceased is almost completely lost. Traces of a bee are visible in the gap, suggesting the common Late Period name *Hr-m-3h-bjt*, in which this sign frequently occurs. See *PN* I, 247, 15-16; II, 306, 23.
- d) Kamal, 154 (followed by the *Journal d'Entrée*), and Gauthier, 33 (read *Ânkḥ-ni-Ré*) mistook this individual for the owner of the lintel, rather than his father, as *PM* IV (1934), 61 and Yoyotte, 98, recognized. The name itself is clearly archaizing, with the known instances being almost entirely Old Kingdom. See *PN* I, 171, 16; *PM* III², 219, 223, 234, 272, 586, 638, 691, 723, 890, to which add London UCL 16368; Prague Ethnological Museum 117/53; Maspero, *RT* 13 (1890), 109. The only possible Late Period occurrence of this name known to me is said on a slip in the Topographical Bibliography in the Griffith Institute to be on a statue of a priest of Nubt [*hm nwbṯ*? - see 76 c)], probably from Heliopolis, said to be in the Musée des Beaux-Arts in Lyon; the museum was unable to locate the

piece. The very full writing of the name here is noteworthy. The spelling of Re with the sun-disk first was current at Abydos for only a short period c. 670-30 (see A. Leahy, *SAK* 8 [1980], 175) but was used at a considerably later date in the Delta in this instance.

Whether it reflects current usage or is a later "archaism" to the Saite period is unclear.

- e) For the name pattern *Is-X-prt*, "X who makes the seed fertile", frequent in the Saite period, see el-Sayed, *Documents*, 155-6 (g). The divine element *Pp*, found in a number of theophorous name types during the Late Period, is characteristic of Lower Egypt, being particularly fashionable in the Heliopolitan region (De Meulenaere, *MMJ* 8 [1973], 29 (e) and nn. 20-21), and probably refers to Nebet-hetepet (De Meulenaere and Yoyotte, *BIFAO* 83 [1983], 119, n. 1).

Date : c. 360-340

79. Tanis no number (present location unknown; G.f.11 in excavation index) [not seen]

Object : lintel or wall fragment Uninscribed

Provenance : Tanis, in a house between the Psusennes enclosure and tomb V. Montet recognized it as a tomb fragment from the necropolis, presumably reused.

Dimensions : unknown Type of relief : raised

Bibliography : Montet, *Kémi* 15 (1959), 46-47, pl. XI.

Present condition : From the photograph none of the present edges looks original, although their generally straight appearance, particularly above and below, suggests that the block was trimmed when it was reused. Chipping is mainly along the lower edge (worst on 3's feet), suggesting a good quality limestone, which needs cleaning. There seems to be more general surface wear on the right (or photographic illusion ?), and the upper left corner is broken obliquely. The uneven colouration is probably in the stone or on the surface, rather than being pigment, which Montet does not mention.

Description : The preserved composition shows a procession of offering-bearers oriented left; four adults alternate with three children. The popularity of this subject on lintels suggests that this piece is one, (but cf. wall fragment 40). The slab is broken or cut off just below the adults' shoulder-level, so that all their heads are missing, although the children's are preserved, and most of the figures' feet have been lost in the irregular trimming and chipping on the lower edge. If the fragment is from a lintel, the tomb owner must have sat on the far left, facing the offering-bearers. The figures are in comparatively high relief, with thick lips, small, isolated chins, sagging neck flesh, protruding abdomens, large, deep navels, and fleshy thighs.

1 - is almost completely lost, consisting only of the back of the rear leg of a woman apparently clad like 5, with the fringed edge of her garment visible along her calf.

2 - is a little girl with the developed body of a woman. She sports a short curly wig or hair revealing the ear, with the vertical strands divided into rectangular curls. She wears a mid-calf-length robe

running up the back of her body and exposing the front. It passes under her left armpit and is knotted beside her right shoulder, over which it hangs. A long section with a curved bottom and a ridge probably indicating a wide fringe (less likely, a drapery fold) near its outer edge, emerges before her body. Across her shoulders she carries a struggling calf (head lost) with its tail raised, which she steadies with her right hand. In her pendant left hand is the strap of an elongated vessel with a flaring neck and a high pointed stopper.

3 - is a heavy man with flabby pectoral muscles and abdomen (cf. 96). He wears a short kilt with fringed sides and hem and a narrow knotted belt, left open at the front to reveal his diminutive genitals (cf. e.g. 20 third drover; 96); both side edges of the garment are slightly raised, as though drawn up by the fastening. The forward hem, billowing slightly away from the right leg, allows a view of the inner kilt. His left hand holds the handle of an elongated striated container with flaring ends, but whatever he supported in his raised right hand is lost.

4 - is a boy, facing right and 5. He has a short wig or hair rounded on the neck, apparently textured with short strokes or, more likely, spirals (pp. 97-8). He has a cord or stalk knotted around his neck with a pendant lotus flower. He wears a robe running up the back of his body from mid-calf-level (the diagonal incision up the right leg and torso is faint on the photograph) but its disposition at the top is unclear. What may be an incision suggests that it passes under his right armpit and it may have been intended to cross over his left shoulder, as the reverse of 2. A bunch of four large, open papyrus stems is slung over his left shoulder and he tugs their middle fastening with his right hand (cf. 59 3); only three wide-flaring layered umbels appear behind his head. A cluster of three long-stemmed pointed lotus (?) buds and a leaf placed behind them are draped over his right elbow (cf. 59 2, 7).

5 - is a woman wearing a mid-calf-length, open-fronted, fringed robe closely following her body contours. It apparently freed her left shoulder and arm from well below the armpit, and passed in a narrow strip (knotted like 2's ?) over her right shoulder; an oblique section appears between her legs but it is unclear whether any was visible before her. She has a simple bangle on her left wrist. The dangling

vertical object beside her left shoulder seems more likely to be part of some object or animal carried across her shoulders than a neck ornament (although women do not usually support their gifts thus in this corpus; exceptions are 2; 77 9). She carries an open Blue (?) Lotus between two buds over the crook of her raised right arm (hand and object held lost), and a duck hangs head-down by a strap from her pendant left hand; its beak may once have touched the baseline.

6 - is a boy, much smaller than the other two children, oriented left but with his head turned to face right. He has a short, rounded hairdo exposing the ear and wears a short open-fronted kilt similar to that of 3 (fringe not clear). He carries a bundle of a long-stemmed Blue (?) Lotus buds with a flower on his back, their heads projecting well above his. They are arranged in a decorative, almost heraldic, manner, with a central blossom flanked by two upright buds, between two drooping buds. The boy's right arm is raised high and he seems to pull on a long rope, probably the fastening, which emerges between the buds. His left arm is crooked over the stalks lower down, with the hand clenched on his chest, but it is not clear whether he clutched anything else.

7 - is a man with a heavier build than 3, with a similar protruding pectoral and stomach muscles. His mid-thigh-length kilt is fastened in front in such a way that the tucked-in overlap of cloth lies higher than the lower layer. The tail of an animal, probably a calf, resting across his shoulders, hangs down his upper left arm; he probably restrained it with his raised right hand. His left hand carries a vessel similar to that of 2 by a strap.

8 - is another adult of uncertain sex; the arrangement of alternating male and female adults suggests that it may be a woman. Only its right arm is preserved, pendant and holding the strap of a duck (?) which dangles (lost) head downward (cf. 5). Whatever its gender, it shows that the alternation of adults and children was not uniform throughout the scene.

Date : c. 360-340

80. Cairo JE 46591

Object : lintel Owner : Hr-htp

Provenance : Buto. Found by *sebakhin* on the western mound of Tell el-Fara'in. Acquired in 1920.

Dimensions : H = 0.296 m W = 1.260 m Th = 0.180 m

Type of relief : raised

Other monuments of owner : see c) below.

Bibliography : Amiet et al., *Art in the Ancient World*, 302 [No. 51] (partial drawing). Baines, *Fecundity Figures*, 273. id. and Malek, *Atlas of Ancient Egypt*, pl. p. 170 (partial photo). Bénédite, *Mon. Piot* 25 (1921-2), 3 n. 1, 26 n. 1. Corteggiani, *L'Égypte des pharaons*, 227-8, pl. 111 (partial photo). id. *Egypt of the Pharaohs*, 167-8 [No. 111] (partial photo); Drioton, *Encyclopédie photographique*, 14, 30-1/45-6, pls. 185-6 (partial photo). *ESLP*, 111-12. Gauthier, *ASAE* 21 (1921), 28-32, pl. II top. Kuentz, *Mon. Piot* 33 (1933), 36 and n. 2, 37. Laurent, *RdE* 35 (1984), 150-1 f). L.M. Leahy, *GM* 65 (1983), 54 n. 8. id. *JEA* 71 (1985), 127 nn. 25, 27. Müller, *Ägyptische Kunst*, XLVIII-IL, pl. 181 top (partial photo). *Münzen und Medaillen A.G., Werke Ägyptischer Kunst von der Frühzeit bis zur Spätzeit*, Auktion 46, 28 April 1972, 57. Munro, *MDAIK* 41 (1985), 179 n. 49. PM IV, 45. Saleh and Sourouzian, *The Egyptian Museum Cairo*, No. 259 with photo. Scharff, in Otto, *Handbuch der Archäologie I*, 623 n. 1. Seton-Williams, *JEA* 55 (1969), 8. Wolf, *Die Kunst Aegyptens*, 641-2, fig. 687 (partial photo).

Present condition : The well-shaped bottom is original, with long shallow cutting grooves running back-to-front over most of it (diagonally right from 9). The top has less regular lengthwise and diagonal grooves, with many cement or mortar incrustations, and is probably also original. Both the edges (right with less preserved) have a better-finished strip with shallow vertical tooling grooves adjacent to the scene, with the block becoming rougher hewn and projecting further toward the back. The well-rounded torus continues onto both sides of the block before becoming rectangular projections, on the left protruding a little further than the rounded torus moulding. The torus along the right side and its rectangular continuation have been trimmed slightly and flattened, and they still bear the horizontal marks of an approximately 5 mm chisel, especially on the underside of torus. This resembles an ancient minor modification to fit the lintel to its perhaps original placement (p. 20). The continuation of this treatment forward

on the torus beyond the composition surface, suggests that either the adjacent architectural element projected slightly or the visible finish on this side remained untidy. The back is inaccessible but, with this thickness, may be original. The limestone is fine and the preservation good, with chipping confined to the lower and left-hand edges. Large chips occur at the legs of 1-2 and behind the tomb owner, marring his right elbow. There is a very thin coating of flaking mud (?) between 9 and 10 and partly overlying the figures. The background has many smoothing abrasions.

No ancient paint remains, but there is modern pigment on the left side and on the torus.

Description : The scene is bordered on all sides by a raised relief line and surmounted by a plain torus moulding (not shown in all photographs). The figures are in comparatively high well-rounded relief. The top of a dividing line between two columns of door-jamb text is visible below Hr-htp and possibly another under 9. Traces of a long rounded sign occur below 11.

The tomb owner sits on the left, on a low-backed chair (no internal markings) with the back of the seat flaring slightly, in a reduced, stylized, open papyrus finial. Its legs, the back set at a pronounced slant, are extremely slender lion's paws and rest on flattened, truncated cones set broad side downward, with no mat below. Hr-htp wears a plain, valanced wig covering the ear and is clad only in a close-fitting kilt with a narrow tapering belt, whose hem is etched above the knees. His right hand, shown as a "left" hand, rests open on his thighs, and with his left hand he holds a slender staff resting obliquely. Before him a borderless column of large hieroglyphs, some with elaborate internal details (the □ s, nearly identical, are probably not unfinished), gives his name and chief titles.

The offering procession on the right consists of eight adults (five men and three women, alternating until the last two, which are men) and three children. All but 6 face left. They are widely and evenly spaced, so that both figures and offerings stand out clearly from the background. Unusually, the men stand with slight or no separation of heel and toe; the reversed leg posture which this pose frequently

accompanies (e.g. 77) is not employed here (cf. e.g. 69; 79). The women's feet are placed even closer together, so that they overlap slightly. All hair or wigs revealing the ears have a rounded tab before the ear. The plump, rounded cheeks and tiny chins set off by a deep curve behind are distinctive. All the figures have small high buttocks and their legs appear thick and shapeless, without much indication of the knees or ankle joints. The standing cattle all have a broad shallow groove along the underside of the neck, setting off the dewlap.

1 - is a man, with close-cropped hair beginning high on the forehead, receding slightly, then curving forward before the ear (cf. e.g. 54 owner; 55; 75 owner and steward). He wears a narrow loincloth with undulating incised folds and a long hanging front tie, set high on his hips to reveal diminutive genitals. In his raised right palm (shown as a "left" hand by the fingertips and nails) he supports a flaring bowl containing two open Blue Lotuses and a bud on curving stems. Two ducks, the left with a half-opened lotus (?) in its bill, dangle by their overlapping wings (only two shown) from his bent elbow; a third hangs at an angle on a looped cord below these, its legs stretched upward. In his left hand he holds the coiled leash of a hornless bovine which stands overlapped by him, looking upward. A harness passing around its nose and along its cheek provides the leash attachment. The man's lower left leg and the back end of the animal are lost.

2 - A nude boy, with a plain, shoulder-length round-bottomed wig baring the ear, dangles a half-open lotus (?) on a long curving stem by his left side. He looks upward and waves a similar blossom at the woman towering above him. His lower right leg and most of his left foot are lost.

3 - is a woman wearing a plain, short, rounded wig exposing the ear (cf. 32). Her shawl-like garment is unusual in covering more of the front of her body than the back (p. 208). It runs upwards from the navel, covering the chest but leaving the lower body bare. She pulls a short fringed end tightly forward across her right shoulder with her left hand, while a longer fringed end, wrapped (twice ?) around her upper left arm, has a long point draped forward over the forearm and hanging down to calf-level (cf. e.g. 76 lute-player). She holds a half-open lotus (?) over her left shoulder, and supports a rectangular box

defined as a frame only in her raised right hand (cf. e.g. the bird cages of 55 5; 77 7; 94 [hedgehog]; plain boxes, possibly cages, 9 here; 59 4, 9). The fingers, splaying and curling upwards around the object, are extremely elongated, as on 5 and 9.

4 - is a man with a wig like that of *Hr-htp*. He wears a knee-length kilt with the front section projecting slightly and the overlap at an angle. A narrow belt curves down sharply below his bulging abdomen, and the overlap is tucked into the front of it. A large, long-stemmed Blue Lotus dangling from his left hand brushes the ground. He rests a handleless long-necked jar with a rolled rim and rounded stopper in the crook of his bent right arm; a similar, more elongated vessel with a conical stopper is suspended in a string net from his bent right elbow, as well as two ducks, which hang head downward from a long looped cord.

5 - This woman wears an extraordinary short wig covering the ear, which recedes at the top and has the lower edge cut almost straight, on a slight slant (pp. 217-19). She is clad in a shawl rising from the back of her knees and covering her back while leaving the fronts of her thighs and torso bare. Its arrangement near her right shoulder is baffling. The indentation probably represents a schematized knot, attaching a second shawl, the short pointed end of which is drawn forward over her left shoulder. A section of the larger (?) shawl continues backward over her right shoulder, is perhaps looped tightly over her upper arm (cf. 3), and hangs beside her torso in a knee-length point. In her left hand she holds the coiled leash of a bovine fastened by its left foreleg which stands behind her leg. Balanced between her right shoulder and raised hand is a large duck with an angular pointed back end, which has its wings bent back over its head in an impossible manner; it looks back at the woman, with its viciously serrated bill resting on its back. A long-stemmed lotus-leaf, an opened Blue Lotus flower and a pointed bud are draped over her arm.

6 - The boy, facing right, away from 5, sports a wig like that of 4. He wears an open, shawl-like garment which runs down the back of his body from the neck to the mid-thighs and reappears along his left side, covering his right shoulder in a short sleeve-like arrangement and leaving his left shoulder bare (cf. 8; 77 6; 79 2). It may be incompletely carved - while the neckline curve is incised, other details

of arrangement may have been added in paint. He looks up at 7 and brandishes a half-open lotus (?) above his own head. An open Blue Lotus hangs from his right hand, behind his right ankle.

7 - is a man, with close-cropped hair and a loincloth identical with 1's but set higher on the buttocks. A long-stemmed half-open lotus (?) dangles from his pendant left hand. He raises his right hand to support the back end of a calf draped stiffly across his shoulders, which stretches its neck, encircled with a lotus leaf on a long stalk, downward; unusually, it faces in the opposite direction from its bearer.

8 - This boy is much smaller than the others, with hair like 7 and a garment similar to 6's, but with a longer, tighter sleeve on the left arm and an additional incised fold or layer of cloth across the torso. He waves two half-open lotus (?) blossoms of different sizes (on a scale for a larger figure) before him, his thumb and forefingers extended in a mannered gesture. He raises a very large hand with long fingers to clutch the hand of 9. Both arms, but particularly the left, are out of scale for the figure.

9 - is a woman, wearing a plain, short wig revealing her ear, with a slightly concave back, set at an angle. She is clad in a shawl covering the back of her body to the knees and passing over her right shoulder, with a narrow strip visible before her; a second shawl is prominently knotted to it near her left shoulder and passes behind her, to come forward again in a fringed point over her right upper arm (cf. 5). Her left hand holds that of 8, while her right hand, with large splaying fingers and a bouquet like 5's hanging from the palm, is raised to support a solid rectangular box (see 3), perhaps once with painted contents visible.

10 - is a man with hair identical to that of 7. He wears a shawl similar to those worn by the women and children (cf. e.g. 77 6, 10), arranged like 9's but without an incised knot here, giving the impression of a V-neck. The section which emerges by his right side is more pronounced, like 8's. He holds a conical basket heaped with round fruit in his raised right palm, and a large round-bottomed basket (? - cf. 77 5), from which the heads of three young birds emerge, hangs on a long looped strap from it. A hornless bovine, with its muzzled nose lifted and a large lotus bud fastened around its neck, stands behind

10's legs, a triple-coiled cord, which the man grasps in his left hand, tied to its left foreleg.

11 - This man sports a wig and kilt like 4's but with a broader belt and more crudely cut. A large open Blue Lotus hangs from his pendant left hand. His right arm crosses his chest to grasp the left hind leg of a struggling calf slung over his shoulders; it cranes its neck, from which a lotus leaf on a long stalk dangles, downward. A duck, suspended by a cord looped around its wings from the man's elbow, holds in its bill a large half-open lotus (?) which it raises one foot to touch. A big lotus leaf on a twisted stem hangs from its other foot.

Text :

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Translation : The *hrj P* = *jmj-3ht* = *Hr-htp*.^c

- a) For *hrj P*, a title characteristic of Buto, see Vernus, *Athribis*, 99 (b), with references to discussions of its function and meaning.
- b) For another *jmj-3ht* (also *hrj P*) and the possible connection of this extremely rare title with the *jmj-3ht*-^c of Heliopolis, see Vernus, *Athribis*, 192 (a).
- c) *PN I*, 250, 7. The name is particularly prevalent in the Middle Kingdom but not common during the Late Period. For other members of this family and other late examples of the name, see Vernus, *Athribis*, Docs. 157-159, pp. 190-2; the place of this *Hr-htp* in the genealogy is uncertain.

Date : c. 360-340

81. Philadelphia, University Museum E.14316 [not seen]

Object : fragment of left door-jamb Owner : unknown

Provenance ; unknown. Acquired in Cairo in 1926.

Dimensions : H = 0.274 m W = 0.293 m Th = approx. 0.038 m

Type of relief : raised

Bibliography : Anthes, *Aegyptische Plastik*, 16, pl. 16 (partial photo). *ESLP*, 93; 111-12, [No. 88], pl. 83, fig. 219; 116. L.M. Leahy, *JEA* 71 (1985), 125 n. 8. Pirenne, *Histoire de la civilisation III*, 431, 432, pl. 44 opp. p. 173. [Philadelphia] University Museum, *Egypt*, 24 and photo. Ranke, *University Museum Bulletin* 15/2-3 (Nov. 1950), 72, fig. 44.

Present condition : The top and sides of the fragment are the ancient block edges (*ESLP*, 111), showing that the jamb was made up of several blocks. The bottom edge and the back have been sawn more recently. Minor chipping occurs along the sides and bottom edge, with both lower corners lost, on the left damaging the figure's right arm. There is some surface weathering around the staff and a scratch runs through the man's right shoulder. No paint traces are apparent.

Description : The scene occupying the central portion of a left door-jamb shows a right-facing figure of the tomb owner, which is lost from mid-chest-level downward. He wears a plain shoulder-length wig exposing the ear and a broad collar with five horizontal rows of beads (no internal markings) and a row of small ovoid pendants along its lower edge. He is bare-chested, so must have worn a kilt. He holds a slender staff at an angle in his left hand (left elbow lost). His right arm, lost from the shoulder, probably hung straight at his side, the hand perhaps carrying a *hnp*-baton (cf. e.g. 19; 21; 46) or the less common linen roll (cf. 6 I, K; 45). Above him are the bottoms of two columns of large, well-spaced hieroglyphs with their dividing line. The decoration is bordered on both sides by vertical relief lines. The relief is high everywhere, with full modelling on the face, upper arm and fingers of the owner. Especially striking is the modulated sinking of the eye socket and the rounding of the eyeball, with the incised rim to the lid following a slightly different flesh line. The eyebrow looks plastic but is marked by a single incision above a ridge. The

hieroglyphs are shown in meticulous detail - for instance, the incision on the owl's feathers, the hairs on the scarab beetle's legs, the crouching man and the scales on the snake. *ESLP*, 111-12, on the basis of the style, the spacing of the texts, and details on the signs, suggested that the piece is from Buto and by the same hand as 80.

Text :



Translation : Too little is preserved to make translation feasible.

Date : c. 360-340

82. Tomb of Wn-nfr [partly seen]

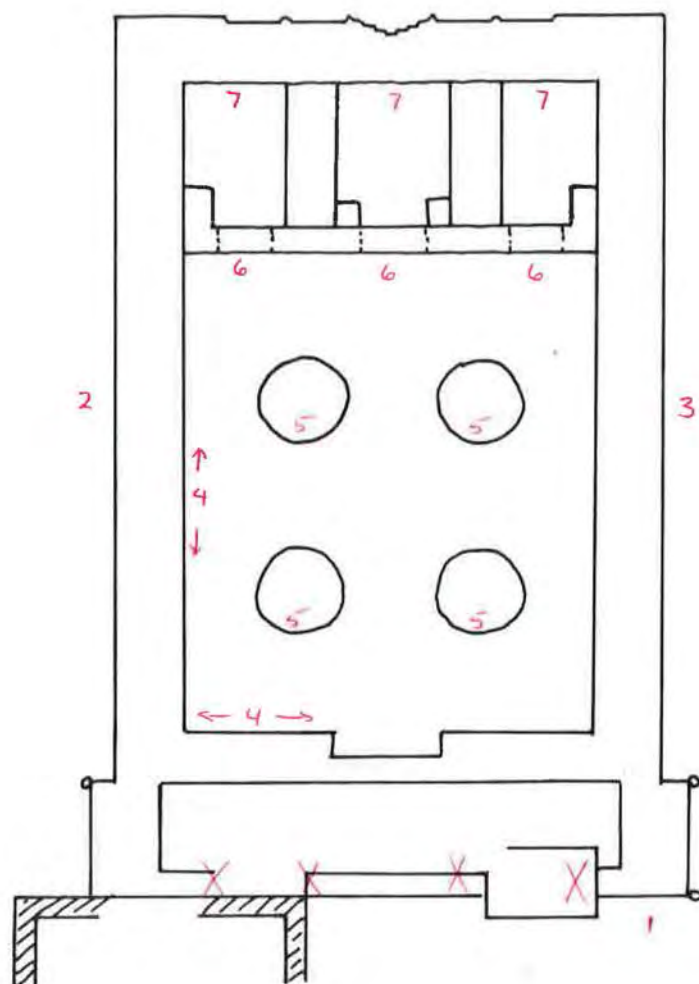
Location and history : Saqqara, south of the alley of sphinxes leading to the Serapeum, between Mariette's old excavation house and the Teti pyramid. It was reused for non-funerary purposes in the Roman period (Quibell, 14). For the history of its excavation and condition from Mariette's discovery in 1850, when Devéria made his squeezes, to Brugsch's visit in 1854, to Quibell's re-clearance in 1912-1914, see von Känel, *BSFE* 87-88, 31-33. One of Quibell's workmen claimed (Quibell, 14) that he had descended into the burial shaft in 1869, in the presence of Mariette and others. If this statement is true, it shows that the tomb was exposed for up to twenty years after its initial discovery, and it must have been during this period that the removal of the stonework down to the foundations took place. It is remarkable that Mariette should have undertaken the initial investigation in 1850, as well as explorations of the shaft in 1852, when the Ramesside vase was found (PM III², 504), and again in 1869, in addition to commissioning the Devéria squeezes, and yet left the sarcophagus at the bottom of the burial shaft for Quibell to extract, although the shaft was sealed simply by paving slabs, without sand or rubble fill (Mariette, 12). The chapel is now completely covered with sand and its precise location is no longer known. Von Känel is preparing a full publication of the tomb, including the Devéria squeezes.

Parents : father - P3-jn-mw mother - unknown

Titles : See von Känel, *Les prêtres-ouâb*, 198-199 for a list of Wn-nfr's numerous titles; those most frequently employed are w3h-ht and wr Ntrt, both priestly titles connected with Behbeit el-Hagar (von Känel, *BSFE* 87-88, 39-40).

Other objects from tomb : diorite sarcophagus New York MMA 11.154.1 (PM III², 504); vase of Merytamun, daughter of Ramses II (PM III², 504. The number Louvre N.495 given is incorrect and is 90 here).

Bibliography : Brugsch, *Reiseberichte* (1885), 338. von Känel, *BSFE* 87-88 (March-May 1980), 31-45. id. *Les prêtres-ouâb*, 116 [Doc. 52], 198-201 [Doc. 29]. Kitchen, *Festschrift Elmar Edel*, 281 and n. 69. Malek, *LÄ* IV, 442 no. 23 and n. 57. Mariette, *Le Sérapeum de Memphis* I, 10-13, 19. PM III², 503-4, map XLVI, E-2. Quibell, *Excavations at Saqqara*



Plan of 82

(1912-1914), 14, pls. XXXVI, XXXVII.1 (C-E)-2 (A) and 4.
Texts : Devéria squeezes 5387 in Louvre.

Description : The tomb chapel is constructed of good quality limestone blocks (0.60 x 0.16 x 0.20 m) (von Känel, *BSFE* 87-88, 34) and oriented N-S. Von Känel's preliminary plan (*BSFE* 87-88, 34-7, fig. 1), with measurements based on Devéria's squeezes, shows a frontage of what she calls a "mur-pylône" with torus mouldings running up the corners; it is not clear from her account whether she intends this to represent a solid pylon or, more likely, a wall, perhaps with a slight incline, with a narrow chamber behind it. She cannot explain the rectangular stone mass on the west of the entrance, but notes the burial shaft abutting the east face of the façade; Mariette removed the bodies of *Wn-nfr* and some of his family from it (Brugsch, 338), showing that it was used. It was presumably enclosed in an outer court. Behind the entrance area is a narrower section, with a hall containing four columns whose capital types are unknown (von Känel, *BSFE* 87-88, 34, recognizes it as "la salle hypostyle", but inexplicably calls it "un cour à piliers" in *Les prêtres-ouâb*, 198). At the south end of this hall are three chapels, the central slightly wider than the lateral ones. The exterior of the south wall had "une stèle fausse-porte, encadrée de quatre tableaux" (really a false-door, rather than a stela - see Quibell, pl. XXXVI.2); much of the adjacent wall seems to have been recessed.

There is little doubt about the accuracy of her version of the rear portion, as it is confirmed by Devéria's squeezes and Quibell's photographs, although the rear corners of the building had vertical torus mouldings (Quibell, pl. XXXVI.1) not added on her plan. Her interpretation of the front, however, is questionable. While a solid pylon can be broader than the area it precedes (cf. 22), the finely-finished limestone paving immediately south of the front wall (Quibell, pl. XXXVI.2), indistinguishable from that of the columned room and with no marks for internal walls along an entry passageway, argues against its being a solid structure; nor do pylons normally directly precede enclosed chambers. There must then be a transverse hall directly behind the wall of the façade, larger E-W than the chamber behind it (von Känel, *BSFE* 87-88, 35, says nothing of this area).

Whether the façade should be interpreted as a "mur-pylône" or a

solid wall is open to doubt. It is not in itself an impossible frontage to a Late Period building (cf. the Hakoris extension to the Hibis temple - Winlock, *The Temple of Hibis in el Khargeh Oasis* I, 20, pl. XL below; whether this was planned to stand alone or was simply built first, with a columned porch like that built in Dynasty 30 intended, is another question). Mariette described (pp. 11-12) "un portique de quatre jolis colonnes lui sert de façade". As many of the walls and the interior columns stood to at least 1.5 m in his day (von Känel, *BSFE* 87-88, 32), he is unlikely to have been mistaken in this. Even if the northernmost wall had been destroyed when he discovered the tomb, Devéria's squeezes show that the north wall of the columned chamber remained to a sufficient height to prevent him misinterpreting the four columns in the chamber for the façade. Brugsch's description (p. 338), misleadingly translated by von Känel (*BSFE* 87-88, 32), mentions "einen Haupteingang" (e.g. von Känel's "salle principale") "welcher von vier Säulen gestützt war, und in einen hintern Raum drei sehr kleine Zimmer", clearly indicating a structure with a columned entrance and more than one room, one of which contained three small chambers (= the chapels on the south), but omitting to mention the interior columns.

Quibell's photographs (pl. XXXV, 1-2) show the remains of a wall here, but the west portion (east not clear) does not have the even construction expected from a "mur-pylône", but is broken into sections. This may represent a screen wall connecting the columns which are lost, reconciling von Känel's interpretation from the photographed remains on the ground and the earlier descriptions. Columns with screen walls between their lower aras were used from Dynasty 25 onward (Ruszczyc, *Archeologia* 24 [1973], 29), so their employment here would not be innovative.

If the tomb of *Wn-nfr* had a columned façade with screen walls fronting a shallow chamber wider than the rest of the structure, it would have a plan paralleling that of the tomb of Petosiris and the standard pronaos - naos division found in Ptolemaic temples (but which may have earlier origins). This would be the first "temple-tomb" like that of Petosiris recognized in the north, although it may not have been unique, particularly at a site like Saqqara. A tomb chapel resembling a miniature contemporary temple set along a main processional route at

Saqqara and having its own short avenue of sphinxes (four each side) integrating it with the main Serapeum avenue of sphinxes (Mariette, 10-11) seems the best solution yet offered to the architectural remains of the tomb of *Wn-nfr*.

The plan reproduced here is that of von Känel, with X indicating possible column locations on the façade and the rear torus mouldings added. Her distribution of texts and reliefs (*BSFE* 87-88, 35-6) is indicated thus: 1 inscription on the façade; 2 biographical inscription; 3 funerary texts; 4 band with *Wn-nfr*'s titles; 5 vertical texts with formulae and name of *Wn-nfr*; 6 lintels with deceased and texts (B here); 7 bands of texts on two levels. All texts and reliefs, both on the interior and the exterior of the chapel, are in sunk relief. The workmanship is precise and careful, with great attention to detail even in the hieroglyphs, while the modelling of some of the figures within their sunken outlines is relatively high and well-rounded.

A. Cairo JE 44135 (Quibell, pl. XXXVII.2)

Dimensions : H = 0.30 m W = 0.40 m Th = approx. 0.04-0.05 m

Present condition : Both side edges look modern; they are well-smoothed with long vertical scratches which do not resemble common cutting grooves (pp. 13-14), but are probably original masons' marks. Neither the top nor the bottom could be viewed; both are well-flattened, and given the dimensions of the blocks from this tomb (see above), both may be original. The back is not visible but must, from the thickness, have been recently trimmed. The relief is made up of two adjoining long low blocks of exceptionally white limestone (possibly from cleaning?), now attached by modern filler, the lower projecting slightly further to the right. Chips visible on the photograph, on the figure's chest and shoulders, particularly the left, have been repaired with filler, but chips on the background before him have not been mended. There are some diagonal smoothing abrasions, along the right side of the background. The relief, generally in excellent condition, is very deeply cut (recessed at least 10 mm at the shoulder), and the modelling within the outlines is very well-rounded and high. No pigment remains.

Description : The relief contains the upper portion of a left-facing male figure, cut over five or six courses of masonry, complete to about waist-level, but without the top of his head. The size of the figure (0.7-0.8 m when complete) and the costume suggest that it is *Wn-nfr*. His right arm is bent and the hand, with extremely long graceful fingers, is raised, palm outward, in a gesture of adoration (cf. B). His left arm was drawn across his torso near the waist, and a small part of its top remains near the lower block edge; its position may have been that of 65 [sunk] and 73. He sports a skull-cap or short-cropped hair, incised across the forehead and before the ear but not marked at the back. He wears a version of the Late Period tripartite male outfit (pp. 236-43), but the upper part is confusing. He seems to have an inner layer visible only on his right shoulder and chest, which has a high curved neckline which stands out as a ridge. Probably two garments are worn above this. Part of what is probably a sleeved tunic (cf. 63; 64 [sunk]; especially 65) passes at an angle across his chest and forms a tight, elbow-length sleeve with a small opening below the elbow (cf. 57). The shawl drawn forward over his left shoulder has two wide bands (folds ?) along its outer edge instead of the more usual notches (added in paint ?); the "layers" end independently at a peculiarly high level. It is set high on the back of his neck (cf. e.g. 64 [sunk]; 65 [sunk]; 76; 77). It is possible that the other end of the shawl, of which nothing is visible, but which should be pulled from the right side across the abdomen, was added in paint, clarifying some of the garment relationships here (cf. 65 [sunk] for something similar).

The facial features are carefully rendered with well-rounded modelling. The depression of the eyesocket is deeper beside the nose, and the eyeball, rounded deeper toward the front, has the impression of being set in the front of the face. A narrow, softened ridge marks the eyebrow (cf. 81), and another the rim of the upper eyelid. The nose has a sharp tip and the nostril is deeply drilled. The mouth line is short and set at a steep angle, and thick lips protrude, their edges emphasized by small ridges. The chin is small and comparatively sharp; an indentation sets it off from the plump, slightly sagging jawline flesh. There is a drop in level from the side of the cheek to the mouth area, giving this part of the face a sense of depth. The ear is large,

with its inner configuration deeply cut, and placed almost vertical in a gentle depression.

Where in the tomb chapel this figure was located is unclear. PM III², 503, assigns it to the "pillared hall" for want of an alternative, but Devéria's squeezes apparently record no figured decoration here or in the chapels, except that above the doorways (B). The transverse room, not recognized by PM, provides a suitable alternative venue, perhaps to the right of the doorway into the columned room, but this is tentative; von Känel's publication may offer a satisfactory alternative.

B. Louvre E. 3065 A-F

The decoration above the three small shrines at the back of the tomb superstructure is completely preserved in Devéria's squeezes in the Louvre, except for the top of the larger, higher central one. The blocks themselves, cut in two for transport (presumably by Mariette), are also in the museum, listed as E. 3065 A-F; as they are sawn along column dividing lines, the squeezes are useful in matching portions of the same scene. The pieces pair : A and E (right-facing figure); B and D (right-facing figure); C and F (right-facing figure). The blocks were trimmed after the squeezes were taken, probably when they were extracted, since both C and F have the lower faces and the backs of their figures sawn off, although they are complete (except for the upper parts of their heads) on the squeezes (cf. von Känel, *BSFE* 87-88, figs. 4-5). The squeezes of the other fragments have the entire figures of *Wn-nfr*, with a short line of text running above each, and the columns of text are complete, as *dd-mdw* occurs at the tops of the central ones; they are now cut horizontally through the texts and the figures' heads but their composite width is complete. The wall areas A-E and B-D are 142.9 m and 147.5 m wide respectively, including the projections at the sides which protruded beyond the confines of the doorway proper (not preserved on E); both are 0.37 m high and 0.22 m thick. C-F is 115.5 m long, having lost the backs of the figures, with both side edges, a borderline and a blank space beyond it (cf. von Känel, *BSFE* 87-88, fig. 3); they are 0.41 m high and 0.81-0.23 m thick. This area also has eight columns of inscription compared with the six on the other two,

showing that one chapel doorway, undoubtedly the central, was wider than the others. Von Känel (*BSFE* 87-88, fig. 3) reconstructs this entire doorway as also being slightly higher than those of the side rooms, with three text columns, as opposed to two, on each jamb, presumably on the basis of Devéria's squeezes.

The decoration on all the pieces is similar but not identical. Each has an inward-facing seated figure of *Wn-nfr*, with a line of inscription above it, at each end, separated by columns of text (von Känel [*BSFE* 87-88, fig. 3] restores this on the central chapel, although no traces seem to be preserved). All figures sit on low-backed lion-legged chairs set on inverted cones resting on a mat. A, E, and once C and F, have an open papyrus umbel projecting from the back of the seat. On all these representations *Wn-nfr* has closely-cropped hair or a skull-cap (A has a chip at the back of the head) and on F he wears sandals with a high-swinging toe-strap (cf. 76 wine steward), although on the its partner (C) he is barefooted. Above the side chapels, he is bare-chested, with a tight, narrow cord-like necklace (?) about his throat (cf. A, where it seems to be part of a garment). The high modelling makes it appear to be an independent piece of jewelry, but it may simply represent the upper edge of a broad collar, whose lower edge was marked solely in paint (p. 223; here it is too high to be anatomical). On B-D he wears a long tight kilt, projecting slightly at the ankles. On A-E the diagonal upper edge of the belted kilt is indicated but not the hemline and there is no projection near the ankles; the garment may have been short and indicated predominantly in paint.

Above the central chapel (C-F) *Wn-nfr*'s dress is strikingly different. It is a version of the tripartite Late Period male ensemble, although the intricacies, particularly on the upper part, are difficult to understand from Devéria's squeezes and von Känel's facsimile (*BSFE* 87-88, fig. 5; her drawing reflects the squeezes, and should be reversed to indicate the true orientation of figures and texts), and the damaged condition of the block itself. A rounded, cord-like ridge at the throat probably marks the neckline of an undergarment with long tight sleeves, whose sleeve edge is incised on the distant wrist (cf. elbow-length sleeves on A; 64 [sunk]; 65 [sunk]; long sleeves on 63). It, or another ankle-length robe, sheaths the lower body, following the leg contours

almost exactly, unlike the more voluminous robes on seated men pictured elsewhere (cf. 33; 74 A; 76; 77; 78). The serrated shawl, with deep notches and a double outline at the lower edge, is particularly clear on F below the right arm (cf. especially 74 A), but its arrangement is uncertain; its details may have been clarified in paint. The most satisfactory explanation is that the section across his lap is reduced, so that only its serrated lower edge with double outline appears below his arm; it is unusual on C in passing from right to left and being held in place by his left arm. Instead of passing around *Wn-nfr*'s back and forward over the distant arm, traces of a notched end (cf. 73) on his chest show that it passed over the same shoulder. F is unique in the corpus in having the shawl over the right arm. The series of diagonal folds (?) running from the right shoulder of F onto the chest (see now only on von Känel, *BSFE* 87-88, fig. 5) may be part of the shawl (cf. A), and the angular projection behind the elbow is paralleled on A, 64 [sunk], ^{and} 65 [sunk], as is probably the protruding shawl section behind the back.

Hand and arm positions are deliberately varied. Above the central chapel (C-F) the near arm is extended, palm downwards, parallel to the thigh, while the fist of the distant arm is clenched on the chest, holding a short roll (C), or object with a wider top (F - a flower?). The right-facing figure on D holds his right fist to his chest and raises his left hand, the arm bent, with the open palm outward (cf. A). Its companion (B) has the bent left arm crossing the body and its extended hand raised before the face, probably palm outward; the right arm dangles with the hand open. This pose is mirrored by the right-facing figure on the other side-chapel (E), while its companion (A) has the left arm crossing the torso and extended slightly, open palm downward, with the right hand raised before the face, palm outward. These open-handed gestures of adoration are unparallelled among seated figures in this corpus, although common enough among standing ones (cf. e.g. 21; 23; 54).

Von Känel located the small portion of *hkr*-frieze at the top of Quibell, pl. XXXVII.1 (present location unknown), "sous toutes réserves", in the band she places at the tops of the eastern and western

chapel doorways (A-E and B-D) (BSFE 87-88, 37, fig. 3). Traces of  show that the *hkr* motif alternated with *Wn-nfr*'s name at uncertain intervals. The whole was underscored by two narrow lines with a broader strip of background between them.

The following fragments, pictured in Quibell, pl. XXXVII.1-2, come from uncertain location(s) in the tomb. PM III², 503 lists them as from the "pillared hall", for want any other location; von K  nel does not consider them. As with A, the transverse hall seems an alternative to the columned room. Their present location is unknown but Cairo is the most likely place.

C. Pl. XXXVII.1, second row, left - The well-rounded abdomen, buttocks and pendant forward arm of a left-facing female figure are vigorously modelled within the sunken outlines. The outward curve below her buttocks and the swell of the hip suggest she may have been depicted in the reversed leg posture (pp. 86-8). The absence of an arm outline behind her body - as well as possibly a striding pose - shows that her posture was different from that of the smaller female figures.

D. Pl. XXXVII.1, second row right, third and fourth rows left - Although none of these pieces apparently join, they may come from the same scene. Parts of the heads and shoulders of four, and the arms, torsos and hips of two right-facing women remain; the torsos do not seem to join any of the upper sections, showing that six figures are represented. Wide, blank areas of background on the right and left of the central fragment show that the women were not evenly spaced in a line. The projection on the left side of the lowest piece suggests an adjacent door surround or other architectural feature. The women all seem to stand with their hands lowered. They wear plain, tripartite wigs and have a raised ridge at the throat (cf. A, B), which here probably indicates the upper edge of a broad collar with its lower edge added in paint (p. 223). What may be traces of the strap of a sheath dress are visible on the right-hand woman on the central fragment, and it is likely that all the figures were clad in tight sheaths. Their bodies are well-rounded beneath the cloth, with large round navels set well away from the outlines of well-rounded abdomens, and a prominent swell to the fronts of the thighs.

Everywhere, the relief is highly modelled within the sunken contours. The photograph is too small to reveal much about the facial details, but the ear seems particularly prominent and the rounding of the adjacent wig lappet pronounced. As on A, there may be some deeper sinking of the areas next to the outlines, enhancing the impression of rounding.

E. Pl. XXXVII.1, bottom row, right - The bent right arm and extended hand of a figure of approximately the same size as that on C is preserved. A slender plant stalk with small ovoid leaves appears below the elbow. A narrow relief strip, with chipping between it and the edge, lies close to the hand. The comparatively long low blocks characteristic of Dynasty 30 architecture (Quibell, p. 14) attested throughout the tomb of *Wn-nfr* show that the arm was extended horizontally, perhaps supporting a tray (?), rather than being raised at an abrupt angle before the figure's face.

The piece on the right of the third row on Quibell, pl. XXXVII, 1, is probably part of a text.

Date : c. 360-340

* 83. Tanis ? [not seen]

Object : wall or lintel fragment (?) Uninscribed (?)

Provenance : Tanis. Found by Montet before 1933.

Dimensions : unknown Type of relief : unknown

Bibliography : Montet, *Kémi* 15 (1959), 47 n. 2.

Description : Montet claimed, in a discussion of 79, that few objects from Late Period tombs at Tanis had been discovered. He stated "on a recueilli dans le temple d'Anta un fragment de bas-relief" and cited his *Les nouvelles fouilles de Tanis* (1933), pl. XIII. This plate is a photograph not of the Anat temple, but of the Sheshonq III portal, and is too distant to tell whether any extraneous Late Period tomb blocks are present; the Anat temple remains include no block I could identify that matches this description. In that volume Montet appears to refer to items from the Third Intermediate Period onwards as "Late Period", so the piece he had in mind may not be one of the Lower Egyptian Late Period reliefs studied here. It remains possible, however, that there is at least one more Dynasty 26-30 piece of a private tomb from Tanis.

Date : 664-340 ?

* 84. Paris, Musée Rodin 50 [not seen]

Object : wall or lintel fragment or sculptor's model ? Uninscribed (?)

Provenance : unknown

Dimensions : H = 0.36 m Type of relief : unknown

Bibliography : [Paris, Musée Rodin] *Rodin collectionneur* (1967-8),
No. 11 (no ill.).

Description : "Porteur d'offrandes. Basse époque." The subject matter suggests a private monument of some sort, but the brevity of the description allows for its being a sculptor's model or coming from a Theban tomb, or even being from the Graeco-Roman period. The museum is unable to locate the piece.

Date : 664-340 ?

* 85. Turin ? [not seen]

Object : fragment of a wall or lintel ? Uninscribed ?

Provenance : unknown Dimensions : unknown Type of relief : unknown

Bibliography : Bénédite, *Mon. Piot* 25 (1921-22), 4.

Description : Bénédite stated that he saw a small piece with a single preserved figure in Turin in 1913, acquired by Schiaparelli at about that time, which he identified as an example of lily-processing closely related to 33 and 66. The Turin Museum is unable to identify the fragment from his description. The fact that no illustration of this subject is known to exist before the Late Period or outside Lower Egypt (p. 179) suggests that this piece, if it was correctly identified, belongs in this corpus.

Date : c. 664-340

- * 86. Sotheby Parke Bernet 1973.248 (present location unknown) [not seen]

Object : lintel or possibly a wall fragment ? Uninscribed (?)

Provenance : unknown

Dimensions : 0.413 m x 0.368 m Type of relief : sunk

Bibliography : Sotheby Parke Bernet Inc., *Antiquities*, sale no. 3581,
Dec. 7, 1973, No. 248 (no ill.).

Description : The sale catalogue describes the scene on soft white limestone as "...two offering bearers facing left, both carrying vessels in their extended right hands, the arm of a third figure at the right, at left the arm, holding a staff, of a figure facing right". The figure with the staff is probably the tomb owner, presumably seated, placed, as is more usual, on the left of the tableau (p. 78), receiving a line of servants, in a scene apparently similar to that on 56 (cf. a right-oriented version on 53). The auctioneers dated the piece to Dynasty 26.

Date : c. 664-340

* 87. Sotheby Parke Bernet 1980.370 (present location unknown) [not seen]

Object : wall fragment ? Owner : unknown

Provenance : unknown

Dimensions : 0.457 x 0.533 m Type of relief : sunk

Bibliography : Sotheby Parke Bernet Inc., *Catalogue of sale* (no. 4380)
May 16, 1980, No. 370 (no ill.).

Description : "Limestone relief fragment, Late Period, probably 26th Dynasty, 664-525 B.C., carved in sunk relief with two servants flanking offering tables and wearing short kilts and short coiffures of finely carved triangular curls, the offerings listed in the line of inscription above". While it is unclear which dimension is the height, either would put the piece at or beyond the extreme upper limit of Lower Egyptian lintels (p. 14), suggesting that it derives from a wall. Offering-tables are not particularly common in this corpus (cf. e.g. 3 I; 6 A-E, G, M, P, R-S, AA; 9; 21; 54; perhaps 23), especially dissociated from the tomb owner or the gods, and it is possible that there is something amiss with the published description. If a date in Dynasty 26 is correct, the piece may come from a Theban tomb rather than a northern one.

Date : c. 664-330

88. Hetepka 196 [not seen]

Object : wall fragment (?) Owner : unknown

Provenance : North Saqqara, Animal Necropolis. Found in the debris of the main Temple terrace (Sector 3).

Dimensions : H = 0.235 m W = 0.305 m Th = 0.280 m

Type of relief : sunk

Bibliography : Martin, *Hetepka*, 57 [No. 196], pl. 50.196 (drawing).

Present condition : None of the current edges looks original, and gaps in the facsimile on the upper right and lower left reveal that a large portion of the relief surface is lost. No paint is mentioned.

Description : The relief shows parts of two columns of inscription with border and dividing lines, with the lower head and torso of a standing right-facing man to their left. The placement of hieroglyphs beside, rather than above, the man shows the fragment is not from a door-jamb, while the size and standing position of the figure suggest it is from a wall, rather than a lintel, where the deceased is usually seated (but cf. 21; 54). He wears a plain (?) shoulder-length wig, but no other features of his clothing remain; the absence of a belt or upper kilt line suggests that they are lost in surface damage. He holds a slender staff obliquely in his left hand, and his lost right arm probably hung by his side, the hand clutching a *hrp*-baton or a linen strip.

The Late Period date, rather than an Old Kingdom one, is tentatively assigned by the excavators on the basis of the cutting of the hieroglyphs. Without seeing a photograph or the original, one can neither confirm nor deny this; what is left of the figure would be appropriate to either period, while not allowing a closer restriction within the Late Period itself.

Text :



Translation : '1'... '2'...master of secrets of the d3d3t =...

- a) A series of titles, mainly connected with scribes, are associated with the d3d3t, suggesting that it may have been a functioning court of justice in the Late Period. See Vernus, *Athribis*, 100 (a); Posener, *Première domination*, 8 (c); Bresciani, *Tomba di Ciennehebu*, 17. It is possible that hrj sšt3 n d3d3t, infrequent at that time, is an archaism, if the piece is of the Late Period.

Date : c. 664-340

* 89. Sais no number [not seen]

Object : wall or lintel fragment (?) sculptor's model (?)

Uninscribed (?)

Provenance : Sais. Found by Daressy in 1901, at the base of an isolated mound toward the north-east of the site.

Dimensions : unknown

Type of relief : unknown

Bibliography : Daressy, *ASAE* 2 (1901), 237. Malek, *LÄ V*, 356 and n. 24.

Description : Daressy describes the piece as "...un fragment de bas-relief saïte en calcaire, montrant un homme tirant sur les cordes, peut-être pour lier une botte de roseaux". If not produced as an isolated figure (or part of a heraldic scene ?), this may have been part of a marsh representation. The piece may now be in Cairo, although I could not identify it in the *Journal d'Entrée*. The provenance makes a date in Dynasty 26 likely, but it could be later.

Date : 664-340, probably 664-525

90. Paris, Louvre N.495 [not seen]

Object : wall fragment

Owner : unknown

Provenance : unknown

Dimensions : H = 0.295 m W = 0.45 m Th = approx. 0.005 m

Type of relief : raised

Bibliography : none

Present condition : Without examining the block it is impossible to determine whether any of the almost-flat edges are original, although the proximity of the top to the figure's hairline suggests that this edge has been trimmed. The depth implies that the back of the block has been removed. The relief is in excellent condition, with small losses at the left-hand corners, a chip on the upper right, and slight wear along the lower edge. No paint is visible.

Description : The small amount of the figure preserved on a block of this size confirms that it comes from a wall rather than a doorway, while the size of the figure shows that it is the tomb owner. The head, left shoulder and arm, and part of the right shoulder of a left-facing man remain. He wears the wig of a *sm*- or *jwn-mwt.f*-priest, which projects slightly at the brow. The elongated, echeloned curls of the valanced part are shown in extreme detail, with fine spiralling incisions indicating the hairs on each curl. Those beside the cheek are at an angle, so that the wig does not have a smooth line, and along the back each curl protrudes slightly. Those near the top of the back are shorter and set in rows curving upward. Traces, particularly on the lower curls, suggest that each ringlet may have been drilled from below (cf. *ESLP* 42 [No. 35], pl. 33, fig. 77). This needs to be verified from the relief, but if it is the case, it provides a dating criterion pointing to the second half of the seventh century (see *ESLP*, 42). The slender side-lock has the plaiting marked, but not textured with the individual hair strands; it is comparatively short (cf. e.g. 3 A; 4; 23; length uncertain on 20 and 64), ending on the neck rather than the plain broad collar. It curls tightly forward and has a fine triple binding below the plaiting. The man's left arm is drawn across his chest and the lost hand was probably raised before his face in a gesture of adoration.

The eye is small, with the tear duct coming to a point. A fine double

incision lines the rim of the upper lid. The eyebrow appears to be a raised ridge, without incision. The nose is heavy, with a broad nostril opening, but the nostril wing is not particularly large. The lips are thick, with the upper projecting slightly more than the lower; their edges are marked with a sharp ridge and the inner corner is drilled deeply, creating a pocket of cheek flesh beside the mouth. The chin is small and the firm jaw line slopes toward the neck.

Text :



Translation : Too little is preserved for translation.

Date : c. 664-610

91. East Berlin 11579

Object : wall fragment Owner : unknown

Provenance : unknown

Dimensions : H = 0.232 m W = 0.580 m Th = 0.092 m

Type of relief : sunk

Bibliography : [Berlin] *Ausführliches Verzeichnis*, (1894), 176; 2nd ed. (1899), 263.

Present condition : Both sides are fairly flat but not smoothed, with a few long diagonal cutting grooves; the location of the break makes it unlikely that the left is original. The bottom, covered with long flattened grooves with intervening ridges from a 2-3 mm chisel, may be original. Nothing can be ascertained about the date of the top, which has a rough fracture on the right, and is very worn, perhaps by water, with underlying chipping. The back, flattened and criss-crossed with numerous fine scratches, does not look ancient; a rectangular depression in the upper right and a cruciform depression with a metal strut toward each side are from a previous mounting. The composition surface is better preserved on the right, and is textured with fine vertical striations. Surface wear (by water ?) has blurred the figures' facial features and left several sharp raised ridges running downward through the scene, presumably caused by harder veins in the stone. There are numerous small pits and chips, worst between and above the figures' heads, on the left man's chest and right upper arm, and on the back of his head. There is considerable flaking of a creamy coating on the block around the front outline of the left priest; K.-H. Priese has suggested to me that this may be residue of a former restoration, now removed. It is unclear whether a slightly ruddy stain on the edge of the right priest's face, neck and upper arm and on the right cutting of the structure are the remains of the original painting.

Description : The preserved scene shows the heads and torsos of two priests, their heads facing right, performing rites before a kiosk or other structure, of which there remains the left side and part of the horizontal over the opening, with what resembles a torus moulding, presumably topped by a cavetto cornice, by the top edge. There are no

relief traces in the broad area of background further right. The priest on the right censes whatever was here. His fleshy left arm hangs at his side and he proffers a censer with his right. The hand (depicted as a 'left' hand to accommodate the fingers?) is carefully rendered, with the forefinger extended along the implement's stem and the three outer fingers curled into the sunken palm. The censer has a wigged hawk's head terminal, a small flaring cup above the man's forefinger, and a larger cup, placed on a open hand, from which the flame emerges. The markings of the priest's skull-cap or close-cropped hair are almost lost, although vestiges remain on his temple and possibly on his forehead. His facial features are weathered but still clearly visible. He is bare-chested, with broad shoulders, and wears a weathered broad collar with at least seven internal divisions and a bottom row of ovoid pendants. The nipple on his right side shows that he was oriented toward the left but has swung his head and upper body toward the structure on the right. It is possible that the figure on the left adopted a similar stance. This more damaged figure was apparently dressed identically and his pose is similar, except that in his extended right hand he clutches a large *hs*-vase with a narrow spout, which he holds upright. There are the tips of two dividing lines of columns of text above the right-hand priest, with only minute, unintelligible traces of the hieroglyphs preserved. The vertical columns plus the size of the figures show the block to come from a wall rather than a lintel.

The block rests somewhat uncomfortably within the corpus. Favouring its inclusion is the pattern of surface striation, which seems quite regular (pp. 50-1). However, there are no other examples with multiple priests offering, with the ritual implements illustrated in such detail. Often, a performing 'priest' is the tomb owner raising his hand in a ritual gesture (cf. 1; 3; 21; 23; 54). Other instances exist where figures libate or offer to the deceased (e.g. 3 V; 6 E, P, R; 9). The shrine on the right is also unparalleled. The low, flattened heads of the priests, their excessively broad shoulders and emphatically tapering bodies are also slightly unusual in this corpus (but cf. 20 boatman; 22 A). Priests are more common in tomb than temple representations, suggesting a mortuary context, and it is possible that the block may come from a funerary monument from some other part of

Egypt. Similar representations of priests turning their upper bodies to cense shrines and other funerary objects are known from Late Period Theban tombs - cf. Kuhlmann and Schenkel, *Ibī* I, pl. 62. Until further study, however, the piece can be considered as possibly Lower Egyptian and included here.

Texts : Minute traces only.

Date : c. 664-610

92. Florence 6363

Object : wall fragment

Owner : unknown

Provenance : unknown

Dimensions : H = 0.523 m W = 0.422 m Th = 0.075 m

Type of relief : raised

Bibliography : none

Present condition : The right side is predominantly a fracture, with patches of modern vertical scratching near the back. The left edge has numerous cutting marks, all with the same patina as the scene surface, but none appears original. The upper part has flattenings about 10 mm long from a 10 mm chisel; the lower part has a strip about 10 mm wide of fine, deep, close-set horizontal abrasions adjacent to the front, with a few diagonal tooling grooves near the back. The flat top is of uncertain date, but could be original. The right half has shallow back-to-front abrasions, slightly thinner than the conventional ancient cutting grooves (pp. 13-14), but the left section is marred by a horizontal depression for some mounting. The sides and top all have modern drill holes. The bottom is partly obscured but seems to bear close-set, shallow, back-to-front tooling grooves which are probably original. The yellower back is modern, with serrated cutting marks and some larger, deeper cuts toward the middle, possibly for mounting. The upper corners are chipped, and smaller chips are scattered through the middle of the scene. There is considerable deterioration below the baseline, destroying some of the decorated surface, and the composition has suffered differential wear. Much of the lower surface is coated in a whitish film, perhaps of salt. Greyer patches in the limestone spread through the upper left, centre and lower right of the scene and through much of the bottom section. The background is uneven but not specially lowered around the figures.

There are faint red traces of possibly original pigment on the leg of the punter. More orangy streaks on the outline of the left-hand man's abdomen and the adjacent background are probably recent.

Description : A descriptive text with relief borderlines and divided into two sections by a vertical line surmounts the scene. There are vestiges of a broader, raised relief band above it, along the block edge. The baseline of the scene is in raised relief, but the unfinished area below it has not

had the background cut back; it contains two more lines intended to be in relief, with their edges only incised. The depth of this area, with no evidence of a figured composition below, suggests that this scene is from the lower part of a wall (cf. 4 dados).

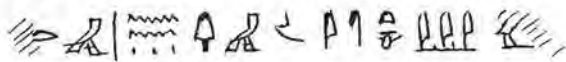
The scene is in two parts, not exactly aligned to the division in the text above (cf. 20). On the right are two right-facing men. Their poses are identical, although the left-hand figure is larger and his legs are proportionally longer. Their body forms are heavy and clumsy, with almost no modelling, except on the faces. They stoop and bend slightly at the knees, as they pull on a rope which passes over their left shoulders and has a loose end dangling behind the second man. Their right shoulders are overlapped and both arms are bent at the same angle, with the left hand seizing the rope before the right hand. Their thumbs are differentiated and rise higher along the cord; the fingers of the left hand as they curl into the palm are graduated in length. The heads are large for the bodies and are flattened on top. The hair recedes deeply above the temple and hangs in a blunt cut which projects at the back of the neck. Their faces (the right-hand figure's is worn) have well-rounded foreheads and small snub noses which protrude almost horizontally below a deep depression at the bridge of the nose. Their eyes are small and low, with elongated outer corners, set at a sharp downward slope; a single incision marks the eyebrow. Their lips are thick and the upper protrudes further than the lower; the edge of the lower lip is marked with a fine incision. Both have full beards with an angular outline along the lower jaw which changes toward the front and comes to a point at the chin. They wear tight, mid-thigh-length kilts set at an angle at the waist and apparently without belts. The right-hand figure's kilt is badly weathered, but the left-hand one shows a division between the legs, with a section of cloth incised along each thigh.

They are placed in a stylized marsh (?) setting which does not follow the usual pattern of upright plant stalks (p. 128). Two tree-like forms enclose the group, that on the right "growing" from the baseline, that on the left emerging above the water strip. They appear to be identical, although the right side of the right-hand one is lost. A broad stem ends in a tall, high-domed head with concave, flaring lower sides. A similar, smaller head curves away on each side, on stems which depart at a high

point from the central trunk. Below are two short branches of unequal length, one on each side, which end abruptly without terminals. A variety of birds fly above them. They are not the assemblage of waterfowl commonly found on these reliefs (e.g. 35; 39), although part of a long-legged wader is probably preserved on the left. What may be a hoopoe (*Upupa epops* - Houlihan, *Birds*, 118-20 [No.62]), a swallow (*Hirundo rustica*) or House Martin (*Delichon urbica*) (Houlihan, *Birds*, 122-5 [Nos. 64-5]) and perhaps a Turtle Dove (*Streptopelia turtur*) (Houlihan, *Birds*, 103-6 [No. 54]) can tentatively be identified. The rope passes behind the tree-like plant on the right, but nothing of what it is attached to is preserved.

Little remains of the boating scene on the left. The plant which terminates to sequence on the right is intergrated with this scene by rising above its raised strip of water (cf. plant clumps before and after boats on 67; 72; 78). To the left is the end of a shallow skiff with an inward-curving finial designed as a stylized duck head with opened beak; the weathered eye is still visible. The bent rear leg of the punter oriented to the left is braced near the terminal; the bare lower leg shows that it is male. A long, thin punting-pole with a spatulate tip with two vertical incisions runs at a sharp angle through the water to touch the baseline. There are no incised ripples in the strip of water (added in paint?), but it is adorned with large plants, from left to right a lotus leaf, a pointed bud sloping toward the left, and an open Blue Lotus flower with the petals carefully incised.

The unusual plant forms, the variety of birds, the craft with an ornate finial instead of the usual reed construction, and especially the satyr-like figures pulling the rope, who owe their beards and facial types to New Kingdom models, make the piece sit uncomfortably in the corpus. It has few features in common with the other pieces, but appears to be an unusual mixture which stands out oddly in any Late Period group of material of which I am aware. It could be a New Kingdom work, rather than a Late Period creation based on New Kingdom prototypes. For these reasons I have classed it as dubious.

Text : 

Translation : Too little to translate. No obvious Late Period forms or spellings are present.

Date : perhaps c. 600-550

93. Boston MFA 1976.140

Object : wall or lintel fragment Uninscribed

Provenance : unknown. Purchased in Sotheby Parke-Bernet auction on May 8, 1976.

Dimensions : H = 0.331 m W = 0.147 m Th = 0.035 m

Type of relief : raised

Bibliography : [Boston, Museum of Fine Arts] *The Museum Year 100* : 1975-76, 22.

Present condition : The white cutting marks on the top, bottom, back (with numerous saw grooves) and right side are recent, and two deeper wedge-shaped grooves on the right probably assisted in the block detachment. The left edge, without obvious tooling traces and marred by scrapes and shallow pitting, has a ruddy hue similar to that of the composition surface and is probably an older cutting, although almost certainly not original, given its placement on the scene. Neither lateral edge is trimmed straight; the lower left inclines inward slightly, while a bulge on the right-hand side accommodates the woman's head. Chips occur mainly along the upper and right edges, principally around the figure's head and hands and behind her left heel, and on the centre right a large shallow flake has been partially reattached, leaving a damaged patch below. A long shallow groove curves through the upper portion of the scene. The background surface is well-smoothed but undulates gently. There is no paint.

Description : The scene is bordered at the top by a comparatively broad low relief strip, complete on the right, and below by two bands, the one directly below the figure (weathered on the right) in sunk relief and the one below in low raised relief, with traces of a strip on the level of the composition background visible below it. These latter may indicate that the fragment comes from a multi-registered wall (cf. 41, but see triple bands below 66), although as preserved, the scene fits into the average height range of Late Period lintels (p. 14; cf. also triple bands on the jamb 45).

A mourning woman stands on the right, facing a large, incomplete rectangular object taller than herself, perhaps a sarcophagus/bier/cata-

falque or an architectural element (as on the museum label). Her head is thrown stiffly back, and her long hair or wig hangs down her back finishing in a point. Her eye and the adjacent cheek have been destroyed by a chip or gouge, perhaps deliberately. She raises her bent arms before her; her shoulders and arms are completely overlapped until the right fist appears directly above the left. She seizes a long strand of hair in each hand. These strands emerge abruptly from the top of her head; their ends near her fists are badly worn. The damaged face shows no signs of grief (could tears have been added in paint?), such as are frequently found on New Kingdom representations of mourning women. She wears a long tight dress with the hem incised but no upper details indicated except a single worn horizontal incision below the breasts. It is probably a long, wrapped garment leaving the breasts bare (p. 199), rather than the traditional sheath with straps. Her body is clearly modelled below the cloth. She has a well-developed breast jutting out at an angle from the chest, rather than flowing with a smooth curve into it, a thick waist, a prominent abdomen with a bulging outline and a large round navel and its rounding plastically modelled as though seen from a three-quarter view, and heavy thighs. The outer toes of her left foot are indicated.

The pinkish tint to the stone, the extreme height of the hair or wig from the forehead to the crown of the head, the cosmetic lines of the eye and eyebrow, and the unparalleled nature of this lamentation scene among the Lower Egyptian tomb fragments assembled here make this relief sit uncomfortably within this corpus. It may come from Thebes, where pinkish limestone occurs (p. 5), but tombs had ceased to be built there by the late date which stylistic features suggest for it. It could also come from a tomb at another Upper Egyptian site. On the other hand, similar mourning figures are known from stelae and other monuments of foreigners from roughly this period found in the north (cf. e.g. von Bissing, *ZDMG* 84 [1930], figs. 1-3, 9), which include both the overlapped arms and the long hair strands, and the figure of 93 may be drawn from such a context. The limestone, however, is not like that usually found in the Memphite area, and has no parallels among the pieces certainly belonging in this corpus; it could come from the Delta.

Date : c. 525-500 or 380-340

94. Otterlo, Rijksmuseum Kröller-Müller 200.13.00 / 200 B [not seen]

Object : wall or lintel fragment (?) sculptor's model (?)

Uninscribed

Provenance : unknown. Formerly in the Fouquet collection. The Rijksmuseum Kröller-Müller was unable to locate the piece or provide any information concerning it.

Dimensions : H = 0,19 m W = unknown Th = unknown

Type of relief : raised

Bibliography : Chassinat, *Les Antiquités...Fouquet*, 23, 27, pl. XI. Clerc, Karageorghis, Lagarce and Leclant, *Fouilles de Kition II* (1976), 239-40, pl. XXXIII.5 (Otterlo). [Fouquet] Collection du Dr. Fouquet, *Art égyptien et égypto-arabe, art grec et romain*, sale catalogue (Paris, Galerie Georges Petit - 12-14 June 1922), 3 [No. 10], pl. IV.10 (dated to Dynasty 18). Cooney, *Journal of Glass Studies* 2 (1960), 18 n. 8. von Droste zu Hülshoff, *Der Igel im alten Ägypten*, 92 [No. 44], pl. III.44 (partial photo).

Present condition : The piece is broken irregularly on the top, bottom, and right, but the left edge with a damaged raised vertical strip running along it is apparently original. A narrow vertical groove, slightly lower than the main composition ground, seems to border the right side of this. There are a few small chips along the bottom edge, on the lower right side, and at the hem of the woman's garment, and several patches of small shallow nicks mar the area around the figure's face, breast, and thighs. There is also more general surface wear on the centre right. No paint is visible.

Description : The raised strip along the left side shows that the composition ends here (cf. 36; 75). Such a pronounced protrusion cannot easily be accommodated in normal Egyptian wall decoration, unless it marked the edge of an architectural element (for example, a doorway or niche) or a decorated lintel with the composition surface slightly recessed (cf. 75). However, it may be the frame of some smaller independent plaque (pp. 7-8) which does not merit inclusion in the corpus.

What remains of the scene shows a right-facing woman nursing a child; her feet and lower legs are lost. Weathering and general wear

make her garment difficult to comprehend, particularly at the neck and chest. It appears to consist of a voluminous robe, pulled aside to free her left breast for the baby, and with the edge of its outermost overlapped section visible along her right side, its hem rising at an angle. A shawl is draped across her shoulders, with one pointed end drawn loosely forward over her right elbow and the other crossing her left arm above the elbow and hanging lower on her left side. The diagonal groove on her chest is probably a gouge, rather than a cloth edge. A deep cloth sling hangs forward over her shoulder or around her neck (its attachment not visible) in which an infant with a pronouncedly angular jaw (the impression the result of surface damage ?) reclines; its hair is too weathered to tell whether it had spiral curls. It dangles its left arm along the sling side, a Blue (?) Lotus blossom clutched in the hand; the right arm is extended horizontally and the elbow bent, and the forearm apparently disappears behind its mother's hand. The woman pushes her left breast toward the child with her right hand. Her left hand, held a little way from her body to accommodate the baby's head (cf. 4), hangs by her side. A cord in her hand may be the leash of a lost bovine or other small animal (cf. e.g. 17; 18; 39) once overlapped by her legs. Her close-cropped hair beginning high on the forehead, sloping brow, wide flaring nostril and upturned nose, thick lips, and bulge of flesh sagging below the chin, suggest an attempt at portraying negroid features.

On the right are the remains of another figure. A hand with splaying fingers supports a box or cage, the other end of which (lost) presumably rested on the figure's shoulder. It contains a hedgehog (top and back end lost) with enlarged spines indicated in a regular pattern all over its body (cf. 22 B). Below the arm, which is bent at the elbow, are the weathered head, overlapped shoulders, and right front legs of a monkey, which faces the woman and dangles its right paw with a cord-like object (a flower stem ?) near her wrist. Its precise relationship to the second figure, which must carry it, is unclear. The hedgehog-carrier is problematic. The figure's sex is unknown, and it is impossible to ascertain the direction in which it was facing. Among these reliefs, offering-bearers supporting boxes, trays, and similar objects (not vessels) with one end balanced on their shoulder, tend to

rest them on the forward shoulder (cf. 59 6, 9; 77 2); 80 5). If this is the case here and the scene comes from the end of a line of offering-bearers, the relief would have an unusual instance of the penultimate figure facing against the general orientation of the scene (but see 59 10; p. 81). However, two confronting figures would be a suitable composition for a smaller, rectangular plaque with raised edges (cf. Brooklyn 35.1312 = Chassinat, pl. XV). Clear racial stereotypes are not otherwise attested in this corpus, although they are known from minor objects of the period (e.g. Brooklyn 35.1312, Baltimore WAG plaque of negro, no. unknown); they are probably also found in the tomb of Petosiris (Lefebvre, *Petosiris*, III, pls. XXXV, XLVI, XLIX). It is thus uncertain, from both the subject and the plaque-like edging, whether 94 belongs in this corpus.

Date : c. 380-340

95. Brooklyn 72.12

Object : wall or lintel fragment ? sculptor's model ? Uninscribed

Provenance : unknown.

Dimensions : H = 0.132 m W = 0.111 m Th = 0.023 m

Type of relief : raised

Bibliography : *Brooklyn Museum Annual Report* 13 (1971-2), 8.

Present condition : All the edges are fractures except the right, which is scored with shallow diagonal cutting grooves less than 5 mm wide, with low ridges between them; it is difficult to tell whether they are original (and perhaps indicate a sculptor's model), as scraping has levelled much of the area. The date of the back is uncertain. It has faint traces of irregularly-spaced shallow vertical striations on the right and is marred by a large patch of glue toward the centre. The excellent quality of the white limestone has resulted in few chips; these are mainly along the upper and lower right-hand edges, with a small one on the figure's left knuckles. Most of the background is meticulously smoothed, although the sections below the right upper arm, along the outside of the left arm, and between the left arm and torso have flattened cutting surfaces and more irregular grooves beside the body outlines. Tiny spots of a dark growth are scattered across the surface, but no pigment remains.

Description : The sole remaining figure is a woman, facing left and rendered in high relief, preserved from the neck to below the knees. Her right arm is bent and the lost forearm was once raised before her face, supporting an offering. The long stems of a Blue (?) Lotus blossom, two ovoid buds, and a lotus leaf droop over the crook of her elbow; the upper arm is unnaturally long. Her left arm hangs by her side, a small round pot with a short wide neck depending from a looped strap from her fist. A pointed bud on a knotted stem is fastened, off-centre, around her neck, and she wears a worn bangle (or possibly one with a knot decoration ?) on her left wrist. Her shawl-like robe (pp. 208-12) passes from the top of her thighs over her buttocks and back only, and crosses her right shoulder, so that a long pointed end

with a fringed outer edge (the tip lost) hangs along the front of her body. A worn, narrow, low ridge with a few horizontal incisions can barely be discerned along the garment edge running up her torso, suggesting that it too was fringed. The knot on her right shoulder (cf. e.g. 66) is probably associated with the odd rectangular piece of cloth, probably a separate shawl, which rests on her left shoulder. The small well-rounded belly is set rather high, making the pubic region seem elongated. What appears to be the rump and top of the tail of a left-facing miniature bovine, antelope or other quadruped, is visible behind the woman's rear leg; the tail has an unusually wide outward curve at its top.

The thinness of the slab, which may be original, favours its being a sculptor's model or small-scale plaque, although the slightly sloping angle of the right side would be unusual on so well-produced a piece. The uneven breadth of the background on each side of the figure, especially wide beyond the flowers, may argue for its derivation from a multi-figured composition with wide spacing between offering-bearers (cf. e.g. 80).

Date : c. 360-340

96. Brooklyn 77.193

Object : wall or lintel fragment (?) sculptor's model or plaque (?)

Uninscribed

Provenance : unknown. Formerly in the David-Weill collection, then in the Smeets collection [no. 33].

Dimensions : H = 0.125 m W = 0.070 m Th = 0.009 m
Th (including height of relief) = 0.020 m

Type of relief : raised, very high

Bibliography : Bianchi, *Art Gallery* 22/2 (Jan. 1979), 102-3. [David-Weill] Collection David-Weill, *Antiquités égyptiennes, grecs et romaines*, sale catalogue (Paris, Hotel Drouot, Salle No. 1 - 16 June 1971), no. 19 and 111. [Smeets] *A Private Collection*, a Catalogue of the Henri Smeets Collection, no. 33 [not seen], Sotheby's, *Catalogue of the Smeets Collection Antiquities*, sale catalogue (7 Nov. 1977) (London), 11 [no. 8], pl. 1.8.

Present condition : The fine-quality stone is sawn on both sides, leaving faint, fine, serrated cutting marks; the upper and lower edges are broken irregularly. The straight smooth back has a few similar marks, and its centre is coated with thick glue from a previous mounting which has caused flaking where it has been pulled away. If the back and side cutting is original, as the constricted pose of the girl and the patina suggest, then the relief must come from a plaque or a sculptor's model and therefore strictly belong outside this corpus. It may, however, have been extracted from a multi-figured composition. The relief is in excellent condition, with few scrapes and minor chipping, mainly on the girl's nose, left breast, left hand and her adjacent buttock. The back and sides have abundant black, almost inky, surface discolourations; these appear on the composition on the man's upper right thigh, on both the girl's thighs, and on her right side and arm.

Ancient red pigment survives in a stripe along the upper and lower edges of the man's kilt, and a more slender border along all the edges of the girl's garment.

Description : The two incomplete figures, in extremely high relief, may derive from a right-oriented (?) offering-bearer scene if the piece comes from a lintel or a wall, or form an isolated group if it is a

plaque, as seems more likely. On the left a right-facing man is preserved from the abdomen to the knees. The separation of his legs begins at the knees, suggesting that he originally stood in the heel to toe stance more common among women (but see e.g. 18 B; 77; 80). He wears a scanty, mid-thigh-length kilt, entirely open at the front to reveal his genitals (pp. 227); the scrotum is in high relief, with the penis lightly etched on it. The kilt curves exaggeratedly downward from the hip and the fleshy abdomen with deeply drilled navel bulges over it. One small tied end of the kilt appears above the damaged penis, and grooved folds in the cloth radiate from this knot. The hem curves down toward the back of his right leg (cf. 66), while on the section which reappears hanging along the outside of his left leg, it points downward toward the front. His left calf and thigh are relatively broad.

The girl crowded into the space before him is lost below the knees. Her face and upper body, with well-developed breasts modelled in extremely high relief, are depicted frontally, while her bulging abdomen and legs are oriented toward the left. She wears a plain short wig, bulging considerably at the sides and forehead and exposing her ears (the left lost) and a necklace of large, round, high relief beads. Her mantle of uncertain length (probably reaching onto the calves) covers the left portion of her body but leaving her right breast, abdomen and thighs bare. It passes under her left armpit and is knotted above her right breast, and the section flung over her right shoulder hangs along her right side. Her left arm is very close to her side, the hand in a fist and the stem of a pendant flower or leaf (terminal lost) hanging from it (cf. 80 2, 6). Her right arm is raised in the constricted space before the man, and she holds a miniature antelope or calf with upraised head above hers. Her outsized hand with a high relief bangle at the wrist emerges from behind to seize its back. The animal's legs dangle on either side of her head, its stiff hind legs giving the impression of springing. Its head position is unclear, but the restricted block space, if this is a plaque, suggests that it may be turned toward the man. The experimental yet cramped nature of the girl's position implies that this group was designed as ^aunit, either isolated or in a larger composition, and the vertical line of the group considered as its limit.

Date : c. 350-340

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Numbers refer to catalogue entries. * indicates relatives known from monuments not included in the corpus. Names from the graffiti in 4 and 51 are not listed.

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