

**ANCIENT  
EGYPTIAN PAINTINGS**



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# ANCIENT EGYPTIAN PAINTINGS

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WITH THE EDITORIAL ASSISTANCE OF

ALAN H. GARDINER

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DESCRIPTIVE TEXT



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## PREFACE

By ALAN H. GARDINER

TO trace the history of the enterprise which has culminated in the present work it is necessary to go back twenty-five years and more, when Nina M. Cummings married Norman de Garis Davies and took up her abode in Kurna, where her husband was engaged in copying the tombs of the Theban nobles on behalf of the Metropolitan Museum of New York. Endowed with a gift for copying, Mrs. Davies immediately set about making coloured facsimiles of the more interesting subjects on the tomb-walls, some of which were incorporated in the New York series, while a few were disposed of elsewhere. It so happened that about the same time A. E. P. Weigall, then Inspector-General of the *Service des Antiquités* at Thebes, had engaged my own interest in the tombs under his supervision, and together we determined to draw up a catalogue of those precious, but until then much neglected, monuments. I have related in another place<sup>1</sup> how our task found its accomplishment. In connexion therewith it seemed to me a thousand pities that the results of Mrs. Davies's labours should not be kept together to form a permanent archive, and thanks to her generous acceptance of my offer it was arranged that I should acquire the integral output of her work. A few years later, however, we agreed that half of each season should be devoted by Mrs. Davies to assisting her husband. Through their combined efforts, supplemented by those of others, the Metropolitan Museum has amassed a collection of coloured facsimiles of Egyptian painting with which my own cannot compare. None the less the latter, being continued year by year down to 1929

<sup>1</sup> Gardiner and Weigall, *A Topographical Catalogue of the Private Tombs of Thebes*, London, 1913.

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(with a gap of two years during the war), has eventuated in well over a hundred pictures, which have evoked great admiration wherever they have been exhibited.<sup>1</sup> Of these, twenty-two have been presented to the British Museum, where they can now be seen in the Third Egyptian Room, excellently exhibited through the skill of the present Keeper of the Egyptian and Assyrian collections.

A further outcome of Mrs. Davies's work was the inauguration of the Theban Tombs Series, a publication of complete tombs edited by Norman de Garis Davies and myself conjointly and issued under the auspices of the Egypt Exploration Society. In these volumes the Plates had perforce mostly to be in line, reproduction in colour proving too costly. None the less, the five volumes contain in all nineteen colour Plates of great fidelity, if not of outstandingly artistic appearance. Meanwhile, however, the Metropolitan Museum had embarked, thanks to the liberality of Mrs. Tytus, upon a series of tomb-publications conceived on a more sumptuous scale. The Tytus Memorial Series, embodying the work of Norman de Garis Davies and his assistants, contains in its impressive folios no less than sixty-three high-class coloured facsimiles from the specific tombs treated. There remained, however, room for another work of a yet more opulent kind in which the paintings should be selected from a wider field, and should cover the entire range of dynastic history. Little could we imagine that such a work would ever come within the sphere of possibilities, the cost being prohibitive. It has now to be recounted how our dream was realized.

In the year 1927 Professor Breasted, himself deeply interested in Mrs. Davies's work, put me in touch with Mr. Welles Bosworth, Mr. John D. Rockefeller Junior's architect, and next year

<sup>1</sup> Selections were shown at the Victoria and Albert Museum in 1923, at Brussels in 1925, and at Oxford in 1929 and again in 1933.



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I had the privilege of showing Mr. Bosworth at my own home in London the treasures that Mrs. Davies's industry had accumulated for me. Despite the interest exhibited by my visitor, it was not without extreme surprise that, in April 1929, I received from Professor Breasted the intimation that Mr. Rockefeller, who had already so handsomely financed the Abydos undertaking of the Egypt Exploration Society and the Oriental Institute, might also be willing, on certain conditions, to undertake the comprehensive publication of Mrs. Davies's life-work. At length the negotiations were successfully completed and, thanks to Mr. Rockefeller's munificence, Egyptology has become endowed with a pair of volumes hardly to be equalled in the entire range of ancient studies. A certain number of supplementary copies had to be prepared, and these are in the possession of the Oriental Institute of the University of Chicago. The question as to where, and by whom, Mrs. Davies's facsimiles were to be reproduced exercised our minds for many a long day. At last it was decided to entrust the work to the Chiswick Press (Messrs. Whittingham & Griggs) and, arrived at the end of our task, we see no reason to regret our decision. Those who have experience of the mysteries of colour-reproduction are well aware of the technical difficulties which it still presents. Superficially regarded, the results often seem well-nigh perfect—until examined side by side with the originals which they reproduce. Then the inevitable differences become very apparent. Candour does not permit us to affirm that the Plates of the present work are in every case absolute facsimiles of Mrs. Davies's paintings. Yet a very high standard of faithfulness has undoubtedly been reached, and for this we are deeply indebted not only to the Chiswick Press corporately, but also to its manager Mr. Butfield and to his highly skilled assistants. Of the latter, we recall with gratitude the great devotion of the late Mr. R. Tyrer,

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who in the early stages exerted all his enthusiasm and exceptional technical ability to achieving results of the requisite quality. Since his regretted death we have found in Mr. G. Jones a worthy and no less painstaking successor to him. The coping-stone to our labours has been set by the excellent typography and book-production of the Oxford University Press, where print and binding have been executed.

The examples of Egyptian painting here displayed cover a period of some sixteen hundred years, from the very beginning of the Fourth Dynasty (*circa* 2700 B.C.) down to the end of the Twentieth Dynasty (1100 B.C.). Outside these limits there is little of value to record, for the very archaic painting discovered by F. W. Green at Hierakonpolis (First Dynasty?) may be considered to belong to Prehistory rather than to the genuine Egyptian tradition, while the Graeco-Roman mummy-portraits belong to the art of Greece rather than to that of Egypt. Within our period the scenes selected for reproduction are very unevenly spaced out. Of the Old Kingdom we give but four examples, and of the Middle Kingdom but seven. The reason lies in the unequal distribution of the material, not in capricious preferences of our own. Most of the pictures here reproduced have perforce been derived from tombs, which in the Old Kingdom usually employed low relief. Such reliefs were indeed coloured, but the colouring was subordinated to the sculpture, and has, moreover, perished in the vast majority of cases. The Middle Kingdom tombs contain much more flat painting, but the existing examples (with the exception of one magnificent tomb at Beni Hasan and perhaps another one at el-Bersheh) are for the most part coarse and uninteresting. It is possible, however, that we might have added slightly to our Middle Kingdom selection had the tombs of Meir been more accessible. Such not being the case, fully four-fifths of the paintings shown in our Plates

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belong to the four hundred years separating the reign of Ḥatshepsut (1497-1475 B.C.) from the last of the Ramessides (1090 B.C.), and are taken from the tombs of Thebes.

The choice of a hundred and four specimens of Egyptian paintings has been far from easy. We hope to have included the outstanding masterpieces in this branch of Egyptian art, but these are very few in number, nor could we confine ourselves to choosing merely what was aesthetically best. Variety both of subject and of treatment had to be borne in mind, and this necessitated the inclusion of samples the reverse of beautiful. Difficulty was occasioned by the fact that to duplicate pictures recently well reproduced in model publications like those of the Metropolitan Museum would have been unfair to their authors and also an offence against the proper economy of our science. Some overlapping was inevitable, since we could not entirely eliminate representatives from the tombs of Ḳenamūn, Nakht, and others edited by Mr. Norman de Garis Davies. We trust, however, that if we have sinned at all we may be considered to have sinned with discretion.

Yet another problem that confronted us was the extent to which we should cater for mere archaeological interest. In some instances, e.g. the scenes from the tombs of Senmut (Plate XIV) and Menkheperresonb (Plates XXI-XXIV), we have admittedly succumbed to this temptation. In our desire to illustrate all aspects of Egyptian painting we have included some of the more attractive examples of ceiling patterns (Plates LXXXIII, LXXXIV, CI, CIV). Nor could we completely exclude painted reliefs. The Old and Middle Kingdoms offered nothing that seemed suitable, but for the New Kingdom we have drawn upon both the temple of Ḥatshepsut at Dêr el-Bahri and that of Sethos I at Abydos. It is possible that if the reliefs of the Fifth and Sixth Dynasty tombs

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had retained their colours better some fine examples might have called for inclusion here. But it seems also possible that after Egyptian colour-work had attained its highest perfection within little more than a generation (end of Dynasty III and beginning of Dynasty IV) it then for a while deserted the tombs and may have flourished mainly in the decoration of houses and the ornamentation of articles of furniture. At all events fine painting is sometimes to be found in the wooden coffins of the Eleventh Dynasty, and from that source we have filled two Plates (V, VI). By the generosity of Dr. Howard Carter we have been allowed to depict two unique and wonderful miniature paintings on the casket from the tomb of Tutankhamūn (Plates LXXVII, LXXVIII).

In conclusion, we must express our deep gratitude for the help received from many sides. Our debt to Mr. Rockefeller has been mentioned already, and we cannot sufficiently laud his enlightened generosity. To Professor Breasted, who mediated the preliminary negotiations and has met us more than half-way in every wish we have expressed, our indebtedness is very great. Professor Junker has most courteously allowed us to include two scenes from his excavations (Plates II and III), and Sir Robert Mond and M. Bruyère have similarly enriched us with a Plate apiece (Plates C and CII). At the British Museum Mr. Sidney Smith secured to us permission to reproduce the splendid series of fragments that have been in its possession for nearly a century, and the authorities of the Cairo Museum have rendered every assistance to facilitate the copying of the pictures under their care. Professor Schäfer most kindly arranged that Mrs. Davies's copy of the fishing scene from the tomb of Menna (Plate LIV) should be sent over from the Neues Museum in Berlin for reproduction in England. Lastly, I have to thank my personal assistant, Mr. R. O. Faulkner, for valuable help afforded at all stages of the work.

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## INTRODUCTION

### § I. *Scope of the work*

IT is barely necessary to point out that the greater emphasis of these volumes rests upon the Plates. They are the outcome of many years' copying in the Theban necropolis and on other sites, and, without giving a complete conspectus of the history of Egyptian painting, embrace all its periods and illustrate a large variety of subjects and of different styles. Dr. Gardiner has described in his Preface how Mr. John D. Rockefeller Jnr. came forward to make my facsimiles accessible to a wider public, and also what principles guided us in selecting the examples best calculated to do justice to such great generosity. It remains for me to explain the purpose that has underlain my work. I have been at pains to reproduce these ancient pictures exactly as they are at the present day, with all the defects due to time or to the destructive agency of man and other living creatures. So far as I was able, I have rendered the colours precisely as I found them upon the walls of tombs and temples. Only in a very few cases, and then for particular reasons, have I introduced restorations (Plates XXXIV, XXXVII, LXXXI, LXXXVII) or renovated faded tints (Plates VII, IX-XI, LXXXIII, LXXXIV). Thus the value of my contribution depends wholly upon the degree of its faithfulness to the originals, and it is by that standard that I wish my results to be judged.

The accompanying text-volume requires considerably more explanation and perhaps even excuse, and I will endeavour to state, not only what it is, but also what it is not. It has been far from my intention to write a comprehensive treatise on ancient Egyptian painting, or a complete scientific commentary on the pictures here displayed. For the former, students will turn to the books by

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Professor Schäfer,<sup>1</sup> Mrs. Grant Williams,<sup>2</sup> and others, and for the latter to the detailed investigations contained in the publications devoted to individual tombs or in the late Professor Wreszinski's valuable *Atlas zur altägyptischen Kulturgeschichte*.<sup>3</sup> It was, however, obviously desirable to offer at least a plain, unvarnished account of the settings in which the various pictures occurred, besides pointing out the meaning or the special interest of details which might not at once disclose their message to the uninformed spectator. To this end I collected a number of notes, leaving it to Dr. Gardiner, with his greater experience of writing, to work them up into the descriptions on the individual Plates. At the same time I reserved for this Introduction a number of observations which had accumulated throughout the years given to this work, and these Dr. Gardiner has supplemented to some extent with comments derived from his special Egyptological knowledge. The text-volume is our combined effort, but Dr. Gardiner must not be made responsible for statements lying outside his own proper sphere, just as I myself can claim no part in his translations or archaeological interpretations. Frequent cross-references from Plate to Plate have been given so as to make the work a self-contained subject for study, but we have refrained almost entirely from quoting parallels in pictures not here reproduced. To sum up, we have endeavoured to produce a brief, undocumented, descriptive companion to the Plates, and we expressly disclaim the ambition to have added anything of importance to the technical conclusions of specialists in Ancient Egyptian art and archaeology.

<sup>1</sup> *Von ägyptischer Kunst*, 3rd edition, Leipzig, 1930.

<sup>2</sup> *The Decoration of the Tomb of Per-nēb*, New York, 1932. See, too, A. Lucas, *Ancient Egyptian Materials and Industries*, 2nd edition, 1934.

<sup>3</sup> 1st part, Leipzig, 1923.

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§ 2. *The historical setting*

The formative period of Egyptian art lay between the century immediately preceding the union of the Upper and Lower countries by Menes (First Dynasty, perhaps about 3200 B.C.) and the age of the Pyramid-builders. From this stretch of five hundred years and more we have nothing to show, and our oldest picture, the superb Medûm geese (Plate I), dates from the reign of Snofru, the first king of the Fourth Dynasty (after 2720 B.C.). His successors were Cheops, Chephren, and Mycerinus, famous as the builders of the mighty pyramids of Gîza. Under them figured representations in the tomb-chapels of the nobles are still scanty and limited in subject, but become more extensive and elaborate during the Fifth Dynasty. In the Sixth Dynasty, of which the principal rulers are Phiops I, Merenrê, and Phiops II, many large and finely adorned maştabas or platform tombs were constructed near the Memphite capital, as well as rock-cut tombs in the provinces, but in them painted reliefs are far commoner than paintings pure and simple, and the colours have mostly faded through lapse of time. The Fourth, Fifth, and Sixth Dynasties constitute what is known to Egyptologists as the Old Kingdom, and it is only the beginning and the end of this period which have contributed to our Plates (I-IV).

Towards the end of the Sixth Dynasty a great disaster befell the monarchy. Foreign invasion added to the confusion into which the land was plunged. The Memphite kings appear to have continued their line, but with much diminished power, and in Middle Egypt a Herakleopolite Dynasty soon took their place, supported by some of the feudal princes farther south, though these often preferred to regard themselves as independent rulers, and adorned and equipped their sepulchres with great pomp and magnificence. To this date belong the detailed coloured hieroglyphs and representations of weapons, &c., found on the insides of wooden coffins

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(Plates V, VI). These are classed by us as belonging to the early Middle Kingdom, which was of Theban origin (Dynasty XI, about 2100–1980 B.C.). With Amenemmes I (about 1980–1950 B.C.), the founder of the Twelfth Dynasty, the capital returned northward to Lisht, not so far distant from the old Pharaonic centre at Memphis. Now follows a succession of powerful kings named alternately Amenemmes and Sesostris. Order takes the place of anarchy, great building works and foreign enterprises are undertaken, and art flourishes, though not attaining (except in some sculptures in the round) the same exalted level as in the Old Kingdom. From the Twelfth Dynasty we are able to present only five Plates (VII–XI), all derived from the tomb of a single great feudal prince of the Oryx nome at Beni Hasan.

After Amenemmes IV, who died about 1790 B.C., the prosperity of Egypt again suffered eclipse. What is known as the Second Intermediate Period includes some warring local dynasties, whilst a succession of foreign invaders, probably of Semitic stock, established themselves at Avaris, i.e. Tanis in the Delta, and there maintained their rule until dislodged by Kamose and Amosis I of Thebes. To have expelled the hated invaders, who were known as the Hyksos, conferred great glory on the new Theban princes, and their prestige went on increasing throughout the Eighteenth Dynasty, which indeed marks the culmination of the Pharaonic power. The line comprised four monarchs of the name of Amenophis and four of the name of Tuthmosis, besides a remarkable woman to whom further reference will be made immediately. Chronology at last becomes relatively secure and, though there is still little history in the modern sense of the term, a good deal is known about the buildings undertaken, about the wars waged, and about the individual dignitaries to whom the administration was entrusted. The Theban art of tomb-painting as practised at this period is

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represented in our work by no less than sixty Plates (XIV–LXXIII), excluding those in which the revolutionary changes due to the heretic king Amenophis IV, better known as Akhenaten, become manifest. From the beginning of the Dynasty down to the death of Tuthmosis II (1555–1497 B.C.) no painting could be found sufficiently noteworthy or sufficiently colourful to merit inclusion. Work of the finest quality begins under Queen Hatshepsut, who was a half-sister of Tuthmosis II, and arrogated to herself the throne during the childhood of Tuthmosis III. The beautiful temple of Dêr el-Baḥri was built by her architect Senmut, and its painted reliefs have yielded Plates XII and XIII. When Tuthmosis III came of age he assumed the sole power after a brief co-regency, and proceeded to persecute the memory of Hatshepsut with the utmost severity. The remaining twenty-seven years of his reign constitute an epoch of restless activity, in which the Egyptian armies penetrated even into Mesopotamia and great wealth came to swell the coffers of the Pharaoh and of the temple of Amūn. All this is reflected in the tomb-pictures. The same prosperity marks the reigns of Amenophis II (1448–1420 B.C.), Tuthmosis IV (1420–1411 B.C.), and Amenophis III (1411–1375 B.C.), but in the following reign occurred that revolution which set the civilization of the Pharaohs definitely on the downward path.

Despite all that has been written about Akhenaten (1375–1358 B.C.) and his times, the causes and exact trend of events involved in his breach with tradition still remain obscure. Certain it is at least that he cast off the irksome tyranny of the power of the Theban god Amūn, transferred his capital to El-Amarna, and there established a relatively pure monotheism in honour of the Aten, or disk of the sun. The movement was doubtless intended as a complete revolution and renaissance in every respect, and it deeply affected contemporary art and language. Three pictures from El-

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Amarna here illustrate his artistic innovations (LXXIV-LXXVI). The heresy was short-lived, and the youthful Tutankhamūn (1357-1349 B.C.), having returned to the allegiance of his fathers, was buried, like them, in the Valley of the Tombs of the Kings at Thebes. The painting of his reign bears the unmistakable imprint of the changes wrought by Akhenaten (Plates LXXVII-LXXXII) and ushers in the art of the Nineteenth Dynasty, which differs markedly from that of the Eighteenth.

Under Haremḥab (1348-1315 B.C.) and Sethos I (1313-1292 B.C.) fine workmanship is still the rule (Plates LXXXIII-LXXXIX), and the painted reliefs of the temple of Sethos at Abydos (Plate LXXXVI) can compete with the best artistic products of earlier times. The long and relatively peaceful reign of Ramesses II (1292-1225 B.C.) formerly misled Egyptologists into according to him the epithet of 'the Great', but this conception is now universally rejected. Artistically, the work of his reign is at a far lower level than before the Aten revolution, though displaying certain redeeming features of freedom and originality which have made it well worth illustrating (Plates XC-CII). From the Twentieth Dynasty, comprising Ramesses III (1198-1167 B.C.) and his ephemeral descendants, we show but two pictures (Plates CIII, CIV), the second of which comes from a tomb usurped from a nearly contemporary owner in the time of Hērīḥōr, that high-priest of Amūn who was destined to inaugurate the line of priestly Theban rulers known as the Twenty-first Dynasty.

### § 3. *Technical notes on the various periods*

It is a commonplace of Egyptology that the finest products of the Pharaonic civilization are also among the oldest. The Fourth Dynasty certainly reached a pinnacle of technical achievement which was never afterwards surpassed. But in the Old Kingdom,

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as later, there are great contrasts of very fine painting and large, coarse work. This can be seen by comparing the Medûm geese (Plate I) and the Nile fishes from Dahshûr (Plate IV) with the scenes from the tomb of Kaemronkh (Plates II, III). Blue-grey backgrounds are common. Browns, greys, and purplish reds are used in addition to the primary colours employed at all periods of Egyptian art. Modelling of details in plaster is absent, and also any attempt at true shading. Squaring-lines were ruled for the guidance of the artist, and, as later, similar black lines are sometimes<sup>1</sup> found *over* the paintings to aid in re-copying the originals elsewhere.

As regards the Middle Kingdom, we are called upon to consider only the tombs of Beni Hasan. These, dating from the first half of the Twelfth Dynasty, possess chambers of vast dimensions hewn out of the limestone cliffs. The wall-surfaces are in places perfectly smooth, but elsewhere are marred by flints or by faults in the rock. Architectural details, such as false-doors, architraves, and the like, are adorned with incised hieroglyphs. The general expanse of the walls is covered by paintings on the flat, with only a thin wash of plaster between the paint and the stone. Sometimes the colour is applied directly to the stone, as, for example, where red granite is imitated, but a priming must have been used to prevent the colours from sinking in. The prevailing tint of the background is a deep, neutral cream, but in the tomb of Khnemhotpe (no. 3), whence all our examples are taken, a bluish-grey background appears; see Plate IX, where the original tint is still preserved. This tomb contains by far the most careful work; elsewhere the drawing is careless and the painting coarse. Animals and birds are treated much more satisfactorily than human beings; in the latter we find representations of a grotesqueness and crudity not found in the Theban tombs of the Eighteenth Dynasty. The

<sup>1</sup> e.g. in the painted reliefs from the temple of Sahurê in the Cairo Museum.

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colours also are somewhat different. Black outlines are common, though not universal, and are everywhere well preserved. The blues and greens are more finely ground than later, and are often mixed with other colours and with white, so that a soft blue and a yellowish green are obtained (Plate IX). Maroons and purple-browns are frequent, as is also a deep orange. In the tomb of Amenemhēt (no. 2) there is a bright vermilion not produced, as in the Theban tombs, by stippling over white. The white of the dresses is never very brilliant, and the transparent effects and modelling of details found in the Eighteenth Dynasty are entirely absent. The general tone of the walls is more sombre than in the Theban tombs, and the impression given, except in some outstanding examples, is that of a rather provincial art.

The characteristics of the Eighteenth Dynasty may be summed up as follows: very careful preparation of the surfaces, with clear and brilliant colouring accompanying delicate and precise line-work. In the first half of the Dynasty the outlines are sometimes so fine that they are comparable only to pen-work, for example in the tomb of Ineni (no. 81). Together with this goes a mannered stiffness that gradually disappears as the end of the period is approached. The tombs of the reigns of Tuthmosis IV and Amenophis III have an appearance of youthful gaiety, the faces showing charming features and delightfully tip-tilted noses (see Plate LII). Careless work, however, sometimes occurs. A group of tombs dated to Tuthmosis IV displays very free and hasty execution, and is doubtless attributable to a single artist or school of artists (Plates XXXVIII-XLI, XLV, XLVI). Backgrounds are often blue-grey in the earlier part of the period; later white becomes the rule. Examples may be found where a whole tomb employs a background of a golden yellow (Plates XXIX-XXXIII, reign of Amenophis II). The plastered surfaces of Tuthmoside times were so



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hard and smooth that fine outlines and clear and even colouring were easy to attain. Modelling of details in plaster is not rare. Varnish, originally colourless but now changed to deep orange, is also known (see below, § 14). The possibility of showing flesh-colour through a transparent garment was discovered and developed. Colours are harmonious and designs well arranged, and there is none of that overcrowding and massing together of details which signalizes Ramesside times.

With the advent of the Nineteenth Dynasty the precise rules of the foregoing period were relaxed. The walls are carelessly prepared, with often only a thin wash over the coarse layer of mud and straw applied to the stone. The combination of colours is cruder and outlines lose their fine precision. An unpleasant effect is produced by the impure tints used for flesh-colour, and by the long stretches of bright yellow background on which lengthy and badly-written inscriptions occur. The polychrome hieroglyphs no longer receive the right forms or the appropriate colours. A black outline is often used (Plate XCVII; so too the hieroglyphs in Plates XCI, XCII) and many subsidiary inscriptions are black (Plates XCIX, CII), not blue as in the Eighteenth Dynasty (Plates XVII, XLIV, XLVII). More attractive characteristics are the transparency of the flowing and pleated garments, and the shading employed to give softness to the forms. Especially typical of the period are the long straight noses (Plates LXXXV, LXXXVI, XCI) and the dashes of black accentuating the eyes, nostrils, and the corners of the mouths (Plates LXXXV, LXXXVII, XCI). The examples chosen for this publication are naturally taken from the best that the Ramesside age can show, and they sometimes have a grace of line and a vivacity of composition that are very attractive. The sense of decadence makes itself felt, however, from the very beginning of the period, and it is all too apparent that by this time

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Egyptian art had already lost a large part of its dignity and harmony.

From the Twentieth Dynasty our examples are so few that it seems superfluous to attempt to characterize the period as a whole. Reference must be made to the individual descriptions.

§ 4. *The subjects depicted*

The vast majority of the pictures reproduced in this work being taken from tombs, it is but natural that the subjects should be in some way correlated with the interests or aspirations of the tomb-owners. This fact is, however, often disguised in our Plates by the impossibility of there reproducing scenes in their entirety, so that in order to grasp the relevancy of a given picture to its place of occurrence we must frequently study the nature of the context as given in the descriptions. In the Old and Middle Kingdoms the possessors of the finest tombs were for the most part nobles with landed estates, whence the scenes that they caused to be executed for the admiration of posterity not seldom display their fields and cattle and workshops and attendants; compare the geese from Medûm (Plate I) and the cattle-boats from the tomb of Kaemronkh (Plate III), as well as the pickers of figs from Beni Hasan (Plate VII). In the Eighteenth Dynasty a centralized government reduced the barons, with few exceptions (see Plate XLIV), to mere officials, and it now became the pride of a man to emphasize those aspects of his functions which brought him into contact with the king. Thus we find the high-priest Menkheperarsonb (Plates XXI-XXIV) and others (Plates XIV, XVI, XLII) perpetuating the foreign tribute which they introduced into the royal presence, and Kenamûn dwells with satisfaction upon his mother's post as nurse to the young Pharaoh (Plate XXIX). A royal scribe who had particular connexions with the army naturally took delight in depicting

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the Nubian soldiers whom it was his duty to enrol (Plates XLV, XLVI), and a scribe connected with the taxation of farm-produce could hardly have failed to record the farmers bringing up their geese to be counted (Plate LXVII).

It was the ambition of every Egyptian to receive a 'good burial', and most tombs contain representations of funeral processions (Plates LXXI, LXXIII), of mourners (Plates LXIII, LXXII), and of the rites at the door of the tomb (Plate LXIV). But even more important than such purely incidental occurrences were the enjoyments and the privileges which the wealthy hoped to retain in the life to come. We are sometimes in doubt whether scenes of banqueting and of musical entertainment were meant to be retrospective or prospective; often they seem to combine both intentions (Plates XVII, XXVI, XXXV-XXXVII, LXI, LXX). In the Old Kingdom we may assume that most noblemen—Egypt does not stand alone in this respect—plumed themselves upon their prowess in the chase, and the depiction of fowling, fishing, and hunting scenes (Plates XLVII, LIV, LXV; compare, too, XVIII, XIX, XX, XXX, XXXI) became traditional and almost obligatory. It is hardly likely that the bureaucrats and high-priests of Thebes would have much taste for harpooning and brandishing the throw-stick, but at least they liked to be so portrayed. In the hot summer months the wealthier classes looked forward to enjoying the shade of their gardens, and it was hoped that this luxury would be continued after death (Plates LXIX, LXXXVII, XCIV). Nor did religious duties end with the cessation of earthly life. The Egyptians took pleasure in imagining themselves making a pilgrimage to Abydos or some other sacred city, and the journey thither by boat was often depicted (Plate LVI; compare Plate II). Every morning a sacrifice had to be made to the rising sun, and in connexion with this luscious fruits were brought by

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attendants and an ox might even be slaughtered (Plates XXXIV, XLIX, LII). Life in the beyond held out promises of the most varied kinds, one of them being that a man might while away his leisure with games of chance (Plate XCV). Besides all the types of scene that have been enumerated there remain parts of the tombs which called for purely decorative treatment; hence we have included in our Plates several ceiling patterns (Plates LXXXIII, LXXXIV, CI, CIV). Hieroglyphic writing could, moreover, be highly ornamental, and this fact is illustrated in Plates VI and XVIII.

A few of our pictures do not come from tombs, and hence fall into none of the categories hitherto mentioned. The Egyptian temple was always conceived of as given to the god by Pharaoh himself, and Pharaoh's priestly duties and the rewards accorded him for their performance are the chief subject-matter of temple scenes. At all events the king is usually in the foreground. From Hatshepsut's temple at Dêr el-Bahri we reproduce a portrait of her father Tuthmosis I (Plate XII), as well as a symbolical representation of a lion embodying the royal power (Plate XIII). From the temple of Sethos I at Abydos we have chosen a fine relief showing Rêr-Harakhti putting on record the jubilees granted to the king by Ptah (Plate LXXXVI). The provinces were conceived of as deities conferring their produce upon the reigning sovereign, and a sample of such a deity has been taken from the temple of Ramesses II, likewise at Abydos (Plate XC). The tomb of Tutankhamûn has afforded us two wonderful miniatures of the king hunting lions (Plate LXXVII) and slaying his Syrian foes (Plate LXXVIII), both painted on a casket. Lastly, we have two decorative wall-paintings from one of the palaces at El-Amarna (Plates LXXV, LXXVI) and a charming picture of Akhenaten's little daughters from a house on the same site (Plate LXXIV).

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§ 5. *The mode of drawing*

The peculiarities, advantages, and disadvantages of the Egyptian methods of pictorial representation form a fascinating but almost inexhaustible topic upon which we cannot here enter at any length. The interest of this volume centres in the use of colour, and those who wish to penetrate deeply into the mysteries of Pharaonic draughtsmanship must seek help elsewhere. But at least a few notes seem necessary in order not to leave the general reader completely at sea. Of course it must be realized that Egyptian paintings are in the first instance informative, and only secondarily impressionistic in intention. The conception of art as the revelation of individual and inspired ways of seeing the world around us was wholly alien to ancient thought. Its purpose was to show things, not as the artist's eye saw them, but as they are in reality. And this was achieved by delineating the separate parts one at a time, each as accurately as possible, but not co-ordinated with one another nor as seen from one and the same angle. In fact, Egyptian drawing bears a close analogy to writing, in which each of the more important elements in a complex situation is presented to the reader in a separate word and in sequence, to him being left the task of combining the whole in his mind, i.e. of understanding the sense. It is significant that Egyptian figured representations are always eked out by hieroglyphic legends, suggesting that both methods of conveying information pursued a common aim.

Even within the limits of a single depicted object the piecemeal method of delineation is very apparent. The stock example is the full-face eye associated with the presentation of the rest of the features in profile. The shoulders are again shown as in a frontal view, but the legs as seen from the side. Not that the Egyptian draughtsman was wholly ignorant of the laws of perspective, but,

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perspective drawing being neither his aim nor his habit, he often went absurdly astray when some unusual attitude had to be depicted (Plates X, XI). In course of time, however, these grotesque results came to be avoided, less by solving the problem than by suppressing it. This was the more easy since the Egyptians never conceived it as an obligation to show everything within the field of vision. Only what was immediately interesting entered into their compositions, and distinct persons were not necessarily represented in their actual spatial relations to one another; thus in Plate LIV one little lady is perched up in the left-hand top corner on her separate mat, wholly out of connexion with the rest of her family crowding the boats. The same picture illustrates an analogous fact: the most important personage is shown of a size proportionate to his importance, and subsidiary figures are correspondingly dwarfed. Nowhere does the Egyptian artist display a sense of servitude to reality. If it suited his convenience to depict a row of men alternately with different coloured skins, he did so without a qualm (Plates LXXI, LXXXI). If he elected to think of his master at one moment as of human shape, and at the next in the guise of a bird-like soul, he did not hesitate to include both images in one and the same picture (Plate LXXXVII). Imagination and reality were thus blended in the most charming way, and it is not the least merit of Egyptian art that it transcends the visible world.

These last sentences are not to be read as meaning that the Pharaonic artist was free to represent his subjects exactly as he chose. The very reverse was true as regards the more essential points. Egyptian art is strongly traditional, and its peculiar and unmistakable style is betrayed, not only in the choice of subjects, but in a hundred other ways. To quote but a single example, the human countenance was only in the rarest possible cases rendered in full-face. Among the many portraits of men, women, and

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deities in this work the only examples of full-face representations are the musicians in Plate LXX and the wounded Syrians in Plate LXXVIII. Very little of the kind (an exception is the hieroglyph ☉) is known before the Eighteenth Dynasty, when it was probably introduced as a startling innovation that could be used only for persons of comparatively low station or for foreigners.


§ 6. *The nature of Egyptian painting*

Mural painting, as practised in Ancient Egypt, may be defined as a method of applying powdered colours mixed with gum or size to a surface of dry plaster, or less commonly to one of stone. Water was probably used to thin the mixture sufficiently to enable it to flow freely off the brush. The method in question is a distemper or a *gouache* technique. To speak of Egyptian wall-paintings as 'frescoes' is a misnomer, since true fresco-painting consists of applying colours mixed with lime and water to a surface of damp plaster with which they become incorporated; thus only the amount of wall space that could be kept damp during the day's work was coloured at one time, and where fresh plaster was added a join may be seen. In *gouache* painting, once the colours have been prepared and mixed with gum, they will last for any length of time, and when hardened need only softening with water to become ready for use; one opaque colour can be painted over another when the latter has dried, and then completely hides it. The medieval Italian painters employed both methods, finishing with *gouache* frescoes that had become dry. They, however, commonly made use of an egg medium as well as gum; of this practice we have in Egypt no certain trace, and indeed the dry climate would have made it unpractical, apart from the fact that only eggs of ducks and geese were available, the domestic fowl being unknown. Powdered gum arabic or size would be just as

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effective a medium, but the chemists are still in doubt as to what particular kind of gum was adopted. It is evident from Pompeii and elsewhere that first the Greek and Roman artists, and later the Italians, inherited their tempera technique from Ancient Egypt, where it had been perfected already in the Fourth Dynasty in the first half of the third millennium before the Christian era.

§ 7. *Materials and implements used*

The crude mineral colours were finely ground with a stone grinder upon a small slab of slate or stone. This done, they were mixed with some kind of gum medium to make them adhere, and with water to make them flow easily. The hieroglyph for 'write', 'paint', 'scribe' is , consisting of slate palette, pot, and a long cylindrical receptacle for the brushes; the pot was doubtless used for the water carried together with the colours. A case in the Cairo Museum exhibits the various articles required for painting. Among them is a block of wood measuring 19.5 × 6.5 × 2.5 cm., the top of which is divided into six oval pans some 7 mm. deep hollowed out to receive the paints; these pans are all nearly full of solid and partly disintegrated colours—red, dark yellow, light yellow, green, blue, and white. Such was doubtless the type of palette used when larger quantities of paint were required. It contained no place for the brushes like the long scribe's palette, which has usually a slot for the purpose, and in which the pans or wells are smaller and shallower. The same exhibition case in the Cairo Museum contains a bunch of different-sized brushes still tied together with the string dipped in red which was used for setting out the design (see § 8). One of these brushes is short and stumpy, rather like a stencil brush; it is apparently made of grass fibres doubled over and bound back. The rest are sticks of a fibrous wood about 5.5 cm. long, one end of which has been soaked in



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water, frayed out, and cut either round or into the shape of a wedge. On these frayed ends are traces of red, green, yellow, black, and white, each brush being evidently kept for its own particular colour; traces of this colour were found on the unfrayed ends as though they had been used to stir the paint in its pan when it had become dry and lumpy. Such coarse brushes could have been used only for applying large masses of colour or for laying grounds. For the stippling effects seen in Egyptian painting a smaller brush of the same fibrous wood may have been employed, the end cut unevenly so that the fibres would leave tiny groups of separate marks; a brush of this kind would be well suited to produce a texture like the hairs on the ibex of Plate XXX, as experiment has successfully shown. For outlining, pens or brushes made from the rush called *Juncus maritimus* were used, the same pens or brushes as are found attached to the long scribe's palettes so often depicted in the tombs, e.g. Plate L; the gods Ptaḥ and Rēr-Ḥarakhti are seen employing them in Plate LXXXVI, where Rēr-Ḥarakhti has a palette of the kind just mentioned, whereas Ptaḥ takes his paint from a shell.

§ 8. *Method of procedure*

Most Theban tombs are left unfinished, and whether from lack of time or for another reason differences are found in the degree of care and completeness with which the separate walls are treated. This fact makes it possible to ascertain the various stages through which the decoration had to pass before the final effect was attained. Several tombs are especially instructive in this respect, and we will here single out the little tomb of Neferronpe (no. 43), from the reign of Amenophis II, to see what it can teach us with regard to the method of procedure followed.

The tomb in question is a small chapel roughly excavated out

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of poor-quality rock in the lower slopes of the north-eastern side of the hill of Shêkh 'Abd-el-Ḳurna. The inequalities of the limestone surface are compensated by a layer of mud or clay plaster mixed with straw. Over this has been added a layer of fine buff plaster made perfectly smooth so as to receive the painting. Next, lines have been snapped across the walls by means of string dipped in red paint so as to divide them into squares of various sizes and to lay out the limits of the borders. Then the design was roughly sketched in, likewise in red paint. Guiding-marks, both vertical and horizontal, as well as dots, are used within the squaring lines to space out the details of a frieze and a cornice of snakes above the figure of the seated king. A thin wash of light blue-grey extends over most of the ground, but there are large expanses that have been left in the buff plaster. This holds good especially for the deep-red bodies of men and for parts later to be painted blue or green. The same method was adopted also for the interior of the kiosk within which the king sits enthroned; here the yellow, doubtless intended to imitate gold, has been applied directly upon the buff, which has imparted to it a rich brownish tone. The squaring lines are not always completely obliterated by the blue-grey wash. White masses such as skirts, and objects intended to be ultimately a bright red or yellow, are painted in a dazzlingly pure white. The deep pinks in this tomb were obtained by mixing red and white and applying them upon the buff. The bright yellows were the outcome of glazing a thin transparent wash of yellow over a brilliant white underlay; in other tombs a lighter ochre may occasionally have been used. Bright vermilion red is here achieved by stippling red over white. In this unfinished tomb the outlines are generally lacking, and these seem to have been the last thing that the Theban artists added. It must not, of course, be supposed that in all tombs the colours were always built up in

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the same way, and different superimpositions could doubtless be found. For example, a tomb with a yellow background throughout follows a quite differently arranged scheme, since there the yellow underlies most of the colours.



The tomb of Suemnē (no. 92), likewise of the reign of Amenophis II, is another tomb that affords much insight into methods of painting. Here the fine plaster is laid directly on the stone, this being of better quality than in that of Neferronpe. The division of the walls into squares of different dimensions has been effected throughout the tomb, and on some walls no further stage has been reached. On others the designs have been boldly sketched in with flowing red lines above the squares, whilst elsewhere masses of colour have been applied as in Neferronpe. The bright reds, extensively used here for certain hieroglyphs and for details of meat and offerings, have been dabbed on with a small brush cut either square or wedge-shaped, giving a feathery stippled appearance. The brush-marks vary in direction according to the shape of the object. On the south wall the different coloured hieroglyphs are merely blocked in, and one realizes from the absence of the outline how essential this was to give unity and definiteness to the forms. We will therefore deal with the topic of outlines next.

§ 9. *Outlines*

The fine brushwork of the ancient Egyptians is astonishing when we consider the means at their disposal. This must have been attained by the frayed reed pens already mentioned, since the larger brushes are totally inadequate to have achieved the sure, beautiful lines of varying breadth drawn with such dexterity in every direction. In a dry climate like Egypt the colour dries on the brush and clogs it almost before the work has begun. How the sustained lengths of even line in thick paint on an upright

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surface were accomplished is a mystery to the modern copyist. The first red sketch-lines of the designs (§ 8), which were meant to be hidden eventually, are much bolder and freer than the final outlining. A good example is afforded by the children in Plate XXXIX, where the partial disappearance of the black has allowed the sketch-lines to reappear. The little sketches often found at Thebes on flakes of limestone are evidence that the Egyptians could and frequently did free themselves from the somewhat tight outlines demanded in finished and conventional work, and that they could treat their subjects in much the same untrammelled manner as the artist of to-day, over whom they possibly had an advantage in the fact that their sketch-lines, like those of the Japanese, were in fluid paint rather than in charcoal or pencil. The first outlines here alluded to are sometimes visible in the figures of men, the colour being filled out to their limits and such details as lips and nostrils being added afterwards; see the captain of the ship in Plate LVI. Occasionally the background is found to have encroached on a careful first outline.

Complete absence of outline occurs mainly in a few blue and green hieroglyphs, where, however, the omission may be accidental or due to subsequent fading. Where blue and green objects show an outline it is usually black, whereas yellow and red objects have their outline in red, or a darker red. Red flesh-colour is only rarely outlined in black, though we can point to Middle Kingdom examples at Beni Hasan (Plate VII) and rarer later ones at Thebes (Plates XLV, XCVII). The Egyptians were evidently well aware of the disharmony caused by giving red outlines to green and blue objects. This is well seen in the hieroglyphs  and , where the yellow bands have red markings, while black markings are accorded to the green interstices. The same may be observed in the long green mats placed under chairs (Plates XXVII, LXI,

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XCV) and those upon which offerings are set (Plates XXVIII, XXXV, XLIX). This general rule suffers exception, however, when a column or stool has been divided up with red lines to be later partly covered by a pattern of squares, feathers, or other blue, green, and red devices. Here the blue and green tend to cover up the red foundation lines, which show at the edges more by accident than by intent. White lines are commonly used to divide the blue and green bands on necklaces, or to outline the feather pattern on a throne; see Plate LXXXVI. So too elsewhere when blue and green are juxtaposed. Details on the figures of negroes are also sometimes picked out in white (Plate LXXIX).

§ 10. *Colouring*

The subject of colours and colouring has been mentioned incidentally in several previous sections, but must now be dealt with more consecutively and comprehensively. The range of colours employed was not large; the principal hues are yellow, red, blue, and green, in addition to white and black. The reds and yellows were at all periods natural earth colours. For blue and green, powdered azurite (chessylite) and powdered malachite were employed in the Old Kingdom, but after the Eleventh Dynasty use was made of powdered frits artificially obtained by heating together silica, some copper compound, calcium carbonate, and natron. These latter are as a rule applied very thickly in the Eighteenth and Nineteenth Dynasties, though there are instances, such as the petals of lotuses or the shading on birds, where the blue and green are either transparently laid on or else stippled over white. The green is usually of a very bright bluish variety, but a deep yellowish sort is sometimes found, as on the tail of the crocodile in Plate IV; a still browner shade occurs on the lotus-leaves in Plates LIV, LXV. The blue is either a strong, deep, and

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pure kind, or else a grey-blue (often in backgrounds) produced by the addition of white. The bright blue-green and the pure blue are seen together in Plate CIII, and the two varieties of blue in Plates LXXV, XCIII. Pink is obtained by mixing red and white, or by painting a thin wash of white over red so that the under-colour shows through. The grey employed is a mixture of black and white, and dark red results from adding a little black to bright red ochre. In the Old Kingdom are found greys, browns, and pinks due to the admixture of a little black; see Plate I. At Beni Hasan one occasionally comes across secondary colours such as deep orange, purplish brown, grass-green, and a soft blue. There the blues and greens are more finely ground than in the New Kingdom, when, moreover, secondary colours are far rarer than in the earlier periods. For a grey-blue in the reign of Amenophis III see, however, the mourning women from the tomb of Ra'mose (Plate LXXII), and for various shades of brown in the same reign see the geese in the picture from the British Museum (Plate LXVII).

The Egyptian artists were much more concerned with a brilliant colour-scheme than with the approximation of their tints to those of nature. Certain objects are, of course, given their natural hues. To name only two examples out of many, trees are always green and corn is always yellow. That the Pharaonic painters had a delicate colour-sense is shown by many facts. They were good imitators of materials, and copied admirably the graining of wooden stools and caskets (Plate LXVII; see, too, the plank in Plate IV). The markings of stones like alabaster, breccia, or granite were counterfeited (Plates XXXV, LXXIII) with the skill of a modern Italian imitating marbles. Here the Egyptian was helped by his love of pattern, which manifests itself very early in his history. In the paintings from El-Amarna (Plates LXXV, LXXVI) the pigeons, palm-dove, and kingfisher are all very close to nature.

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Contrast with these the highly conventional colours found in the birds from the tomb of Amenemhēt (Plate XIX). Decorative conventions had a distinct utility: the dark tombs invited cheerful colouring. Hence it is not surprising to find a falcon rendered in bright green and vultures of blue and red. Love of diversity and the desire to keep adjacent objects of like colour distinct from one another account for the alternating orange-red and darker red of the men's skins in the funeral procession from the tomb of Ra'mose (Plates LXXI, LXXIII; quoted already, p. xxx). The second of these motives has clearly been operative in the wrestling scenes at Beni Hasan, where the interlocked bodies are respectively maroon and red. As regards the love of diversity, it seldom happened that the Egyptian artist went so far as he has done in the tomb of Huy, where the curls of the Nubian princes are alternately red and black, and their side-locks a bright blue (Plate LXXXI).

A keen appreciation of colour-values is shown in the way in which particular hieroglyphs were treated when they occur against different backgrounds. Thin signs like  $\square$  and  $\text{𓂏}$  and  $\text{𓂐}$  do not give the same impression of insignificance when painted on white as they would if shown against a yellow or a bluish background. In the latter cases an appearance of solidity is given to them (Plates XVIII, XXIX, XXXV) by blocking in the open parts with white. A strong decorative sense as regards both form and colour pervades Egyptian art at all periods, and the making of patterns became second nature to the artist-craftsman. From the Nineteenth Dynasty onwards, however, there is an over-decoration that destroys the balance maintained in earlier times.

§ II. *Backgrounds*

It will be convenient here to put together what information we have to offer concerning backgrounds, though most of the facts

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have been mentioned already in § 3. In the Old Kingdom slate grey or a lighter blue-grey is very common (Plates I-III). In the Twelfth Dynasty at Beni Ḥasan a deep-cream priming is the prevailing choice, but in the tomb of Khnemḥotpe a light blue-grey appears (Plate IX). Similar backgrounds of a bluish grey are very common in the early Eighteenth Dynasty (Plates XV, XVIII, XIX). White backgrounds are, however, usual during the later part of the same Dynasty and in that following it. These have a certain tone owing to the wash being thin enough to show something of the plaster underlay, and are always distinguishable from the brilliant whites of the dresses painted over them. In the middle part of the Eighteenth Dynasty a rich yellow background sometimes occurs; the outstanding example is the tomb of Ḳenamūn (no. 93, Plates XXIX-XXXIII). In Ramesside times large areas of the walls are yellow, perhaps with the notion of imitating papyrus, and upon these polychrome inscriptions are painted. Or else the entire wall-surface of a tomb-chamber may be yellow, as in the tomb of Ipy (Plates XCVII-XCIX) and in various tombs of the Theban village of Dêr el-Medīna (Plate CII).

§ 12. *Transparent garments and shading*

An innovation of the Eighteenth Dynasty was the painting of transparent garments. To obtain this result the limbs were first completed in solid red or yellow, and then a thin streaky wash of white was applied over them so that the flesh shows through faintly (e.g. Plate LIV). Above such diaphanous white robes a thicker white was often, especially in Ramesside times (Plates LXXXVII, LXXXIX, XCI, C), painted in stripes over the entire length, producing the effect of a pleated or goffered dress.

Shading as a means to express modelling is unknown in the Old and Middle Kingdoms, and when it was at last introduced the



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artist seems uncertain how to use it. From the Eighteenth Dynasty we have an example in the scene of musicians and dancing girls preserved in the British Museum (Plate LXX), where the soles of the feet and the toes are distinctly shaded underneath. In the tomb of Queen Nefretete, where the main features are in slight relief, the cheeks, nose, chin, arms, hands, and feet are shaded in deeper red (Plates XCI, XCII). The brush-marks follow the curve of the cheek and nose and are also on the under side of the arms, but the hands and feet have darker colour in places where it cannot have any meaning (Plate XCII). In the scene of the fig-tree from the tomb of Userhêt the cheeks and chins show a delicate stippling (Plate LXXXVII). Whereas here the device was intended to emphasize the darker parts of the flesh, a new plan is adopted for showing the brighter portions in the tomb of the prince Amenkhopshef, where he and his father Ramesses III are many times represented in slight *relief en creux*, with the high lights over the red flesh-colour touched up with light yellow ochre (Plate CIII). Brush-marks of this paint are found below the eyes, on the nostril, at the corner of the mouth, on the chin, under the two lines indicating the folds of the neck, on the upper side of the arms and the fingers, at the point of the elbow, and upon the feet. But these refinements are not extended to the figure of the goddess, reverence for tradition tolerating no such modernities in her case.

§ 13. *Combination of relief and painting*

Tombs and temples with their scenes in low relief (*relief en creux*) are found at all periods, and in such cases the relief is almost always enhanced with painting. In point of fact, the strong colours and clean-cut outlines caused thereby obscure and detract from the modelling, and where the colouring has faded one feels that the sculpture has gained rather than lost. Many fine details were,

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however, indicated solely by paint, so that the complete work is in reality a combination of sculpture and painting. This is illustrated in the present work by the picture from the temple of Sethos I at Abydos (Plate LXXXVI), where the decorated matting behind Ptah has all its details in paint, while the rest of the scene is, or once was, painted relief.

In Eighteenth Dynasty tombs otherwise entirely painted on the flat, effects of low relief are sometimes obtained by the use of a fine gypsum plaster resembling very thick paint and applied to the surface in blobs or rings. This is employed only in the case of principal figures, and serves to emphasize them. The relief projects from 1 to 6 mm. above the surrounding surface, and, when dry, was painted over like the rest of the scene. Hair is very often modelled in this way, the blobs being arranged thus  so as to create the appearance of short curls; these break up the surface pleasantly when the entire wig is painted black or grey. A similar treatment is sometimes accorded to the beads on a necklace or to more elaborate examples of the king's blue *khepresh*-helmet .

Somewhat analogous devices that may be quoted are seen in the treatment of the trees in Plate LXVIII. In this the green was first blocked in as a mass, and the individual leaves were then indicated by a thicker application of the same colour.

The method of modelling on plaster employed in the Valley of the Tombs of the Queens is akin to that used earlier when faulty limestone had to be patched with plaster over which the lines of the relief were carved. Entire scenes are here modelled in the deep-cream plaster with which the walls are covered (Plates XCI, XCII). A thick wash of white is spread over the relief and the whole is then painted and outlined—the outlines not always following the modelling very closely. It is difficult to tell how this modelling was achieved, whether small amounts were dealt with

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whilst the plaster was still wet, or whether the latter was carved after the entire surface of the chamber had dried, the defects being subsequently mended and softened by the thick coating of white. No fine details, however, were treated in this way, only the broad forms on which the paint was to be applied.

§ 14. *Varnishes*

A curious orange varnish, very glossy and bright and of a resinous nature, is visible in Plate XII from the temple of Dêr el-Bahri, and in Plates XXX, XXXI from the tomb of ẖenamûn. This must have been colourless originally, since it now appears in patches all over the scenes and is applied with little regard to the shapes it covers. The Tutankhamûn casket (Plates LXXVII, LXXVIII) also shows traces of a similar varnish, especially along the borders. It appears to be confined to the Eighteenth Dynasty.

Elsewhere a thin coating of bees-wax was employed either to enhance or to preserve the colours, and this, too, was doubtless transparent when first laid on. It can be seen on the hair of the harpist in Plate XVII, and over the red coat of the hippopotamus from the same tomb (Plate XX); also over some of the foreigners in the tomb of Menkheperresonb (Plates XXI-XXIV).

There seems little doubt that these varnishes were added after the scenes were painted, and had not been mixed with the colours as a medium, though this appears to have been done in the case of bees-wax for Egypto-Roman paintings upon wood.

§ 15. *Difficulties that beset the ancient artist*

How the Egyptian painter accomplished his work in the almost total darkness of many tombs is a perplexing problem. So far as our direct information goes—it is derived from inscribed potsherds found in the Valley of the Tombs of the Kings and elsewhere—

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only small oil lamps were used for the purpose. At the present day several large mirrors and sheets of paper to reflect the sunlight are sometimes needed in copying the scenes, but these aids were not available in antiquity, when only small hand-mirrors existed. Yet there is no sign that the ancient work suffered in proportion to its distance from the door of the tomb; indeed the finest detail is often to be found in the very darkest places. It is strange to find the artist of the tomb of Amenkhopshef (Plate CIII) taking such pains to produce subtle effects of modelling, when we reflect that no light whatsoever penetrated to the part of the tomb in question. The laying out of ceiling patterns, whether on a geometric basis (Plates LXXXIII, LXXXIV, CIV) or of a freer kind (Plate CI), can have been no easy task. We have no means of knowing whether the craftsman lay on his back upon a scaffolding, or whether he underwent the physical torture of achieving his results standing; but no tomb is without evidence of this arduous and patient work. We may take it as certain that the colours used in these dark interiors were already mixed in bulk in the light of day. The painter knew exactly what colour was to be assigned to the different parts, and thus had none of the copyist's difficulties in matching shades or in coping with changes of colour due to lapse of time. He was also so skilled a draughtsman that with the squared wall-surface before him he was not likely to err in his proportions.

§ 16. *The painters of the pictures*

The artist-craftsman of Pharaonic times belonged to a large fraternity which must have comprised many grades. We do not know whether the same man who sketched out the preliminary outlines carried the picture to a finish, or whether the work was divided up among several hands. The latter view seems the more likely for various reasons. In the first place, a division of labour is

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almost inevitable when sculptured relief and painting were combined, since the two crafts are quite distinct, and it is most improbable that they were exercised by one and the same artist; the inscriptions distinguish between the *tjai medja*, 'chisel-holder' or 'sculptor', and the *sesh ked*, 'outline draughtsman' or simply 'draughtsman', but do not seem to offer a particular name for the man who applied the colour. In the second place, it would probably have been beyond the power of one man to cover all the walls of a large tomb, unless indeed he spent a considerable number of years over the task.

The names of many 'sculptors' and 'draughtsmen' have come down to us—the Theban tomb no. 181, from which we have taken Plates LXI-LXIV, was shared by two of the former. But most actual paintings are anonymous. Exceptions are very rare, and it may be said with some assurance that among the hundred and more paintings in the present work the name of the painter is unknown in every single case.

§ 17. *Durability of pigments and changes of colour*

Of the pigments used by the Egyptians the reds and the yellows are the most permanent, and these are often found remaining when other colours have disappeared. Blue is perhaps the next best, while green and particularly black are very prone to disappear or to suffer change.

Many tombs have been subjected to the action of fire or smoke (§ 18), and the effect of these must now be described. So far as red and yellow are concerned, smoke has no worse influence than to add a film-like coating, and this can often be removed. When, however, fire actually reaches yellow ochre it changes this into red ochre, as may be well seen in the Hathor chapel at Dêr el-Bahri. Smoke changes blue into dark green, and green from a vivid

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bluish shade into a strong deep colour almost the same as smoke-changed blue. Fire transforms both blue and green into a slaty grey. The effect of damp upon blue and green is to give them a rusty appearance; see Plates LXXV, LXXVI, XCVIII. Green is particularly liable to chemical change in connexion with the plaster beneath it. This is by no means universal, however, and it is difficult to explain why in some places the green has eaten away the surface on which it has been painted, leaving only a shape (Plates LII, CI), while in other places this has not occurred. Both blue and green are much better preserved in the Middle Kingdom tombs at Beni Hasan than at Thebes under the Eighteenth Dynasty and later; but even at Beni Hasan the green may have perished on one wall and be preserved on another. Black is the most uncertain of the pigments. At Beni Hasan it has proved more durable than at Thebes, but when mixed with red it tends to disappear; see the tails of the birds in Plate IX. In some Theban tombs there is hardly a trace of black left, except in dark corners inaccessible to light. In others a good deal of black remains, perhaps chiefly when it has been laid over a colour and not immediately upon the plaster background; in Plate CIV note that the black grapes have faded almost to invisibility where they extend beyond the blue mass of the bunch.

In a general way it may be said that all the colours of a painting are seldom preserved with their original values. Outstanding exceptions are the garden-scene from the tomb of Minnakht (Plate XXV) and the picture of Ramesses III with his son Amenkhopshef (Plate CIII).

§ 18. *Causes of destruction in the Theban tombs*

It may be of interest to enumerate the principal causes to which may be assigned the damage done to the paintings of the Theban

## INTRODUCTION

tombs, apart from natural deterioration or the collapse of the walls where they occur. Few pictures have not suffered in one way or another, and the bad preservation of what has survived is one of the principal difficulties that confront the editors of a selection such as the present.

(1) An Egyptian royalty or official who fell into disgrace or excited the enmity of his fellows was liable to have his name and face erased from the monument erected to perpetuate his memory. Thus fragments of the expunged figure of Queen H̄atshepsut (p. xxxi) are to be seen on Plate XII, and the destruction of the faces of Menna and of some of his relatives throughout his tomb (Plates L, LI, LIV) seems attributable to this cause.

(2) The agents of the heretic king Akhenaten (p. xxxi) sought out and obliterated the figure and name of Amūn, the god of Thebes, wherever it occurred on the monuments. This iconoclastic outburst affected personal names like Amenemh̄et ('Amūn-is-in-front', Plate XVIII; compare also Plate LIII), and was so systematically carried out that the preservation of the name of Amūn in a tomb makes its post-Akhenaten date, if not certain, at least highly probable. A peculiar case of this type of destruction is the deleted goose in front of the boat carrying the tomb-owner with his throw-stick (Plates XLVII, LIV; see the descriptions of those Plates; not deleted, Plate LXV).

(3) Early Christian anchorites lived in many of the Theban tombs. They found paintings of women's figures distasteful and scratched them out or covered them with mud, or both. This type of destruction, of which we have no illustration in our Plates, is vouched for by the presence on the tomb-walls of painted crosses and rough Coptic inscriptions.

(4) At one time or another most Theban tombs have served as dwelling-places or as places of refuge. Belzoni, who visited the

## INTRODUCTION

Theban necropolis early in the nineteenth century, relates that robbers often took up their abode in the tombs, and that in order to dislodge them broken coffins and other inflammable materials were frequently heaped up in the entrances and set on fire. This may account for some of the damage done by smoke (§ 17), but it seems certain also that the fellâhîn who occupied the tombs were in the habit of lighting fires near the walls.

(5) These same fellâhîn may likewise be responsible for some destruction from superstitious motives and from the fear that eyes looking at them from the walls would bring them bad luck. In Plates LXI, LXII most of the noses are broken, and this defacement may be due to the cause here suggested.

(6) In recent times the natives have cut pieces out of many tomb-walls for sale to collectors, but this practice has been greatly diminished of late by the safeguarding of the tombs with iron doors. Instances coming under this head are Plates XIV and XXX.

(7) Extensive damage has been caused by bats and mason-wasps. The former stain the walls with their droppings and score them with the ends of their wings (Plate XIX), while the latter bore holes in the plaster to make cells for their larvae and build superstructures of mud on the surface of the paintings (Plates XXII, XXIV).



## DESCRIPTIONS OF THE PLATES

## PRELIMINARY NOTES

THE following remarks seem requisite in order to explain certain details of the information preceding the actual descriptions. The various heads are taken in turn.

**PROVENANCE.** 'Front', 'back', 'right-hand', and 'left-hand' are all to be understood from the standpoint of a visitor entering the tomb or temple. The 'front wall' is that which adjoins the entrance-door, and what is here called its 'left-hand portion' would be on the right from the standpoint of a spectator examining the pictures.

**DATE.** The abbreviation 'Dyn.' stands for 'Dynasty'. Egyptian chronology is, as regards the earlier periods, by no means established with certainty. The dates here given are, with only slight divergences, those of E. Meyer as adopted in Baedeker's handbook to Egypt.

**DIMENSIONS OF ORIGINAL.** The horizontal measurement is always given before the vertical.

**PREVIOUS PUBLICATIONS.** Only one has been quoted as a rule, so far as possible either the best or that which for some reason is the most instructive. Reference is, however, nearly always made also to B. Porter and R. Moss, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs, and Paintings*.

**OLD KINGDOM**  
**DYNASTIES IV-VI**

PLATE I  
THE MEDÛM GEESE

PROVENANCE. Medûm, tomb of Itet. Now in the Cairo Museum, no. 136 E.

DATE. Reign of Snofru, Dyn. IV, about 2700 B.C.

DIMENSIONS OF ORIGINAL. 160 × 24 cm.

TECHNICAL DETAILS. Painted on a very thin layer of fine plaster over a coarser coating of the same mixed with straw and applied to the brick walls. The surface was covered, except where the birds occur, with a wash of blue-grey serving as a background.

PREVIOUS PUBLICATIONS. In various works, see Porter and Moss, *Bibliography*, vol. iv, pp. 93-4. A small-scale reproduction in colour, R. Meinertzhagen, *Nicoll's Birds of Egypt*, vol. i, Pl. III.

DISCOVERED by Vassalli in 1870, this painting was one of the first objects to find a place in the Cairo collection. It is also the earliest specimen of Egyptian pictorial art reproduced in the present work, and such is the mastery of its execution, such the craftsman's command of his materials, that it might well stand at the apex of the long centuries of achievement rather than at their base. The birds are closer to nature in their colouring than those of the later golden age of painting at Thebes, and for adequate comparison we must turn to the naturalistic art of El-Amarna (Plates LXXV, LXXVI). Similar processions of brown and grey geese, waddling along the canal banks of black mud fringed by the same variety of flowering rush, may be seen to-day by the wayfarer on the road from Gîza to Medûm; indeed, four of the geese might have been copied directly from their modern descendants. Three species are depicted, the White-fronted goose (*Anser albifrons* or *erythropus*;

## PLATE I

compare Plate VI), the Bean goose (*Anser fabalis*), and the Red-breasted goose (*Branta ruficollis*). Such at least was Nicoll's opinion, but it is not easy to follow his distinction of the former two. The Red-breasted goose is no longer found in Egypt, though recorded as having been seen there as recently as 1874; the present habitat is northern Siberia. The flowers of the rush are brownish-yellow in reality, not bright red as in the picture. Subtler shades are used than we find elsewhere in Egyptian painting. Black mixed with white has produced grey, and mixed with red has produced a dull pink. Black has also been combined with yellow and red to form a dark brown, while shading with fine lines adds new tones to the feathers. The stippling of light red on the legs has yielded a far brighter tint than if the colour had been applied opaquely, as upon the breasts. Though treated conventionally, the geese exhibit all essential details, and it is astonishing to find such fidelity to nature in work anterior to the Pyramids and going back almost five thousand years. Nothing so accomplished is known from the same date beyond the borders of Egypt. That the Medûm geese were not an entirely isolated *tour de force* on the part of their author is shown by the fragment of a gazelle from the same tomb; this is in the Ashmolean Museum, Oxford, and is of extreme delicacy in both drawing and colouring. But hardly any other Old Kingdom site has produced paintings of comparable excellence.

## PLATE II

## SHIP UNDER FULL SAIL

PROVENANCE. Gîza, tomb of Kaemꞥonkh; at 7 in the plan of the sepulchral chamber given by Porter and Moss, *Bibliography*, vol. iii, p. 28.

DATE. Sixth Dynasty, about 2420-2270 B.C.

DIMENSIONS OF ORIGINAL. 97 × 67 cm.

TECHNICAL DETAILS. Painted on a thin wash of plaster applied to the limestone walls of an underground chamber.

PREVIOUS PUBLICATION. A small photograph in Junker, *Vorläufiger Bericht*, in *Anzeiger d. Akad. d. Wiss. in Wien, philos.-hist. Klasse*, 1926, Nr. XII, Pl. V, b.

THIS picture, like the next in Plate III, comes from a tomb of the Sixth Dynasty discovered by Professor Junker at Gîza. The owner was a nobleman named Kaemꞥonkh, whose official function was that of an 'Overseer of the accounts of the Treasury'. So few mural paintings, as distinguished from painted reliefs, have been preserved from this period that it was deemed advisable to include these two, though of relatively poor workmanship. This defect is, however, to some extent redeemed by the freshness of the colours and the interest of the details. The excellent state of preservation is due to the pictures having been painted on the walls of a sepulchral chamber deep underground, where no sunlight penetrates and where there was little chance of deterioration from natural causes. As the chamber is very small and much space is occupied by the sarcophagus, the artist must have laboured under difficulties. His style is coarse, but there is considerable movement in his work.

## PLATE II

The ship here shown is one of three depicted as sailing to 'the West', and the scene perhaps merely symbolizes in a poetic way Kaemronkh's last journey to the tomb. It is a heavy-looking craft of solid wood, without the decorations on hull and steering-oars which were favoured at Thebes a thousand years later (see Plates XXVIII, LVI, LXXXII). The sail, too, is of a shape unusual in the Theban ships, though found in some foreign boats of the reign of Tuthmosis III (tomb 143); in that later period a square sail extends over the entire vessel. The mast is likewise different; whereas at Thebes in the Eighteenth Dynasty we find a single post amidships, here two stout poles are fastened together by cross-pieces, and black instead of yellow is used for both mast and ropes. An awning for the crew reaches from the stern to the mast, and in the middle is a cabin having for its sides what looks like matting lashed to the supports at the end. The owner, Kaemronkh, whose name and title are written above him, supports his back against the cabin on the right and leans on a staff. Two apparently nude figures kneel in front of him. Eight oarsmen are in the attitude of pulling, but are without oars, which indeed were unnecessary since the ship is under sail. At the prow the pilot or captain steadies himself by holding the fore-stay, while behind him a man is using the sounding-pole. At the stern two steering-oars are being guided (at Thebes there is usually only one), and a sailor manipulates the sail by two ropes attached to each end of the yard. The cone-shaped object near the prow is difficult to identify; it is hardly a capstan, as has been suggested. The inscription over the prow is the utterance of the captain: *'Keep a good look-out ahead! I should like to reach the West like this. It is a good start!'* The columns of hieroglyphs at the rear belong to the following ship. In front of them, to be thought of as upon the farther bank, is a man leading a calf.

PLATE III  
CATTLE-BOATS

PROVENANCE. Giza, tomb of Kaem<sup>o</sup>onkh; at 7 in the plan of the sepulchral chamber given by Porter and Moss, *Bibliography*, vol. iii, p. 28.

DATE. Sixth Dynasty, about 2420-2270 B.C.

DIMENSIONS OF ORIGINAL. 100 × 50 cm.

TECHNICAL DETAILS. See under Plate II.

PREVIOUS PUBLICATION. None.

THESE cattle-boats are immediately to the left of the three sailing-ships mentioned in the description of Plate II, but are being steered in the opposite direction. They are clumsy craft, manned by four sailors only, two plying the oars while one holds the sounding-pole and one steers. There seems danger of a collision between the boats, which have come so close to one another that the man who should wield the pole in the hinder vessel has laid it down and is pushing away the stern of the vessel in front. The masts, resembling that seen in Plate II, are here laid across two forked poles; sail and rigging are out of sight, and instead of two steering-oars there is only one. This is manipulated by hand, whereas in the New Kingdom it is lashed to an upright support and guided by a handle. The enclosure, perhaps made of matting attached to a wooden platform, may have been intended as a shelter for the cattle, and the animals shown above it may really have been inside, in accordance with the Egyptian custom of depicting the contents of a box upon its lid. The drovers squat in front of their animals, stroking their foreheads whilst holding the cord attached to their muzzles. The scene should be compared with one in the tomb of



PLATE III

Huy from the reign of Tutankhamūn, where the cattle are seen within an enclosure of lattice-work.<sup>1</sup>

Above, on the bank, two men are leading young bull-calves in the same direction as the boats are being propelled.

<sup>1</sup> See Davies and Gardiner, *The Tomb of Huy* (Theban Tombs Series, vol. iv), Pl. XXXIII.

## PLATE IV

## FRAGMENT FROM A SCENE OF SPEARING FISH

PROVENANCE. Dahshûr, said to come from the tomb of In-Snofru-ishtef, for which see Porter and Moss, *Bibliography*, vol. iii, p. 235. Now in the Cairo Museum, provisional no.  $\frac{1016}{311}$ .

DATE. Sixth Dynasty, about 2420-2270 B.C.

DIMENSIONS OF ORIGINAL. 75 × 45 cm.

TECHNICAL DETAILS. Painted over a background-wash of greyish white, laid upon a plaster of mud and straw; the background has now perished almost entirely. The parts in blue, green, light red, and bright yellow were superimposed on a layer of white, this being intended to prevent the mud from dulling the brilliancy of the colours above.

PREVIOUS PUBLICATION. None.

THOUGH assigned by the Cairo authorities to the tomb of In-Snofru-ishtef, there are grave reasons for doubting whether this picture really came thence. De Morgan depicts a much better-preserved scene of fowling and harpooning fish from that tomb,<sup>1</sup> and it would be a thing unheard of for two examples of the identical subject to occur in one and the same maştaba. Possibly the true source was a neighbouring tomb of the same period, style, and technique. The hinder foot of a striding man is shown, together with a squatting woman, upon a grained wooden deck placed on a boat made of papyrus-reeds bound together at intervals and with a rope along the top edge. Below is a water-plant of which the leaves were once green; a frog sits on one leaf and a grasshopper on another. In the water beneath the boat are three

<sup>1</sup> *Fouilles à Dahchour en 1894-1895*, Pl. XXIV.

## PLATE IV

varieties of Nile fish (from left to right *Neobola argenta*, *Heterbranchus bidorsalis*, and *Tilapia nilotica* respectively), together with an eel-like creature and a conventionally treated crocodile's tail. Below is a black border or ground-line, and then red to floor-level. The line-work is sure and delicate, and the fish are true to type, although nearly a thousand years older than those in Plates LIV-LV, LXV-LXVI.

The remainder of the scene may be reconstructed from the Plate in de Morgan's book above referred to. The subject is one met with at all periods, and showed the noble owner of the tomb, accompanied by wife or daughter, diverting himself with the sport provided by the Goddess of the Marshes.



**MIDDLE KINGDOM**  
**DYNASTIES XI-XII**

## PLATE V

## A GRANARY, TOOLS, WEAPONS, ETC.

PROVENANCE. Bersheh, inner coffin of Nofri. Now in the Cairo Museum, no. 28087.

DATE. Early Middle Kingdom, probably Dyn. XI, about 2100–2000 B.C.

DIMENSIONS OF ORIGINAL. Reproduced to full scale.

TECHNICAL DETAILS. Painted on the interior of a wooden coffin. The body-colour was applied very thinly and no background wash is visible. There was probably a priming to prevent the colours sinking into the wood.

PREVIOUS PUBLICATION. None.

A CHARACTERISTIC of the massive wooden sarcophagi of the early Middle Kingdom is the representation of household objects and articles of personal adornment, painted on their interiors. The deceased hoped to have these valuable possessions at his disposal in the future life. In the upper part of the Plate, from the head end of the coffin, we have five granaries and a number of other things. Grey was the colour used for mud-brick buildings generally, so that we may conjecture that this was intended to be the material of which the granaries were built. Three steps lead up to the entrance, or possibly to the first of the painted wooden shutters, each of which is fastened with a sealed cord. To the right are seen a scribe's materials—a palette, a writing-board, and a pot for water. The palette was possibly of ebony and ivory, and is complete with brushes, colour-wells, and loop to hang it by. The writing-board doubtless depicts one of the usual kind, of wood covered with stucco; it bears the inscription '*A happy day to Osiris!*

## P L A T E V

*May he give every pure thing to the revered Steward Nofri.* The water-pot is shown to be such by the neighbouring objects; it has here the unusual form of an ointment-jar. The remainder of the panel is occupied by a carpentering outfit. At the top is an axe lashed by thongs to the haft and labelled 'twenty houses' in token of its durability. The other tools are two chisels, an adze, two saws, a bow-drill, and, in the right-hand corner, possibly a drill with a wooden handle.

The lower row in the Plate is taken from the frieze on the back wall of the same coffin. To the left is an *cankh*, the well-known sign of life, black instead of blue as in the New Kingdom. Next to it is a curious object elsewhere named *nems*, and determined in hieroglyphic writing with the sign for wood or copper; evidently it could be made of either material, and was bound up in white linen bands, the outlines of which are always thus shown in red. Beneath the *nems* is a knife of the razor type. Farther to the right comes a *sekhem*-sceptre, a very common symbol of authority. Next we find two bundles of feather-tipped arrows, a fan of ox-hide with black and red markings, two daggers in their sheaths, and lastly a mirror in an elaborate case of basket-work perhaps framed in skin and with a handle of rope.

## PLATE VI

*HIEROGLYPHS FROM MIDDLE KINGDOM COFFINS*

PROVENANCE. All from coffins now in the Cairo Museum; for the numbers see the footnotes. The place of origin was Bersheh except for the three signs to the right in the top row; these come from a Theban coffin.

DATE. Early Middle Kingdom, probably Dyn. XI, about 2100–2000 B.C.

DIMENSIONS OF THE ORIGINALS. The top and bottom rows are reproduced to full scale, except the single sign top left (two-thirds scale). The middle row is shown to three-quarters scale.

TECHNICAL DETAILS. Written on panels of a coniferous wood with no painted background. Size was doubtless used as a priming.

PREVIOUS PUBLICATION. None.

THIS Plate shows the elaborate care which was bestowed on decorative inscriptions of the period, birds and animals being depicted with considerable fidelity to nature, though the colours are often fanciful.

*Top row, from left to right.*

1. An unusual form of the sign for the ancient palace of Upper Egypt (*per-wēr*) representing a shrine of wood and wattle on a sled. From the inner coffin of Nofri.<sup>1</sup>

2. The symbol of the West (*ament*), a falcon on a perch with a feather in front. From the coffin of Mentjhotpe.<sup>2</sup>

3. A quail chick representing the alphabetic value *w*. Source as last.

<sup>1</sup> Cairo no. 28087.

<sup>2</sup> Cairo no. 28027, from Dêr el-Bahri (Thebes).



## PLATE VI

4. The bee used to spell the title of the king of Lower Egypt. Source as last.

*Middle row.*

1. Human head and stool of reed matting, spelling *tep* 'chief', 'first'. From the outer coffin of Sep.<sup>1</sup>

2. Eagle owl (*Bubo ascalaphus*) representing alphabetic *m*. Source as last.

3. A man with bow and arrows, feather on head, wearing short skirt and sporran, above three wooden dowels indicating plurality; the group for *mesha* 'soldiers'. Source as last.

*Lowest row.*

Part of an inscription to be rendered '(Said by) *Gēb*: my son (is the steward *Nofri*)'. The signs are to be read from right to left. First comes the White-fronted goose (*Anser albifrons*; compare Plate I) bearing the Egyptian name *gēb*. A conventionalized human foot follows representing alphabetic *b*. The squatting god swathed in white determines, or gives the generic character of, the preceding group. Then comes the Pin-tailed duck (*Dafila acuta*) used in writing *sa*, the word for 'son'. This word, as signifying here a divine son, is determined with the squatting god already mentioned. From the outer coffin of *Nofri*.<sup>2</sup>

<sup>1</sup> Cairo no. 28083.

<sup>2</sup> Cairo no. 28088.

PLATE VII  
*MEN GATHERING FIGS*

PROVENANCE. Beni Hasan, tomb of Khnemhotpe (no. 3), main chamber, front wall, left-hand portion.

DATE. Reign of Amenemmes II or Sesostris II, Dyn. XII, about 1920-1900 B.C.

DIMENSIONS OF ORIGINAL. 67 × 45 cm.

TECHNICAL DETAILS. Only the thinnest of priming washes lies between the paintings and the rock. A grey film is over the tree and men through which the colours show dimly. They are here restored to nearly their original brightness, which can be revived by touching lightly with a brush. The baboons are still quite clear and bright.

PREVIOUS PUBLICATIONS. In line, Boussac in *Recueil de Travaux*, vol. xxxiii, p. 58, fig. 2; the entire wall Newberry, *Beni Hasan*, Pt. i, Pl. XXIX. See also Porter and Moss, *Bibliography*, vol. iv, p. 145.

THIS and the four following pictures are taken from the tomb of one of the great feudal princes of the Oryx nome or province in Middle Egypt. His magnificent tomb, hewn out of the solid limestone in the hills of the east bank, is one of the finest in Egypt. An immense variety of subjects is illustrated upon the walls.

The present picture comes from a series representing the work in Khnemhotpe's orchards and vineyards. The artist has here, as in Plate VIII, produced sadly contorted forms in his endeavour to show the men with both shoulders. The fig-tree and baboons are much more satisfactorily rendered. It is unusual to find a genuine fig-tree instead of the sycamore commonly pictured in Egyptian

## PLATE VII

paintings, but the artist has treated it as if it were quite familiar to him. The baboons have been held to be *Cynocephalus babuin*, but owing to the absence of the mane are possibly of the species *Cynocephalus anubis*, sometimes known from its colouring as the olive baboon, though this is now confined to West Africa. The animals are eating their fill, and were probably pets, as otherwise the men would hardly have submitted to such plundering. Nor is it likely that they then existed in Egypt in the wild state. The kneeling man on the right is packing the ripe figs in a wooden box with cords for suspension from a yoke to be slung over the shoulders.



PLATE VIII  
FEEDING THE ORYXES

PROVENANCE. Beni Hasan, tomb of Khnemhotpe (no. 3), main chamber, left-hand wall, left end.

DATE. Reign of Amenemmes II or Sesostris II, Dyn. XII, about 1920-1900 B.C.

DIMENSIONS OF ORIGINAL. 69 × 53 cm.

TECHNICAL DETAILS. See under Plate VII.

PREVIOUS PUBLICATION. In colour, Newberry, *Beni Hasan*, Pt. i, Pl. XXVII; the entire wall, *op. cit.*, Pl. XXX.

THIS picture from the same tomb depicts one of several groups of animals or birds being fed by hand to fatten them for the prince's table. The standing man has been drawn with an attempt at perspective that is not wholly at fault; he is trying to force the oryx to lie down. His kneeling companion, whose name was Netjernakhti, has been badly distorted in the endeavour to reconcile what the artist saw with what he knew must be there. The animals, as usual, are far better drawn than the human beings, the horns in particular showing close observation of nature. The markings round the eyes, however, are rendered with a quaint convention. Oryxes are often represented in hunting scenes and sometimes figure with gazelles and ibexes in lists of provisions. In modern times they have almost disappeared from the deserts surrounding the Nile Valley, but in Ancient Egypt must have been common.

## PLATE IX

## BIRDS IN AN ACACIA TREE

PROVENANCE. Beni Hasan, tomb of Khnemhotpe (no. 3), at the top of the back wall of the main chamber.

DATE. Reign of Amenemmes II or Sesostri II, Dyn. XII, about 1920-1900 B.C.

DIMENSIONS OF ORIGINAL. 46 × 56 cm.

TECHNICAL DETAILS. See under Plate VII. Here, however, the grey film is not so thick, and damage has been avoided owing to the great distance from the ground. The background is of a stronger blue-grey than elsewhere in the tomb. The red on the tails of two birds and on the tree-trunk has disintegrated as a result of the admixture of black to give a deeper tone.

PREVIOUS PUBLICATIONS. The whole scene in crude colours, Lepsius, *Denkmäler*, Pt. ii, Pl. 130. See also Porter and Moss, *Bibliography*, vol. iv, p. 147.

PART of a very large scene in which the prince Khnemhotpe was represented, accompanied by his son and his treasurer, pulling in a clap-net full of birds over a pool in the marshes (compare Plate XLVIII). He is shown seated on the left and hidden by a screen made of reeds and pierced with peep-holes at intervals. A portion of this screen comes into our excerpt, as well as an angle of the net (top right, enclosing two of the trapped ducks), and also the left edge of the water. The acacia tree here given balances another on the right side of the clap-net that has been reproduced in colour elsewhere.<sup>1</sup>

The tree in question is frequently seen in the villages and way-

<sup>1</sup> Griffith, *Beni Hasan*, Pt. iv, Frontispiece.

## PLATE IX

sides of Egypt; the modern Arabic name is *sunf*, and it is popularly called 'mimosa' by Europeans. Here it is painted much more faithfully than in Plate XCVII (Dyn. XIX), and is shown flowering instead of seeding, the sweet-scented little yellow balls being distributed amongst the delicate pale-green foliage decoratively arranged around the brownish stems. The pale-yellow mid-rib of the leaf adds to the light effect of the whole. The birds which perch in the branches are such as are said to inhabit the *sunf*, and, like this, show a fairly close resemblance to nature. The hoopoe (*Upupa epops major*) is common in Egypt to-day, but its tail is square and not forked as in the picture, and the crest is erect only in flight. The bird with spread wings and the one above it are both shrikes (*Lanius nubicus*). Next below is a Red-backed shrike (*Lanius colurio*), and standing under the tree on the right is a red-start (*Phoenicurus phoenicurus*), but with blue substituted for grey. These last species are rare at the present time, and are seldom depicted in the ancient paintings. At the bottom on the right ducks, still unsnared, swim about among the water-plants.

The whole composition is too large to admit of reproduction in its entirety. Both colour and details are extraordinarily fine, and the picture occupies a worthy place between the Medûm geese (Plate I) and the El-Amarna wall decorations (Plates LXXV, LXXVI).

## PLATE X

## GROUP OF SEMITE WOMEN

PROVENANCE. Beni Hasan, tomb of Khnemhotpe (no. 3), left-hand wall of the main chamber.

DATE. Reign of Amenemmes II or Sesostri II, Dyn. XII, about 1920-1900 B.C.

DIMENSIONS OF ORIGINAL. 76 × 51 cm.

TECHNICAL DETAILS. See under Plate VII. The film-covered portions of the dresses are matched up to the brightest parts.

PREVIOUS PUBLICATIONS. Newberry, *Beni Hasan*, Pt. i, Pl. XXXI, and for the entire wall *op. cit.*, Pl. XXX. See, too, Porter and Moss, *Bibliography*, vol. iv, p. 146.

THESE women belong, as the inscription accompanying the scene tells us, to a party of 'thirty-seven *Aamu-people*' who 'came bringing *eye-paint*' to the prince Khnemhotpe. Their appearance proclaims their Semitic origin, and their home may have been in the south of Palestine. Only fifteen are actually shown, including the prince Ebsha and the children; the man and donkey in Plate XI immediately follow the women. These have curious bird-like faces with very hooked noses and light eyes. Their irises, unlike those of the Egyptians, are light grey outlined in black, and show a small black pupil similar to those of the Syrians of Plate XLII. They are more substantially dressed than Egyptian women, and their garments suggest woven fabrics. The dress of the third woman differs from that of the rest in having a rounded neck-line instead of leaving one shoulder bare, and the key-pattern is very unusual. The socks or boots are unlike the thonged sandals of the men. The boy in front of the group is very badly drawn; the arm



PLATE X

with the hand bearing the spear is in an absurd position, while the other is entirely lacking.

No artistic merit can be ascribed to the picture, and its interest lies in the exceptional subject and in the details.

## PLATE XI

*SEMITE WITH HIS DONKEY*

PROVENANCE. Beni Hasan, tomb of Khnemhotpe (no. 3), left-hand wall of the main chamber.

DATE. Reign of Amenemmes II or Sesostris II, Dyn. XII, about 1920-1900 B.C.

DIMENSIONS OF ORIGINAL. 76 × 51 cm.

TECHNICAL DETAILS. See under Plate VII.

PREVIOUS PUBLICATIONS. Newberry, *Beni Hasan*, Pt. i, Pl. XXXI, and for the entire wall *op. cit.*, Pl. XXX. See, too, Porter and Moss, *Bibliography*, vol. iv, p. 146.

THIS black-bearded nomad, marching behind his donkey to the sound of his own music, follows immediately upon the Semite women of Plate X. The physiognomy and dress of himself and his companions are utterly different from those of the Egyptians depicted in the same tomb. He has a water-skin slung upon his back, and uses a plectrum to play his lyre. The shoulders are even more distorted than elsewhere in the tomb, whose artists always had trouble with this feature (Plates VII, VIII, X). The sandals seem to be made of thongs of leather.

The patient-looking donkey has a gay-looking saddle-cloth, to which are tied a throw-stick, a spear, and at top some object not easy to identify. The zebra-stripe on the shoulder, so characteristic of the ass, has not been forgotten.

The awkward drawing of the man detracts little from the great interest of the picture.

**NEW KINGDOM  
EIGHTEENTH DYNASTY**

PLATE XII  
KING TUTHMOSIS I

PROVENANCE. Thebes, temple of Dêr el-Bahri, chapel of Tuthmosis I, back wall.

DATE. Reign of Hatshepsut, Dyn. XVIII, 1497-1475 B.C.

DIMENSIONS OF ORIGINAL. 44×107 cm.

TECHNICAL DETAILS. Low-relief sculpture on limestone blocks patched with gypsum. The colour is applied over a thin priming, and the grey-blue background is typical of the period. Orange varnish is seen on the skirt, head-dress, and some hieroglyphs.

PREVIOUS PUBLICATION. Naville, *Deir el Bahari*, vol. i, Pl. IX. See, too, Porter and Moss, *Bibliography*, vol. ii, p. 125, under (120).

WITH this picture we skip four centuries and embark upon the paintings of the Eighteenth Dynasty. Plates XII and XIII illustrate the best style of painted relief. The figure of the king is the only one that has been spared in this small chapel, the hatred of Tuthmosis III having caused the portrait of his predecessor, Queen Hatshepsut, to be expunged everywhere, and the iconoclastic zeal of Akhenaten having removed the figures and names of the gods. Tuthmosis I, the father of Hatshepsut, was here originally seen behind his daughter 'making adoration four times' to the sacred symbol of Anubis in a shrine. Above him are his names and titles: 'The good god, master of offerings, *Okheperkarê*, the son of [Amen-] *rê*, given life.' He wears the linen head-dress known as *nems*, in front of which coils the uraeus serpent, and his false beard is of the archaic type. Around his neck is a collar of beads and gold, and bracelets are upon his wrists. The short simple skirt of the

## PLATE XII

period was stiffened so as to have triangular form when seen from the front, as we know from statues. A sporran of gold and inlay hangs down from the belt, which bears the king's name. The bull's tail, part of the insignia of the Pharaoh, is represented in an exceptional manner: it begins with a human finger, continues in the leopard-tail pattern known from the decorative borders of wall-paintings, and at last passes into the bull's tail proper. To the left of the Plate are traces of the erased figure of H̄atshepsut, the chisel-marks closely following the lines of her body.

This picture of Tuthmosis I contrasts strikingly with that of Ramesses II in Plate C, where magnificence has taken the place of the simplicity here attained.

PLATE XIII  
A DECORATIVE LION


PROVENANCE. Thebes, temple of Dêr el-Bahri, middle colonnade, left-hand portion, right-hand wall.

DATE. Reign of H̄atshepsut, Dyn. XVIII, 1497-1475 B.C.

DIMENSIONS OF ORIGINAL. 62 × 42 cm.

TECHNICAL DETAILS. See under Plate XII.

PREVIOUS PUBLICATION. Naville, *Deir el Bahari*, vol. iii, Pl. LXXXV. See also Porter and Moss, *Bibliography*, vol. ii, p. 118, under (18).

THIS Plate reproduces a portion of the decorative motifs from the base of a royal baldachin under which H̄atshepsut is shown enthroned. The lion, in painted relief, is one of two on either side of, and facing away from, the central motif , the traditional symbol of the union of Upper and Lower Egypt. Though heraldically rendered, the animal retains the character of an actual lion, and may be compared with the naturalistic representations on the casket of Turankhamûn (Plate LXXVII), as well as with a conventionalized type found in the tomb of Nefretete (Plate XCIII). The three little spots in the ear, the wrinkles round the mouth, and the circular tuft of hair on the shoulder are here not forgotten, though very differently treated. The mane is embellished with blue, green, and red stripes, and the shoulder-tuft has alternate bands of the same colours. The red pattern on the blue ribbon binding the body has perished almost completely, but the knotted red ribbon next it, which appears to have been meant as a separate band, retains its original hue. The lines of the mane, sculptured in one direction, have been altered and improved by the

## PLATE XIII

painter's brush. The beautifully cut hieroglyphs were originally brightly coloured; they read '*The adoration of all subject peoples, that they may live*'. This refers to the homage done to the Pharaoh, here symbolized as a lion, by the various tribes thought of as prostrate beneath his feet; see Plate XXIX. At a rather later date these foreigners will be actually depicted on the bases of baldachins, either recumbent as in Plate LX, or with arms upraised in praise (Plate LVIII), or else as prisoners surmounting the names of their tribes.

## PLATE XIV

## MINOAN TRIBUTE-BEARERS

PROVENANCE. Thebes, tomb of Senmut, no. 71, back wall of hall, right-hand portion.

DATE. Reign of Hatshepsut, Dyn. XVIII, 1497-1475 B.C.

DIMENSIONS OF ORIGINAL. 71 × 42 cm, under (2).

TECHNICAL DETAILS. Painted on very hard and fine strawless plaster now of a pinkish-yellow colour. A thin wash of white has been applied to form the background.

PREVIOUS PUBLICATIONS. H. R. Hall, *An addition to the Senmut-Fresco*, in *Annual of the Brit. School at Athens*, no. XVI, 1909-10, pp. 254-7, with reproductions of a coloured photograph and of R. Hay's early drawing. See, too, Porter and Moss, *Bibliography*, vol. i, p. 99, under (2).

THIS fragment from the tomb of Hatshepsut's Chief Steward, who built her famous temple at Dêr el-Bahri, is of great historic interest on account of its faithful representation of Cretan Minoans and their tribute. At the death of the queen, Senmut fell from power and his tomb seems to have been intentionally wrecked, so that hardly anything is now left of its scenes. The Plate shows in its present condition no small fraction of what remains. Much damage has been done by exposure to the weather, and the black locks, almost hanging to the waist, that were seen by the early copyists, have completely disappeared. An unsuccessful attempt by modern robbers to cut out some of the vases was fortunately abandoned in time. The small separate fragment comes from farther to the left, where the procession of tribute-bearers is continued under a frieze of Hathor-heads and a band of inscription.



## PLATE XIV

The beardless faces and red colour of the men are characteristic, no less than the richly ornamented skirts with their peculiar cod-pieces, elsewhere misinterpreted as quivers. It is impossible to tell whether these skirts were embroidered or woven in colours. The vases, absurdly exaggerated in size, raise many problems. If the two of the Vaphio type were of silver, as their colour seems to imply, how was the ornamentation upon them achieved? The purplish bands and scrolls on the one, and the bands and part of the oxen's heads on the other, were originally black, as some few remaining fragments show. For similar bucrania see Plate XXII. An inlay upon silver of yellow, blue, red, and black seems improbable, and one is tempted to believe that these cups represent painted pottery. But would painted pottery have been valuable enough to be depicted as tribute? To this question it might, however, be answered that the two red vases certainly suggest earthenware both by their form and by their colour. The ewer on the right may well have been of silver and gold, since its rope pattern is common in metal-work.



PLATE XV  
A PET BITCH

PROVENANCE. Thebes, tomb of Nebamūn, no. 179, left-hand wall.

DATE. Reign of Ḥatshepsut, Dyn. XVIII, 1497-1475 B.C.

DIMENSIONS OF ORIGINAL. 28×32 cm. (reproduced to full scale).

TECHNICAL DETAILS. Painted on a thin coating of fine plaster over good limestone. The blue-grey background is characteristic of this reign.

PREVIOUS PUBLICATION. None.

DETAIL of a scene in which the owner of the tomb, a *'Scribe and Accountant of grain in the granary of the divine offerings of Amūn'*, is seen sitting with his wife before a pile of provisions. The pet animal sits quietly under her mistress's chair on the usual mat of green papyrus. A string is attached to the gay collar, but it has evidently been found unnecessary to tie the animal to the leg of the chair as was done to the cat of Plate XXVII. A similar collar of coloured leather-work is preserved in the Cairo Museum, and all dogs wore such. The breed is one commonly met with at Thebes in the Eighteenth and Nineteenth Dynasties, and is always painted with mottled or reddish markings over the white coat. Dogs of this type are not, however, seen in the modern Egyptian villages. Pet animals are frequently depicted under the chairs of their owners, and the tombs contain examples of dogs, cats, monkeys, gazelles, and even geese all shown in the same position.

## PLATE XVI

## SCRIBE REGISTERING NUBIAN TRIBUTE

**PROVENANCE.** Thebes, tomb of Rekhmirêr, no. 100, back wall of hall, left-hand portion.

**DATE.** Tuthmosis III, Dyn. XVIII, reigned alone 1475-1448 B.C.

**DIMENSIONS OF ORIGINAL.** 81 × 44 cm.

**TECHNICAL DETAILS.** Painted on a thin, bluish priming-coat on smooth limestone walls patched with plaster. The paintings are much discoloured owing to the tomb having been inhabited until recent times.

**PREVIOUS PUBLICATIONS.** On small scale and in line, Norman de G. Davies, *Paintings from the Tomb of Rekh-mi-rêr*, Pl. XXII. See also Porter and Moss, *Bibliography*, vol. i, p. 129, under (5).

THIS is the only picture selected by us from the tomb of the famous Vizier, so as not to encroach on another publication. The pile of Nubian produce here seen precedes a long line of tribute-bearers who carry more objects of the same kind or else lead living animals, among them a giraffe. The scribe to the right makes an inventory of the accumulation lying before him. In the upper row are (right to left) ostrich feathers, logs of ebony, bags of gold dust and rings of gold, a monkey on a high stool holding a nut (?), more rings of gold over jars of what is thought to be 'ochre', ostrich eggs in a basket of many colours, and more ebony with yellow streaks that have no justification in nature. In the lower row most of the items are accompanied by their names. First of all there are again 'gold' rings and bags of 'gold' dust, then farther to the left tusks of 'ivory' and 'leopard'-skins, and lastly baskets containing lumps of red 'carnelian' and green 'malachite' respec-

PLATE XVI

tively. All these things are mentioned or depicted elsewhere as coming from Nubia, and the basket-work bears a striking resemblance to the Sudanese baskets of to-day.

The careful drawing and precise style of Rekhmirē's artist may be compared with the very different treatment of the same subject in the tomb of Huy, the Viceroy of Nubia under Tutankhamūn (Plate LXXX).

PLATE XVII  
MUSICIANS AT A BANQUET

PROVENANCE. Thebes, tomb of Amenemhêt, no. 82, right-hand wall of passage.

DATE. Tuthmosis III, Dyn. XVIII, reigned alone 1475-1448 B.C.

DIMENSIONS OF ORIGINAL. 51 × 33 cm.

TECHNICAL DETAILS. Painted on the fine smooth plaster usual at this period. Behind the lute-player are faint traces of the squaring lines used by the artist in setting forth his design. Grey wax varnish may be seen on the head of the harper.

PREVIOUS PUBLICATION. In line, Davies and Gardiner, *Tomb of Amenemhêt* (Theban Tombs Series, vol. i), Pl. XV. See also Porter and Moss, *Bibliography*, vol. i, p. 112, under (12).

FROM the tomb of a 'Steward of the Vizier' showing the precise, careful work of the reign of Tuthmosis III. Part of a banqueting scene of which the setting is as follows: Amenemhêt and his wife are seated on the left in front of a richly loaded table of provisions, offered by a son who stands opposite them with arm raised in the manner prescribed by the funerary ritual. Farther to the right, the scene divides into three registers, in the topmost of which the musicians occur. Behind them are male guests seated. The second register contains the female guests with serving-maids waiting upon them. The third register is devoted to attendants bearing unguents.

There is little beauty in the present picture, which is reproduced merely as a good specimen of its subject and for the interest of the musical instruments. The harp played by the 'female singer Baket' rests partly on the ground, and partly against her shoulder. Her

## PLATE XVII

foot is doubled under her, and on her head is the lump of ointment for which the ancient Egyptians had so great a partiality. The open mouth indicates that Baket is singing, and the beginning of her song is written before her: '*Even as thou shinest forth, so shine forth the faces of Amen-Rē.*' (Probably addressed to the sun-god; 'faces' is cryptic.) The lute-player does not handle his plectrum as though he were actually playing. His name is Amenemhēt, and he sings, '*A happy day, spending a happy morn . . .*'. A girl Ruiuresti, in the close-fitting dress of the period, plays the double pipes. Her song begins, '*Thou remainest great for ever, thou art united with eternity . . .*'. Note that the black has almost disappeared from her hair, leaving shadowy tresses and the original sketch-outline of the head.

This picture should be compared with that in Plate XXXVII, where the musicians are all female.

## PLATE XVIII

## INSCRIPTION IN ORNAMENTAL HIEROGLYPHS

PROVENANCE. Thebes, tomb of Amenemhēt, no. 82, right-hand wall of hall.

DATE. Tuthmosis III, Dyn. XVIII, reigned alone 1475-1448 B.C.

DIMENSIONS OF ORIGINAL. 70×38 cm.

TECHNICAL DETAILS. See under Plate XVII.

PREVIOUS PUBLICATION. In line, Davies and Gardiner, *Tomb of Amenemhēt* (Theban Tombs Series, vol. i), Pl. IX. See also Porter and Moss, *Bibliography*, vol. i, p. III, under (7).

THIS is a good example of the way in which descriptive legends accompanying wall-paintings were treated in Eighteenth Dynasty tombs. Elaborately drawn and painted hieroglyphs are there reserved for the principal inscriptions, subsidiary ones being less carefully executed in blue or black; see Plate XVII. In other tombs the individual signs are sometimes finer, but as a rule the black has perished, upsetting the balance of the whole. The red sketch-lines marking the limits of the block border at top and on the left, and in places showing beyond the finished colouring of certain hieroglyphs, are deserving of notice. When such occur with green or blue signs, they were not intended to be seen, since green and blue signs were outlined with black, if at all; the red here owes its appearance to the flaking away of the coarse colour above it. On the left the large break is a defacement due to the agents of the heretic king Akhenaten, whose orders were to destroy the hated name of Amūn wherever it occurred. The text reads in translation: *'Traversing the valleys, exploring the mountains, taking recreation, shooting the wild animals of the desert, by him, the beloved of his lord, the*



PLATE XVIII

*Steward of the Vizier and Scribe-accountant of the grain of [Amūn, Amenemḥē]t, the justified.*

The hieroglyphs of this Plate may be compared with those from Middle Kingdom coffins in Plate VI.

PLATE XIX  
BIRDS IN FLIGHT

PROVENANCE. Thebes, tomb of Amenemhêt, no. 82, back wall of hall, right-hand portion.

DATE. Tuthmosis III, Dyn. XVIII, reigned alone 1475-1448 B.C.

DIMENSIONS OF ORIGINAL. 47 × 35 cm. (reproduced to full scale).

TECHNICAL DETAILS. See under Plate XVII, but a much deeper grey-blue background is found in this part of the tomb.

PREVIOUS PUBLICATION. Davies and Gardiner, *Tomb of Amenemhêt* (Theban Tombs Series, vol. i), Frontispiece, in colour. See also Porter and Moss, *Bibliography*, vol. i, p. III, under (5).

THIS third picture from the same tomb is a mere fragment, and evidently once formed part of a fowling and fishing scene like those of Plates XLVII, LIV, LXV. Further damage has been done by bats clustering about the brown mess that disfigures the border, and the painting beneath is scored by the scratching of their wings. The black border is that usually employed to frame wall-paintings at top and sides. The birds are rising from the clump of papyrus reeds in the centre of the scene. Two species do not occur again in the Theban necropolis, at all events not in colour. These are the golden-yellow bird with vestiges of green on its flight feathers, and the green bird with white median wing-coverts and red beak and legs. The latter suggests a quail, but this was usually painted by the Egyptians in soft shades fairly close to nature. The yellow and green bird has not been identified. Two lapwings (*Vanellus cristatus*) are seen, and in the lower example, where the black of the head is extant, the conventional markings around the eye are identical with those used elsewhere for falcon or kite (Plate XCIII).

## PLATE XIX

The lapwing is not usual in Theban marsh scenes, but is familiar as the hieroglyph and symbol for *rekhyt* 'subject peoples' (Plate XIII). In nature this species has very dark glossy green and deep purple wing-coverts and back, with white tail broadly tipped with black. The white bird to the right at top is possibly the Little egret (*Egretta garzetta*), while the blue and white bird in the centre is a Grey heron (*Ardea cinerea*). In the top left and bottom right corners are specimens of a moth or butterfly.

## PLATE XX

## HIPPOPOTAMUS AT BAY

PROVENANCE. Thebes, tomb of Amenemhêt, no. 82, back wall of hall, right-hand portion.

DATE. Tuthmosis III, Dyn. XVIII, reigned alone 1475-1448 B.C.

DIMENSIONS OF ORIGINAL. 31 × 47 cm.

TECHNICAL DETAILS. See under Plate XVII. The lighter spots on the hide are due to bees-wax, as on the musicians of that Plate.

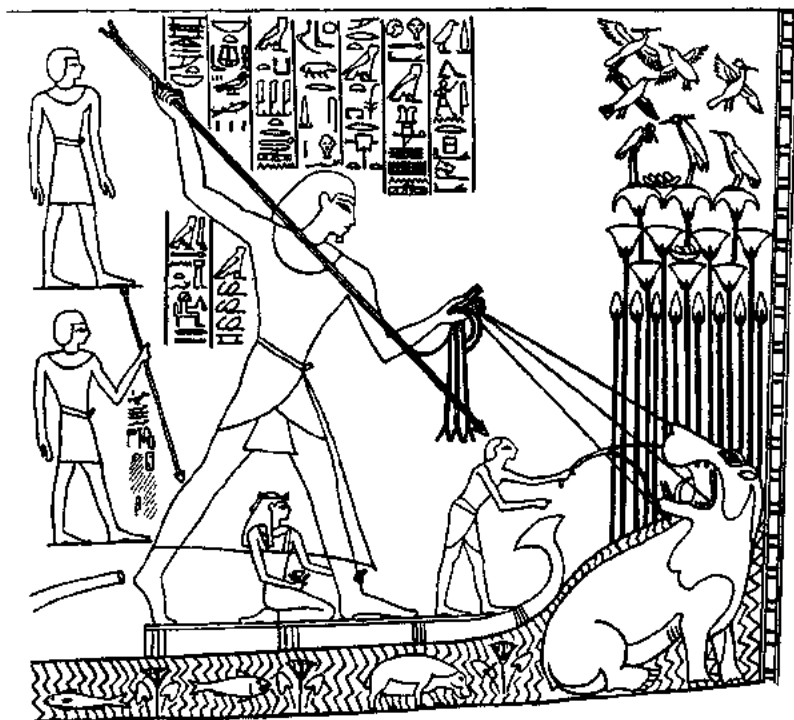
PREVIOUS PUBLICATION. Davies and Gardiner, *Tomb of Amenemhêt* (Theban Tombs Series, vol. i), Pl. I A, in colour. See, too, Porter and Moss, *Bibliography*, vol. i, p. III, under (6).

AGAIN a fragment from the tomb of Amenemhêt, 'Steward of the Vizier'. This belongs to a destroyed scene of a hippopotamus-hunt of which no good painted examples are still extant in the Theban necropolis. The whole may be reconstructed from an often reproduced picture, now destroyed, in the tomb of the Great Herald Antef. This has been here redrawn, for purposes of comparison, from the copies of Hay and Wilkinson. The animal, weakened through loss of blood by the many barbs with which he is transfixed, has turned to face his pursuers. Soon he will be dragged in by the cords attached to the barbs; after this he will be dispatched. This method of hunting the hippopotamus is accurately described by Diodorus, and is said to have been practised until quite recently in the Sudân. The drawing of the animal, which crouches in the water bordered by flowering rushes and papyrus-reeds, is as good as the conventions of Egyptian art will allow, and brings out all essential features, including the stiff hairs on the muzzle. Particularly well rendered are the pairs of

## PLATE XX

peg-like teeth on each side of the upper jaw; the inner row, though not actually visible on a profile view, is equally true to nature. The tusk in the lower jaw is also characteristic, though here exaggerated in size. The bright red of the hide and the blue eye testify, however, to the freedom claimed by the Egyptian painters. They often sacrificed reality to a preference for bright colouring which would lighten the dim interiors of the tombs.

This picture occupied the extreme right-hand portion of the wall, and shows the usual block border. Behind the hippopotamus are seen traces of the fountain of water which he has raised by plunging about.



## PLATE XXI

## FOREIGN PRINCES PAY HOMAGE TO THE KING

PROVENANCE. Thebes, tomb of Menkheperra'sonb, no. 86, back wall of hall, right-hand portion, top register.

DATE. Tuthmosis III, Dyn. XVIII, reigned alone 1475-1448 B.C.

DIMENSIONS OF ORIGINAL. 78 × 47 cm.

TECHNICAL DETAILS. Painted on a surface of fine plaster. The tomb has been inhabited, and the colours have suffered much from smoke, which has changed the whites to a deep cream and has almost obliterated the distinction between the blues and the greens. There are traces of bees-wax, forming darker patches above the colours.

PREVIOUS PUBLICATION. N. and N. de G. Davies, *The Tombs of Menkheperasonb, Amenmosē, and another* (Theban Tombs Series, vol. v), Pl. IV. See also Porter and Moss, *Bibliography*, vol. i, p. 117, under (3).

THIS and the next three pictures are taken from a single large scene in the tomb of the High-priest of Amūn, Menkheperra'sonb. To the left was depicted the Pharaoh Tuthmosis III seated on his throne under a gaily decorated canopy. Immediately in front of him stood Menkheperra'sonb, extending in his hands a bouquet intended, as the accompanying inscription tells us, to represent the High-priest's homage on New Year's Day. The main purpose of the scene, however, was to display the tribute brought by the various northern peoples subject, or supposed to be subject, to His Majesty. Behind a huge pile of ornamental vases, minerals in baskets, and so forth the scene divides into five registers or files of tribute-bearers, our excerpts in Plates XXI-XXIV being derived from the two uppermost. The entire subject has a relevancy to

## PLATE XXI

the career of Menkheperra'sonb inasmuch as his priestly duties involved the adornment of the temple of Amūn and the enriching of its treasury, acts in which he served as the agent of the king.

The picture in the present Plate gives the left-hand portion of the top register, and an inscription in coloured hieroglyphs explains its topic: *'Giving praise to the lord of the Two Lands, doing obeisance to the Good God, by the princes of every land. They extol the victories of His Majesty, carrying their tribute upon their backs, namely all things from the God's land, silver, gold, lapis lazuli, turquoise, and all precious stones, in the hope that the breath of life may be accorded to them.'* The foremost figures of the line are shown in attitudes of homage, the first kissing the ground and the second kneeling with arms upraised in adoration. These are the princes of Keftiu and of Khatti respectively; Keftiu is probably the name for Crete, and Khatti is better known to us as the land of the Hittites. Behind them follows the prince of Tunep holding out an infant son who is evidently to serve as a hostage. The appearance of these great chieftains belies the hieroglyphic labels written above them, and we can but conclude that the artist was a very poor ethnologist. The prostrate Cretan is pictured as a Syrian, and to fit his name he would have had to resemble the fourth figure of the row, who exhibits the long parted locks and decorated skirt that were seen in Plate XIV. This last tribute-bearer is further proclaimed a Cretan by the characteristically Minoan bull's head, perhaps of silver with blue inlay, which he carries on a basket, though the folded cloth with coloured borders and tassels borne on the arm is in close agreement with the correctly shown cloak of the real Syrian prince immediately preceding. As for the kneeling prince described as a Hittite, his bearded face and fashion of wearing his hair are again those of a Syrian, and not at all in harmony with the national traits known from better, though later, sources.

## PLATE XXII

## TWO CRETAN TRIBUTE-BEARERS

PROVENANCE. Thebes, tomb of Menkheper<sup>r</sup>asonb, no. 86, back wall of hall, right-hand portion, top register.

DATE. Tuthmosis III, Dyn. XVIII, reigned alone 1475-1448 B.C.

DIMENSIONS OF ORIGINAL. 40 × 46 cm.

TECHNICAL DETAILS. See under Plate XXI. The figure of the bull has been damaged by the wasp-cells built over it. The black tresses of the second man have faded out where they cross the red flesh-colour, but a trace in red of the curl on the forehead still remains.

PREVIOUS PUBLICATION. N. and N. de G. Davies, *The Tombs of Menkheper<sup>r</sup>asonb, Amenmosē, and another* (Theban Tombs Series, vol. v), Pl. V. See also Porter and Moss, *Bibliography*, vol. i, p. 117, under (3).

THE two Cretans or Keftiu-men here shown closely resemble the fourth figure in Plate XXI, which they immediately follow on the tomb wall. The scale of reduction being less than in that Plate, the details are the more easily discernible. The skirt of the first man suggests a network of beads, but needlework or weaving are more likely possibilities. The skirt of the second man recalls a ceiling pattern with its scrolls and diamond-shaped space-fillers. The bull borne shoulder-high on a rush platter is very Minoan in appearance, though not unlike one carried by a Syrian in the tomb of Sebkhōtpe (no. 63). Here the bearer has a string of blue and red beads hanging over his arm. The cup with the bucrania—this again characteristically Minoan—is closely parallel to that from the



**PLATE XXII**

tomb of Senmut (Plate XIV), but is taller, has a differently shaped handle, and omits the rosettes and the bands of colour at the bottom. In the same man's other hand is a deep cup, possibly of gold, with a very small base.

## PLATE XXIII

## FOUR CRETAN TRIBUTE-BEARERS

PROVENANCE. Thebes, tomb of Menkheper<sup>r</sup>asonb, no. 86, back wall of hall, right-hand portion, top register.

DATE. Tuthmosis III, Dyn. XVIII, reigned alone 1475-1448 B.C.

DIMENSIONS OF ORIGINAL. 86 × 47 cm.

TECHNICAL DETAILS. See under Plate XXI. The colour has flaked off in places, particularly on the skirts and footgear.

PREVIOUS PUBLICATION. N. and N. de G. Davies, *The Tombs of Menkheper<sup>r</sup>asonb, Amenmosē, and another* (Theban Tombs Series, vol. v), Pl. V. See also Porter and Moss, *Bibliography*, vol. i, p. 117, under (3).

THESE four men terminate the upper register of the scene described in the commentary on Plate XXI, and are separated from the tribute-bearers of Plate XXII by two similar figures, to the second of which belong the arm and the sword to be seen on the left. The long tresses and the curls over the forehead are here better exhibited than in the examples previously studied. A new feature is the footgear of the two Cretans in the middle. The first of them appears to have a combination of sandal and sock, while his companion wears boots; in the boots all paint except the red has gone, and there is visible a tie which may originally have had connecting cords in a colour that has now vanished. The chief interest of the picture centres in the objects carried. The first man on the left bears a rhyton, once blue, in the shape of a dog's head, and a tall vase with its pointed bottom uppermost (?); over the front arm hangs a chain of beads. The next man, with a folded cloth in place of the beads, holds in one hand a two-handled vase,

PLATE XXIII

perhaps of gold, and in the other a handled jar of a hue suggesting bronze. A large amphora, doubtless of silver, forms with a bead chain the sole burden of the third tribute-bearer. The fourth and last carries two objects: in one hand a ribbed vase having two handles and a stopper with blue inlay shaped like a bull's head; in the other hand a tusk of ivory.



## PLATE XXIV

## SYRIAN TRIBUTE-BEARERS

PROVENANCE. Thebes, tomb of Menkheperasonb, no. 86, back wall of hall, right-hand portion, second register.

DATE. Tuthmosis III, Dyn. XVIII, reigned alone 1475-1448 B.C.

DIMENSIONS OF ORIGINAL. 71 × 43 cm.

TECHNICAL DETAILS. See under Plate XXI.

PREVIOUS PUBLICATION. N. and N. de G. Davies, *The Tombs of Menkheperasonb, Amenmosē, and another* (Theban Tombs Series, vol. v), Pl. V. See also Porter and Moss, *Bibliography*, vol. i, p. 117, under (3).

THREE Syrians from a long row beneath the Cretans displayed in the last three Plates and described in the text thereto. They are headed by the 'Prince of Kadesh' (not shown here), and display considerable differences of dress and colour of complexion. Note the blue eye of the first man in our Plate; he carries a bow and a rush platter bearing three plumed helmets such as are worn by Syrians on the chariot of Tuthmosis IV in the Cairo Museum. The second man, coloured pale yellow instead of red, has a shaven head and wears a long white cloak contrasting with the short skirts of his neighbours. His gifts are a fluted silver jug, a coil of leather reins, a quiver and a bow. The last man resembles the first in type and skin-colour, but has a strap across his shoulders and a long pendant hanging from his neck. He brings as tribute a horn for ointment and a large two-handled vessel of gold. The differences of type here depicted were probably intended to represent different tribes.

## PLATE XXV

## FUNERARY RITES IN A GARDEN

PROVENANCE. Thebes, tomb of Minnakht (no. 87), inner chamber, front wall, left-hand portion.

DATE. Tuthmosis III, Dyn. XVIII, reigned alone 1475-1448 B.C.

DIMENSIONS OF ORIGINAL. 114 × 68 cm.

TECHNICAL DETAILS. Painted with a blue-grey background on fine cream-coloured plaster above coarser buff plaster mixed with straw. Since the innermost chamber where this scene is painted lies far back in the hill-side and is little accessible to light, the colours are perfectly preserved. There has, however, been some wanton damage.

PREVIOUS PUBLICATION. W. Wreszinski, *Atlas zur altägyptischen Kulturgeschichte*, 1st part, Pl. 278. See also Porter and Moss, *Bibliography*, vol. i, p. 119, under (5); to which add *Mitteil. d. deutsch. Inst. f. äg. Altertumsk. in Kairo*, vol. iv, Pl. VI, b.

PART of a large scene from the tomb of an 'Overseer of the Granaries of Upper and Lower Egypt'. In this scene are depicted some funerary rites performed before the deceased or an image of him either in the garden belonging to his tomb or in front of a small temple. Interpretation is difficult in the absence of inscriptions or of any quite similar pictures. There are five registers in all, but of them only the three central rows are here shown, and these without their right-hand portions. It seems useless to describe the complex details of the missing parts, since they throw only uncertain light upon the whole. None the less, mention may be made of the mourning women in the lowest register, since they might possibly indicate that the moment represented was the actual day of final interment.

## PLATE XXV

The interest of the spectator was obviously meant to centre upon the pool and the building in the middle register. The pool is surrounded by green sedge and a low wall of stone, and lotuses emerge from the water. On a light boat stands a wooden receptacle, elsewhere in the scene shown carried on the shoulders of a pair of men; whether it was intended for a statue or was, after all, the actual sarcophagus must be left undecided. A lector-priest holding a papyrus-roll in his left hand recites spells for the welfare of the tomb-owner. At the shore, in front of wine-jars kept cool under greenery, are men presenting papyrus-stems; see portions of a similar figure on a larger scale to the extreme right. The nature of the building to the right of the pool is, in the lack of texts, wholly problematic. It has too many chambers to be merely a summer-house, and looks more like a small temple or shrine. A stairway leads up to the corniced portal. The building itself is depicted mainly in plan, but some parts are given in elevation. There is a large courtyard in which two trees are growing. In the main axis and projecting beyond the smaller chambers, two on each side, we seem to be shown the wall-face of a central sanctuary.

The details of the other rows are subsidiary and incidental. Below are two identical depictions of a priest censuring and pouring libations before an offering-table with loaves; behind the priest is a light covered booth with wine-jars. Huge piles of loaves of different shapes rising above the pottery vessels containing them insure the deceased against hunger. For the rest, our excerpt fills out the available space with trees, among which date-palms and a single dôm palm are conspicuous.

PLATE XXVI  
MUSIC AT A PARTY

PROVENANCE. Thebes, tomb of Wah, no. 22, front wall of hall, right-hand portion.

DATE. Probably Tuthmosis III, Dyn. XVIII, reigned alone 1475-1448 B.C.

DIMENSIONS OF ORIGINAL. 44 × 37 cm.

TECHNICAL DETAILS. The smooth limestone surface has been covered with a very thin wash of plaster. The priming medium has failed to make this coating adhere to the stone, so that much has flaked off, bringing the colour with it.

PREVIOUS PUBLICATION. The entire scene, W. Wreszinski, *Atlas zur altägyptischen Kulturgeschichte*, 1st part, Pl. 76 a. For position see Porter and Moss, *Bibliography*, vol. i, p. 63, under (5).

FROM the top left corner of a banqueting-scene in four registers, which show some further musicians and many guests. Facing these sits the tomb-owner with his wife and his daughter, their large figures nearly filling the height of the wall. The hieroglyphic legend above gives the tomb-owner as Meryamün, but the tomb has been usurped, and it is probable that the picture really represents the original owner, a Royal Butler of the name of Wah. The musicians here shown should be compared with those of Plate XVII (tomb of Amenemhêt) and Plate XXXVII (tomb of Djoser-kara'sonb); it is interesting to see how differently one and the same subject could be handled by the Theban artists of a single period. Here the treatment is very stiff, and has the economy of detail characteristic of the early Eighteenth Dynasty. The flesh-colour of the women is everywhere a greenish yellow. The long trans-



## PLATE XXVI

parent dresses of the musicians allow their bead girdles to show through; compare the lutist from Djoserkara's tomb, who wears this girdle, but is nude. Note the cone of ointment on each head and on that of the lady guest; it has the low earlier form, and here is white, though elsewhere in the tomb it is red, as in that of Amenemhēt. The hair is adorned with a bloom or bud of lotus, attached to a red ribbon instead of a fillet of petals as in Plate XXXVII. If the flowers were real, they would have fallen over the faces instead of standing out therefrom as shown. The double pipes and lyre resemble those of Djoserkara's tomb. Partly obliterated blue hieroglyphs belonging to the original owner are to be seen over the first figure. A serving-maid offers a draught of wine to a prim-looking guest. The white of the garments and background has disappeared to such an extent that only traces remain. A black border framing the top of the wall provides some bright colouring, but the black divisions have been continued only a part of the way.

PLATE XXVII  
 CAT UNDER A CHAIR

PROVENANCE. Thebes, tomb of May, no. 130, inner chamber, right-hand wall.

DATE. Perhaps Tuthmosis III, Dyn. XVIII, reigned alone 1475-1448 B.C.

DIMENSIONS OF ORIGINAL. 33 × 27 cm.

TECHNICAL DETAILS. On a bluish-grey background over good white plaster.

PREVIOUS PUBLICATION. In line, V. Scheil, *Le Tombeau de Mâi*, in *Mémoires de la mission archéologique française du Caire*, vol. v, p. 552.

THIS detail from the tomb of a 'Harbour-master in the Southern City' shows a pet belonging to his wife, of whose chair, resting on a mat of green reeds, the lion-footed legs are here seen. This cat is not one of the best-drawn specimens in the Theban necropolis, the famous example from the tomb of Nakht being far superior, and that in Plate LXVI perhaps better still. Nevertheless it has a certain feline wildness as it strains at its string to get at the bowl of meat so tantalizingly out of its reach. Our feeling that the artist was not quite happy about his drawing is confirmed by the red sketch-line of the tail, which he altered to a lower position. The outline of the lady's leg and the rippling line of her dress can be seen to right of the chair.

## PLATE XXVIII

## VINTAGERS AND ROPE-MAKERS AT WORK

PROVENANCE. Thebes, tomb of Kha'emwēse (?), no. 261, back wall of hall, right-hand portion.

DATE. Perhaps Tuthmosis III, Dyn. XVIII, reigned alone 1475-1448 B.C.

DIMENSIONS OF ORIGINAL. 93 × 75 cm.

TECHNICAL DETAILS. Painted on a thin layer of fine white plaster over a coarse underlay of mud and straw.

PREVIOUS PUBLICATION. In photograph, *Journal of Egyptian Archaeology*, vol. iii, Pl. XIV. Plan of the tomb, Porter and Moss, *Bibliography*, vol. i, p. 160.

THE tomb from which this Plate is taken is ascribed to the 'Priest of Amenophis I, Kha'emwēse' only on the strength of a pottery cone found on the floor. The paintings, which show the fine precise style of the period, were never completed, and one of the two decorated walls was destroyed by a native robber. The present picture gives about half of what now remains, and from it we obtain a vivid impression of the labours of vintagers. In the upper register a superintendent, leaning on his staff, watches two Egyptians and a Nubian slave gathering the grapes. No knives are in their hands, though it is hard to see how they could have been dispensed with. In Plate XCVIII the men seem to be plucking off individual berries, but here it is not so. An old man carrying two pots slung from a yoke over his shoulders pours water into the circular mud trenches out of which the vines grow. This irrigation seems superfluous now that the grapes are ripe for picking. One of the two men engaged in the latter task

## PLATE XXVIII

is shown by his beard and his Semitic features to have been a foreigner.

In the second register six men, one again a Nubian, are treading out the juice. In front of the wine-press, on an altar perhaps of whitewashed brick, is Ernūter, the cobra-goddess always worshipped in this connexion. Her image is partly true picture, and partly hieroglyphic writing, since below her are the signs  $\overline{\cup}$   $\cup$  meaning '*lady of good fortune*' or '*of prosperity*'. The man who stands before the piled-up offerings (these appropriately including a basket of grapes) seems to pour wine into a cup with one hand, while with the other he holds aloft a flaming brazier. At his back a servant empties some ingredient from a small vessel into one of a number of large amphorae stacked against each other. Two of these are placed upright on stands of rushes, and are being sealed with mud seals doubtless giving the date and particulars of the vintage. The grey mud used for this purpose lies handy in a shallow bowl, while below in another bowl is the wooden (?) stamp ready to be impressed on the clay. Below is a ship laden with the wine-jars. It has arrived at its destination, and a sailor is carrying the jars ashore down a stepped plank. The gaudy decorations proclaim the ship a royal vessel. At the stern is a raised structure showing the falcon-headed god Montju in warlike pose, while on the hull we see the Pharaoh as a lion slaying his enemies (compare Plate LXXXII). The bundles of reeds on the top of the cabin are perhaps connected with the adjoining scene of rope-making. Three men are engaged in this occupation between clumps of papyrus such as provided them with their material. The old man in the centre sits on a rush stool and holds upright a wooden stick of which one end is fixed in the ground beside a hooked peg like a modern tent-peg. To the right a youth twists single strands with the help of the weighted tool again depicted

PLATE XXVIII

above. A second old man, on the left, is perhaps twisting together the single strands with a similar instrument. Above is a long bundle of reeds, four coils of rope, the hooked peg, a mallet for beating the reeds until they become flexible, two twisting tools, another peg, and a knife. Lengths of apparently untwisted reeds are stretched along the ground behind the men's feet.

## PLATE XXIX

## KING AMENOPHIS II ON HIS NURSE'S LAP

PROVENANCE. Thebes, tomb of *Kenamūn*, no. 93, back wall of hall, right-hand portion.

DATE. Reign of Amenophis II, Dyn. XVIII, 1448-1420 B.C.

DIMENSIONS OF ORIGINAL. 136×195 cm.

TECHNICAL DETAILS. Painted on good plaster above a foundation of mud and straw. The yellow background prevails throughout the tomb. This background has been blackened by bats, as also the flesh-colour of the principal persons. Black squaring-lines have been drawn over the scene to aid in recopying elsewhere.

PREVIOUS PUBLICATIONS. In colour, Norman de G. Davies, *The Tomb of Ken-amūn*, vol. ii, Pl. IX A. See, too, Porter and Moss, *Bibliography*, vol. i, p. 124, under (5).

THE five pictures which follow were reproduced in colour a few years ago, but their great importance for Egyptian pictorial art, besides the larger scale which the present publication makes possible, justifies their repetition here. All are taken from the great tomb of *Kenamūn*, the '*Chief Steward of the King*'. This high official gained added importance from the fact that his mother Amenope (?) had been foster-mother to the young ruler, and she is here depicted nursing him upon her knee. He is clad in his ceremonial robes, and to judge from the proportion of his size to that of the lady, may have been from twelve to fourteen years of age. From the fact that she supports his head with one hand some might infer that he was thought of as an infant, but the absence of the side-lock speaks against this view. He holds the crook † emblematic of his kingly office, and beneath the board under his feet

## PLATE XXIX

are crouching figures of southern and northern enemies, their necks tied with cords which he holds in his hands. A pet dog, now destroyed except for the hind quarters and a front paw, reposed at the nurse's feet. Above the young king's head hovers the goose of Amūn (see p. 126), here exceptionally replacing the usual vulture or falcon. In front of the group is a table with offerings of fruit and flowers, and behind this two fan-bearers, one of them ẖenamūn himself, once stood bowing before their exalted master. The whole scene takes place in an arbour of papyrus, from the top of which hang lotus-blossoms alternating with mandrake-fruit. The hieroglyphs on the left give the titles of ẖenamūn: *'The hereditary prince, eyes of the king of Upper Egypt, ears of the king of Lower Egypt, whose fortune the lord of the Two Lands made, the fan-bearer to the right of the king, the tail-bearer (?) of Horus, beloved of him, to whom the great ones bowed down on account of the greatness of [his] favour [with the king] . . .'* Above the king are his cartouches, and over the lady are her title 'Great Nurse' and the remains of her name. Beside the foreigners who act as the king's footstool are the words, *'All lands and all mysterious countries'*.

The workmanship of this picture, as indeed throughout the tomb, is most elaborate and delicate in its detail. The hieroglyphs and the faces of the Syrians are particularly noticeable.

## PLATE XXX

## IBEX AND HUNTING DOG

PROVENANCE. Thebes, tomb of *Ḳenamūn*, no. 93, right-hand wall of passage.

DATE. Reign of Amenophis II, Dyn. XVIII, 1448-1420 B.C.

DIMENSIONS OF ORIGINAL. 60×57 cm.

TECHNICAL DETAILS. See under Plate XXIX. Patches of orange varnish, originally colourless, can be noticed in places. Red squaring-lines have been drawn over the two animals with a view to recopying them.

PREVIOUS PUBLICATION. In colour, Norman de G. Davies, *The Tomb of Ḳen-amūn*, vol. i, Pl. L; the entire scene, *op. cit.*, Pl. XLVIII. See also Porter and Moss, *Bibliography*, vol. i, p. 124, under (10).

EXCERPT from a much-damaged hunting scene of a not unusual type. To the left stood *Ḳenamūn* and his son, their bows drawn to the fullest extent. Facing them is the desert, the folds of which are indicated by spaces bordered by pebble-strewn sand, with here and there a plant. The yellow background has no relation to reality, and exists only because the rest of the tomb was so coloured, and because a spotted pink expanse would have been unsuitable for the purpose. As a result each animal or group appears isolated in a special island of its own. It is perhaps worth noting that only the Eastern desert, not the Western, can have supplied the sustenance required for the larger species of animals; here there are many wadys, and rainstorms are much less infrequent. There is no trace of the nets isolating the terrain that are found elsewhere, nor does any animal appear to have been hit as yet.



## PLATE XXX

The ibex in this Plate is one of the finest achievements of Egyptian painting. The attempt of a tomb-robber to cut out the noble head has resulted only in its partial destruction. The pose of the beast, brought to bay by a hunting dog, is wholly admirable. The details of the hair, obtained by the use of wedge-shaped brushes cut so as to produce groups of fine lines, are impossible to render with complete fidelity in a copy. The stippling is of extreme delicacy. Above the ibex, in another fold of the desert, may be seen part of the muzzle of a fox-like creature. At the bottom of the picture are two oryx horns and what may be the tail of a dog.

## PLATE XXXI

## DETAILS FROM A HUNTING SCENE

PROVENANCE. Thebes, tomb of *Ḳenamūn*, no. 93, right-hand wall of passage.

DATE. Reign of Amenophis II, Dyn. XVIII, 1448-1420 B.C.

DIMENSIONS OF ORIGINAL. 54 × 35 cm.

TECHNICAL DETAILS. See under Plates XXIX and XXX.

PREVIOUS PUBLICATIONS. In colour, Norman de G. Davies, *The Tomb of Ḳen-amūn*, vol. ii, Pl. XLVIII A; the entire scene, *op. cit.*, vol. i, Pl. XLVIII. See also Porter and Moss, *Bibliography*, vol. i, p. 124, under (10).

A FURTHER excerpt from the same hunting scene, just overlapping the portion shown in Plate XXX. The tail of a fox can be seen at the top. In the rough oval below crouches a desert hare, and to the right of this a calf sleeps in its hollow. Below both a wild ass drops its young, only to have it seized by a jackal of which the head alone remains. Drawing and brush-work are very sure, and evidently the work of a master-hand.

## PLATE XXXII

## CATTLE

PROVENANCE. Thebes, tomb of *Ḳenamūn*, no. 93, front wall of hall, right-hand portion.

DATE. Reign of Amenophis II, Dyn. XVIII, 1448-1420 B.C.

DIMENSIONS OF ORIGINAL. 59 × 47 cm.

TECHNICAL DETAILS. See under Plate XXIX. Red squaring-lines have been drawn over the original with a view to recopying.

PREVIOUS PUBLICATION. In colour, Norman de G. Davies, *The Tomb of Ḳen-amūn*, vol. i, Pl. XXXIV; in line, showing context, *op. cit.*, Pl. XXXIII; for isolated position on wall, see *op. cit.*, Pl. LXX.

THOUGH this fragment, together with a little more in an upper register, occupies an isolated place on an otherwise destroyed stretch of wall, its purpose is not difficult to guess. Among his many titles, *Ḳenamūn* held that of 'Overseer of the cattle of Amūn'. Part of a herd belonging to the god Amūn is evidently here represented, and at no great distance will once have stood a large figure of *Ḳenamūn* in the act of making inspection. The great bull is magnificent in its power and stature, well contrasting with the docile cows facing the opposite way. These are accompanied by their calves, one of which chews the cud. The hand and arm of a herdsman are preserved on the left.

This picture is situated in a dark spot where the fine lines and details are invisible from below. None the less, the artist has spared no pains to achieve the utmost delicacy of drawing. The colours of the animals are decoratively handled, and convention is carried far in the calf beside the front feet of the bull.

## PLATE XXXIII

## A PIECE OF GOLDSMITH'S WORK

PROVENANCE. Thebes, tomb of *Ḳenamūn*, no. 93, back wall of hall, left-hand portion.

DATE. Reign of Amenophis II, Dyn. XVIII, 1448-1420 B.C.

DIMENSIONS OF ORIGINAL. 33 × 38 cm.

TECHNICAL DETAILS. See under Plate XXIX.

PREVIOUS PUBLICATION. In colour, Norman de G. Davies, *The Tomb of Ḳen-amūn*, vol. i, Pl. XIV. For the context, see *op. cit.*, vol. i, Pls. XI-XIII, and vol. ii, Pl. XXII A.

FROM a scene in which *Ḳenamūn* is presenting New Year's gifts to the enthroned king Amenophis II. The principal motif in this elaborate piece of goldsmith's work is provided by two *dūm* palms (see Plates XXV, CII) of which the trunks, as in nature, divide into several branches near the top. The foliage is conventionally treated, and is perhaps intended to suggest inlays of green glaze or glass; the nuts may similarly have been inlays of red. Monkeys climb about the branches and reach for the fruit in realistic attitudes. They are not baboons as in Plate VII, but a small African species (*Lasiopyga pygerythra*), such as were often brought north amid Nubian tribute, and such as may be seen in Theban tomb-paintings eating dates under their owner's chair. In the centre between the palms is a floral design consisting of a papyrus-head and daisy-like flowers rising out of the lily-pattern familiar from the capitals of the columns of royal kiosks. A monkey is seated at the top, and the whole rests upon a shrine with grapes hanging from the roof. In this shrine stood or sat a figure of the king, of whom, however, only part of the blue *khefresh*-crown

## PLATE XXXIII

and the uraeus-ornament remain. On each side are variations and elaborations of the central design described above, in the outer examples resting upon leafy trees, and in the inner ones surmounted by stems with a lotus-blossom between two buds. How this show-piece terminated at the bottom is unknown. Probably it was intended more as a *tour de force* than to serve any useful purpose.

## PLATE XXXIV

*FROM A ROW OF OFFERING-BEARERS*

PROVENANCE. Thebes, tomb of Tjenro, no. 101, back wall, left-hand portion.

DATE. Reign of Amenophis II, Dyn. XVIII, 1448-1420 B.C.

DIMENSIONS OF ORIGINAL. 47 × 70 cm.

TECHNICAL DETAILS. On a thick layer of fine smooth plaster. A small portion of the man's face, including the eye, has been restored, and a large break above the head has been omitted.

PREVIOUS PUBLICATION. None.

THE tomb whence this picture is taken belonged to a priest whose name has everywhere been intentionally erased; his identity has, however, been recovered with great probability from the cones which Mr. Davies found upon the floor. Some distance farther to the right he was depicted performing his customary function before his royal master, and behind him is a row of five men, colleagues or mere attendants, who bring food-offerings and the like for some festal occasion. The man here shown was the last of the row. His dress consists of a kilt perhaps worn under a short-sleeved diaphanous garment extending half-way down the legs and allowing the dark flesh-colour to appear through it in a lighter shade. A bunch of lotuses is slung around his neck, and more such are held in his hand and decorate the diaper-patterned basket of grapes which he carries. A half-open white bag suspended from the other hand also contains grapes, and with it he holds a shallow dish of what must be conjectured to represent honeycombs. Something sweet the contents of the dish must certainly be, for upon them feed two insects which are probably meant for bees,

PLATE XXXIV

though more like the mason-wasps to this day frequenting the tombs and building their nests in holes bored into the plaster.

The animal led by the man in front better deserves to be called a prize bull than any other of the several depicted in these Plates. The head appears quite small when compared with the mountainous shoulders and massive thighs. Garlands on horns and neck mark him out as the pick of his herd.

Note the purity and freshness of the colours used. The drawing is clean and sure.

## PLATE XXXV

*THE DAILY MEAL WITHIN THE TOMB*

PROVENANCE. Thebes, tomb of Djehōut, no. 45, front wall of hall, right-hand portion.

DATE. Reign of Amenophis II, Dyn. XVIII, 1448-1420 B.C.

DIMENSIONS OF ORIGINAL. 75 × 63 cm.

TECHNICAL DETAILS. Painted on a grey-blue background over white plaster laid on a mixture of mud and straw. The hieroglyphs have never received their final outlines, and the black parts have been entirely omitted.

PREVIOUS PUBLICATION. In line, *Bulletin of the Metropolitan Museum of Fine Art*, pt. ii, March 1911, fig. 7. For position in tomb, see Porter and Moss, *Bibliography*, vol. i, p. 74, tomb 45, at 6 in plan.

THE scene here represented has parallels in most tombs of all periods, and shows the deceased with his nearest female relative partaking of a banquet such as he hoped to enjoy in the life hereafter. Djehōut, who was the 'Steward of the High-priest of Amūn, Mery', is clad in the same transparent robe and kilt which were seen in the last Plate. Here, however, he has only one shoulder covered, and a fold with its decorated hem hangs down behind his bare arm. His companion, here not wife but mother, wears the usual scanty garment which seems too tight to admit of movement. Small cones of unguent, left uncoloured, are on their heads, and both hold the much-favoured lotus-blossom in their hands. The lady clasps her son by the shoulder, and they appear to sit on one and the same chair. This has been placed on a mat of green reeds similar to that, high up to the right of the picture, on which stand three sealed oil-jars. The large red vessel on a stand immediately



## PLATE XXXV

in front of the pair may perhaps have contained beer; a lotus is twisted round it. Among the many victuals heaped up before Djehōut are a basket of grapes, loaves of different shapes (note the curious twisted kind near the top), the head, haunch, and heart of an ox, a dish of corn (?), a cucumber, and a large bundle of onions. On the other side of the leg of the offering-table is a stand containing five tastefully decorated amphorae. The inscription overhead reads: *'Coming in peace after having done what is praised by Amūn, in order that they may receive food in the course of (every) day, by the scribe Djehōut, justified, and his beloved mother Djehōut.'* Thus the scene, doubtless a much idealized version of what actually occurred in the tomb-owner's lifetime, purports to show him returned home after performing his daily duties in the temple of Amūn.

This picture, in the precision and formality of its style, might easily belong to a few reigns earlier. It contrasts strikingly with the slovenly additions made to the tomb by a Ramesside usurper little more than a hundred years later.

## PLATE XXXVI

## A LADY GUEST AND SERVING-MAIDS

PROVENANCE. Thebes, tomb of Djoserkara'sonb, no. 38, back wall of hall, right-hand portion.

DATE. Reign of Tuthmosis IV, Dyn. XVIII, 1420-1411 B.C.

DIMENSIONS OF ORIGINAL. 76 × 39 cm.

TECHNICAL DETAILS. Painted on fine plaster over a coarser layer containing straw. A wash of white, which formed the actual painting surface, has become cream-coloured through the action of smoke.

PREVIOUS PUBLICATIONS. The entire scene in line, V. Scheil, *Le Tombeau de Ra'eserkasenb*, Pl. II, in *Mémoires de la mission archéologique française du Caire*, vol. v. See also Porter and Moss, *Bibliography*, vol. i, p. 72, under (5).

THIS picture and the next are excerpts from one and the same scene in the tomb of the steward Djoserkara'sonb. He was a scribe in the private employ of a 'Second Priest' of Amūn, who, as we know from his own tomb, was named Amenhotpe-sasi. To the left of the tomb-wall whence our pictures have been taken the large figures of Djoserkara'sonb and his wife are seen. They are seated, and before them stand two daughters waiting upon them and wishing them a happy holiday. And such it ought indeed to be, for they are providing their friends with a sumptuous banquet. These, as befitting their lesser importance in the artist's eyes, are represented upon a smaller scale in three registers immediately to the right of the main group. The handsome lady guest shown in the present Plate is the foremost of five such in the top register. She sits on a low chair nursing her knee, whilst a necklace is being tied

## PLATE XXXVI

around her neck by a pretty little handmaid nude save for a girdle and string of beads. A second handmaid follows with a fillet of petals and a lotus-bloom such as the lady is already wearing upon her head. Both girls must be quite young, since they would hardly otherwise have been represented without clothing. The hinder one is probably a Nubian, to judge from the style of hair-dressing, the ear-rings, the characteristic white beads, and the black outline of her body. All three females have the floral fillets usual at banquets, and the cones of scented ointment which were placed on the participants' heads on such occasions. There is some reason to think that the streaky yellow colour given to the lady's dress here and elsewhere was intended to depict the effect of the melting of the ointment as the entertainment proceeded and as the atmosphere grew hotter. The bowls on stands to the left contain two varieties of unguent, while between them is a cup on a similar stand having the shape and ornamentation of a lotus. Below are wine-jars decorated with the signs for life (𓏲), youthful strength (𓏲), and prosperity (𓏲), or else with bunches of grapes. These four jars are garlanded with vine-trails, and dates on their stalks hang from the table-like stands in which they rest.

PLATE XXXVII  
MUSICIANS AT A BANQUET

PROVENANCE. Thebes, tomb of Djoserkara'sonb, no. 38, back wall of hall, right-hand portion.

DATE. Reign of Tuthmosis IV, Dyn. XVIII, 1420-1411 B.C.

DIMENSIONS OF ORIGINAL. 64 × 39 cm.

TECHNICAL DETAILS. See under Plate XXXVI. Since the time of the early copyists, wanton damage has been done to two of the figures, which are here restored on the basis of a very dim photograph. The colours of the necklets are purely conjectural.

PREVIOUS PUBLICATIONS. The entire scene in line, V. Scheil, *Le Tombeau de Ra' eserkasenb*, Pl. II, in *Mémoires de la mission archéologique française du Caire*, vol. v. See also Porter and Moss, *Bibliography*, vol. i, p. 72, under (5).

THE female orchestra here shown appears to have been copied at the behest of the steward Djoserkara'sonb from the tomb of his master Amenhotpe-sasi, though there are slight divergences. These five figures occupy the front part of the middle register of the scene described in the text to the preceding Plate, the subject of which is situated immediately above. To their right, not included in our reproduction, are three women squatting on their haunches and clapping their hands to mark the rhythm of their song. This is written above their heads, and its somewhat obscure and doubtful words read as follows: 'A holiday! One commemorates the beauty of Amün in pleasaunce of heart, lifting praise to the height of heaven, even unto thy face, each saying, "Our desire is to see it!" Do thou even so, O measurer of the corn of Amün, every day!' Perhaps this may mean that the picture, established for ever upon the

## PLATE XXXVII

tomb-wall, is to keep Djeserkara'somb, invoked in the final apostrophe, constantly renewing the festival of Amūn once celebrated in a splendid banquet by him and his friends.

The leader of the band plays upon a harp, the lower part of which is covered with the skin of a leopard; the black surrounding the red spots has perished except in a few instances. This harp, unlike that of Plate XVII, has no support connecting it with the ground, and it must have been a feat of no small difficulty to keep it steady by merely leaning it against the body. The lutist who follows seems to move as she plays; her lute is adorned with tassels and shows the sound-holes absent from the same instrument in Plate XVII. She is nude except for her ornaments, which would be strange if she were really the grown woman that, by comparison with the child beside her, she seems. The little girl is dancing to the beat of her clenched fists. The player of the double pipes—these comparable to the *zummāra* of the modern Egyptians—sways gently to her tune, and looks back towards the last figure of the group. This woman plays upon a lyre of the type seen already in Plates XI and XXVI, using a plectrum for the purpose. The cones of unguent on the heads of the foremost and hindermost women have been the subject of comment in dealing with the preceding Plate, where also a possible explanation was given of the yellow stains upon the dresses.

PLATE XXXVIII  
 TRIBUTE OF THE DESERT

PROVENANCE. Thebes, tomb of Haremhab, no. 78, first chamber, back wall, left-hand portion.

DATE. Reign of Tuthmosis IV, Dyn. XVIII, 1420-1411 B.C.

DIMENSIONS OF ORIGINAL. 44 × 77 cm.

TECHNICAL DETAILS. Painted with a white background on buff plaster superimposed upon mud mixed with straw. As almost all blacks have perished, more red outline is now visible than was intended, e.g. on the man's head and on the horns and hoofs of the ibex. The hoofs may once have been shaded in grey, and the hare certainly had the usual black markings.

PREVIOUS PUBLICATIONS. In line, U. Bouriant, *Le Tombeau de Harmhabi*, Pl. III, in *Mémoires de la mission archéologique française du Caire*, vol. v. See, too, Porter and Moss, *Bibliography*, vol. i, p. 105, under (2).

WE now come to a series of four pictures taken from the tomb of Haremhab, a 'Royal Scribe' whose duties were particularly connected with military matters. Four reigns are mentioned, from Tuthmosis III to Amenophis III, but in the present instance the context shows that the date was the reign of Tuthmosis IV. Haremhab is standing before that monarch, presenting him with an elaborate bouquet. Three men with gifts follow, the last of them leading an ox, beside which are two attendants. Then comes the offering-bearer here reproduced, holding a desert hare in the right hand, and in the left a dish containing ostrich eggs and feathers. The execution is very summary, and the figures of the men throughout the tomb are badly proportioned. The ibex is well

PLATE XXXVIII

posed, however, and the very sketchiness of the work is not without its attractions. A far superior picture of the same animal has been seen in Plate XXX. The game and other produce of the desert here shown were of course intended as a present to Pharaoh.





## PLATE XXXIX

## NUBIAN WOMEN AND CHILDREN

PROVENANCE. Thebes, tomb of Haremhab, no. 78, first chamber, back wall, right-hand portion.

DATE. Reign of Tuthmosis IV, Dyn. XVIII, 1420-1411 B.C.

DIMENSIONS OF ORIGINAL. 64 × 39 cm.

TECHNICAL DETAILS. See under Plate XXXVIII. Here again the blacks have perished, leaving mere smudges with red sketch-lines. Thieves have tried to cut out a portion on the left.

PREVIOUS PUBLICATIONS. U. Bouriant, *Le Tombeau de Harmhabi*, Pl. IV, in *Mémoires de la mission archéologique française du Caire*, vol. v. See, too, Porter and Moss, *Bibliography*, vol. i, pp. 105-6, under (3).

FROM the lowest register but one of a very roughly executed scene in which the northern and southern peoples make their submission to Tuthmosis IV. The chieftain at the head of the row whence the women are taken is entitled '*the vile prince of vile Cush*'. It is curious that these Nubian women, very negroid in type, are red while their children, with the exception of three babies, were once black. Note in the latter the tufts of hair, in some cases almost completely faded out. The mothers' black curls are now mere stains, and the squares on the first woman's skirt were also originally black. The other skirts were of ox-hide with characteristic markings, and so were the panniers for the babies slung across their mothers' backs by means of straps stretching across the foreheads. All the negresses have bead necklaces and ear-rings. The first woman grasps by the leg a baby straddling over her shoulders which turns to play with another baby in the pannier. These details were better preserved when the earlier publication was made.

P L A T E X L  
A N E G R O D A N C E R

PROVENANCE. Thebes, tomb of Haremhab, no. 78, first chamber, back wall, right-hand portion.

DATE. Reign of Tuthmosis IV, Dyn. XVIII, 1420-1411 B.C.

DIMENSIONS OF ORIGINAL. 22 × 36 cm.

TECHNICAL DETAILS. See under Plate XXXVIII.

PREVIOUS PUBLICATIONS. In line, U. Bouriant, *Le Tombeau de Harmhabi*, Pl. IV, in *Mémoires de la mission archéologique française du Caire*, vol. v. See, too, Porter and Moss, *Bibliography*, vol. i, pp. 105-6, under (3).

THIS is the best-preserved figure among a group of Nubians, or perhaps rather negroes, who dance to the sound of a drum of the kind depicted in Plate XLVI. The tufts of hair upon the heads of these men connect them racially with the babies seen in the register above (Plate XXXIX). They all wear a necklace of white beads round their necks, ear-rings in their ears, as well as the animals' tails attached at the elbow and the bracelets characteristic of Nubians; see below, Plates LVIII, LXXXI. They face a troop of soldiers and were probably associated with them in some way. They perform their dance beside the steps of Pharaoh's throne, possibly for his delectation. There is a somewhat similar scene in the Hathor Chapel at Dêr el-Bahri, where two men with feathers on their heads dance to the beating of clappers in the hands of three other men; but these are indicated in the accompanying inscription as Libyans (*Temehu*).

## PLATE XLI

## TRAPPER WITH PELICANS

PROVENANCE. Thebes, tomb of Haremhab, no. 78, right-hand wall of passage.

DATE. Reign of Tuthmosis IV, Dyn. XVIII, 1420-1411 B.C.

DIMENSIONS OF ORIGINAL. 49 × 21 cm.

TECHNICAL DETAILS. See under Plate XXXVIII.

PREVIOUS PUBLICATIONS. In line, U. Bouriant, *Le Tombeau de Harmhabi*, Pl. VI, in *Mémoires de la mission archéologique française du Caire*, vol. v. See, too, Porter and Moss, *Bibliography*, vol. i, p. 106, under (7).

FROM a part of the tomb of Haremhab the date of which is less certain than that of the pictures of the foregoing Plates. This lively little picture stands in the midst of a scene comprising all the more familiar types of fowling and fishing. The old trapper, whose name is given as 'Ptahmose, chief of the fowlers', holds his hand to his mouth as though to silence any one who might be frightening the birds away. His features are thoroughly bucolic; note the sparse hair and the once black whiskers. The pelicans have their characteristically comical appearance. These birds were once common in the Nile Valley, but encroaching civilization has made them rare. In Ancient Egypt they were apparently, like cranes, used for food. To the left we see their eggs neatly stacked in earthenware vessels with green grass above and below to keep them fresh and secure.

## PLATE XLII

## SYRIAN TRIBUTE-BEARERS

PROVENANCE. British Museum, no. 37991. From Thebes, tomb of Sebkhotpe, no. 63, doubtless from the back wall of the hall, right-hand portion.

DATE. Reign of Tuthmosis IV, Dyn, XVIII, 1420-1411 B.C.

DIMENSIONS OF ORIGINAL. 132 × 112 cm.

TECHNICAL DETAILS. Painted on a thin layer of white plaster over mud and straw.

PREVIOUS PUBLICATIONS. In photograph, W. Wreszinski, *Atlas zur altägyptischen Kulturgeschichte*, 1st part, Pl. 56 a [1]. See also Porter and Moss, *Bibliography*, vol. i, p. 93, under (3).

THIS clean-coloured fragment, the subject of which is analogous to that of Plates XIV and XXI-XXIV, is better preserved than any scene of its kind now extant at Thebes. To the left, facing the Syrians, we have to imagine a picture of the Pharaoh seated on his throne upon a dais. In front of him will have stood Sebkhotpe, among whose titles was that of 'Chief Treasurer'. It is in that capacity that he introduces the Syrian tribute-bearers to the king. Before them are placed their choicest vessels of gold and silver, and, as in the tomb of Menkheperasomb (Plate XXI), the foremost figures prostrate themselves or raise their arms in adoration to their sovereign. The typically Semitic features and characteristic costumes are here seen at their best. The bearded faces are mostly surmounted by masses of bushy hair bound with a white fillet. Two of the men are, however, bald. Except in one case tight sleeves are worn, and in every instance a white shawl edged with red or blue is wound round the body from the waist down-

## PLATE XLII

wards. The first of the two standing men in the upper register leads a little girl, who is nude and has long wisps of hair hanging from her shaven head. The broken figure to the extreme right appears to be that of a boy, to judge from the darker skin-colour.

Among the tribute itself, the chief point of interest in the top register is a curious horn ending in a woman's head and an open hand; a similar horn has been seen in Plate XXIV, and both were probably used for holding ointment. In the second row the first tribute-bearer behind the three suppliants has a bow-case slung over his arm. The blue jars which he and the next man carry might be of blue glaze or even of lapis lazuli. The last of these Syrians bears on a dish a rhyton in the shape of a conventionalized head of a bird. The group of vessels to the left is too much damaged to require long comment, but we should note the two with covers, as well as the golden bull or cow with blue markings that may have been executed in inlay.

PLATE XLIII  
DECORATIVE GOLD VASES

PROVENANCE. Thebes, tomb of Sebkhōtpe, no. 63, back wall of hall, right-hand portion.

DATE. Reign of Tuthmosis IV, Dyn. XVIII, 1420-1411 B.C.

DIMENSIONS OF ORIGINAL. 40 × 56 cm.

TECHNICAL DETAILS. See under Plate XLII.

PREVIOUS PUBLICATION. None. For the position on the wall, see Porter and Moss, *Bibliography*, vol. i, p. 93, under (4).

THE affinity of the gold vases here shown to those in the British Museum fragment from the same tomb (Plate XLII) is apparent at the first glance, and it is highly probable that that fragment once occupied a position on the tomb-wall immediately above the present picture. However this may be, there can be no doubt that we here have more samples of Syrian tribute. Since none of these fantastic pieces of goldsmith's work has ever been discovered, it is impossible to be sure what the elaborate superstructures on some of the vessels looked like in reality. It is equally well possible, for example, to interpret the object in the upper left part of the Plate as two vessels one behind the other, or as a single vessel. In any case it can have been of no use as a drinking-cup. If not merely a show-piece, it may have contained unguents like some of the alabaster vases from the tomb of Tutankhamūn. Indeed, the type of vessel here shown has much in common with the said alabasters, which, admirable as they are as exhibitions of the craftsman's skill, are thoroughly bad in design. The middle vase in the lower register has a couchant ibex as a cover. That to the left of it is quite normal in its general shape, but carries upon it a curious

## PLATE XLIII

edifice on which a pigeon is perched. Can this have been a dove-cote with three round openings for the birds to go in and out? On each side, in front of conventional papyrus-blossoms, flying pintail ducks are seen. It seems evident that all these vessels were of gold, and the red lines probably mark the forms of the modelling. The blue parts may well have been inlays of faience or glass.

## PLATE XLIV

## OFFICERS OF THE HOUSEHOLD OF SEBKĤOTPE

PROVENANCE. Thebes, tomb of Sebkĥotpe, no. 63, right-hand wall of passage, inner end.

DATE. Reign of Tuthmosis IV, Dyn. XVIII, 1420-1411 B.C.

DIMENSIONS OF ORIGINAL. 79 × 60 cm.

TECHNICAL DETAILS. See under Plate XLII.

PREVIOUS PUBLICATIONS. None. For position, see Porter and Moss, *Bibliography*, vol. i, p. 92, at 6 in plan.

THE Chief Treasurer Sebkĥotpe, from whose tomb this Plate, like the last two, has been taken, was evidently a man of great wealth and position. Among his other titles was that of '*Mayor of the Southern lake and of the lake of Suchos*', and his country mansion was probably situated in the Fayûm. Here we see three of the chief officers of his household, represented as bringing him offerings of fruit and flowers just like ordinary servants. Indeed we could not have distinguished them from such but for the hieroglyphic legends above their heads. These inform us that they were respectively '*the Major-domo of the Chief Treasurer, Nuu*', '*the Letter-writer of the Chief Treasurer, Sebkĥotpe*', and '*the Scribe of the Chief Treasurer, Pesiûr*'. The first carries a table bearing a crate divided into four compartments for grapes and for some red berries that are not easily identified. The grapes on the right seem to rest on a black and yellow basket. More grapes in bunches, together with pomegranates tied with string, hang from the same man's two hands. His neighbour on the right has a table with further pomegranates, on top of which sits a duck. In the left hand he carries by its wings a second duck (a pintail), whilst also con-



## PLATE XLIV

triving to hold a young calf by a cord. The last officer of the three contents himself with floral tribute, the chief item of which is an elaborate structure of papyrus-stems and flowers comprising poppies, some blue flowers, and green leaves. The whole composition is comparable to that of Plate LII from the nearly contemporary tomb of Menna, where, however, the offering-bringers are girls.

## PLATE XLV

## NUBIAN SOLDIERS WITH STANDARD-BEARER

PROVENANCE. Thebes, tomb of Tjanuny, no. 74, back wall of hall, left-hand portion.

DATE. Reign of Tuthmosis IV, Dyn. XVIII, 1420-1411 B.C.

DIMENSIONS OF ORIGINAL. 53 × 43 cm.

TECHNICAL DETAILS. Painted on white plaster over coarser buff, which in turn is above a layer of mud and straw.

PREVIOUS PUBLICATIONS. In photograph, W. Wreszinski, *Atlas zur altägyptischen Kulturgeschichte*, 1st part, Pl. 236. See also Porter and Moss, *Bibliography*, vol. i, p. 101, under (7).

THIS Plate and the next belong to the same reign, but illustrate a totally different style of painting. The artist affects coarser outlines and a bolder manner of painting, which at times betrays a decided leaning towards caricature. The tomb-owner was a military man holding the titles both of 'Commander' and of 'Scribe of the army', and the wall from which these pictures were taken was entirely devoted to subjects connected with a soldier's life. At the end of the wall Tjanuny stands offering homage to his enthroned sovereign. Then the scene divides into two halves, with Tjanuny enrolling recruits. Farther on, the two registers become four, and it is to the second row from the top that the group here shown belongs. It consists of four privates accompanied by their standard-bearer, who is corpulent like themselves. They are marching in step, and evidently taking part in the same evolutions as a larger group of Egyptian soldiers moving off in the opposite direction. Here the studied grotesqueness combines with other details to show that we are in the presence of a troop from Nubia. Their

## PLATE XLV

weapons are simple staves, but these might be loaded with metal, and if so would be more dangerous than they appear. A network of leather thongs hangs down at the back over a simple loin-cloth folded in front, and the tails of some feline animal are attached both to this and to garters at the knees. The hair is rough and unkempt as in the tomb of Huy, where similar tails are visible; see Plate LXXXI and perhaps even better Plate LVIII. The standard shows a couple of soldiers wrestling.



## PLATE XLVI

## A NUBIAN DRUMMER

PROVENANCE. Thebes, tomb of Tjanuny, no. 74, back wall of hall, left-hand portion.

DATE. Reign of Tuthmosis IV, Dyn. XVIII, 1420-1411 B.C.

DIMENSIONS OF ORIGINAL. 21 × 41 cm.

TECHNICAL DETAILS. See under Plate XLV.

PREVIOUS PUBLICATIONS. In photograph, W. Wreszinski, *Atlas zur altägyptischen Kulturgeschichte*, 1st part, Pl. 23. See also Porter and Moss, *Bibliography*, vol. i, p. 101, under (7).

THIS drummer belongs to the same scene as the Nubian soldiers of Plate XLV, but comes from two registers lower down. He intervenes between a body of men with feathers in their hair and a group of four marching towards the right. This is the direction of the royal palace where the king is sitting, and it is doubtless on that account that our drummer, though still at a considerable distance from his sovereign, has uplifted his arms in praise. The elongated drum on his back is of a type seen elsewhere in military scenes, but never in the orchestras that played at banquets; it is encased in a sort of network, and slung over the shoulder with the help of a broad strap. The hair and features of the man are somewhat negroid, but he is coloured red like the Nubians seen in the foregoing Plate. It is possible that his body was once outlined in black that has now faded. Such a black outline is found in other soldiers from the same wall, and would considerably have improved the very rough drawing here.

## PLATE XLVII

## FOWLING IN THE MARSHES

PROVENANCE. Thebes, tomb of Nakht, no. 52, back wall of hall, right-hand portion.

DATE. Reign of Tuthmosis IV (?), Dyn. XVIII, 1420-1411 B.C.

DIMENSIONS OF ORIGINAL. 52 × 69 cm.

TECHNICAL DETAILS. Painted on a white wash over fine plaster above an underlay of mud and straw. The work has been left unfinished, and lacks in many places the final outlines to the painting.

PREVIOUS PUBLICATIONS. In colour, Norman de G. Davies, *The Tomb of Nakht at Thebes* (Tytus Memorial Series, vol. i), Pl. XXIV; the entire wall, *op. cit.*, Pl. XXII. See also Porter and Moss, *Bibliography*, vol. i, p. 85, under (6).

THE tomb of the scribe Nakht is justly celebrated for the brightness and freshness of its colours, but in workmanship its paintings are little superior to those of other contemporary tombs. We have therefore selected from it only two excerpts, of which the present picture represents half of a complete double scene resembling that reproduced below on a far smaller scale from the tomb of Menna (Plate LIV). A finer treatment of the same subject will encounter us in Plate LXV. Nakht is here engaged, according to the hieroglyphic description, in 'taking recreation, seeing pleasant things, and occupying himself with the craft of the Marsh-goddess'. His entire family accompanies him, and they are accommodated in a very small boat of papyrus-reeds upon which a board has been laid. Two women, perhaps Nakht's wife and daughter, support him as though well aware of the insecurity of his posture. In one hand

## PLATE XLVII

he grasps a heron as a decoy-bird, and with the other he hurls a throw-stick among the fowl arising from the thicket. An attendant brings a spare throw-stick, while yet another is handed to the father by a little nude son with a side-lock, who grasps in the left hand one of the captured ducks. A couple more throw-sticks that have attained their aim are seen in the air striking the necks of their victims. A dragon-fly is amidst the birds, and below these are a butterfly and several birds'-nests. A goose of the kind sacred to Amūn was once depicted in the prow, but has been destroyed by the agents of Akhenaten (p. xlv). The most charming figure in the group is that of the wife, if such she be; she clasps Nakht by the waist and carries a fledgeling in the hand that is free.

## PLATE XLVIII

## VINTAGERS AND BIRD-CATCHERS

PROVENANCE. Thebes, tomb of Nakht, no. 52, back wall of hall, right-hand portion.

DATE. Reign of Tuthmosis IV (?), Dyn. XVIII, 1420-1411 B.C.

DIMENSIONS OF ORIGINAL. 80 × 62 cm.

TECHNICAL DETAILS. As under Plate XLVII.

PREVIOUS PUBLICATIONS. In colour, Norman de G. Davies, *The Tomb of Nakht at Thebes* (Tytus Memorial Series, vol. i), Pl. XXVI; the entire wall, *op. cit.*, Pl. XXII. See also Porter and Moss, *Bibliography*, vol. i, p. 85, under (6).

THIS second scene from the tomb of Nakht has been chosen chiefly on account of the lower row, which illustrates sides of Egyptian life not otherwise represented in these volumes. Of the plucking of grapes and the treading out of the wine we have already given a fine example in Plate XXVIII, but for the catching of wild fowl in the clap-net no close parallel has been provided; the Middle Kingdom picture reproduced in Plate IX is the mere fraction of such a scene. The net has been spread over a pool in a corner of the marshes. Behind the papyrus-reeds a man is hiding, and three others hold the end of the rope. The leader has just raised his hand to bid them pull, and the net is filled with flapping wings. The birds are evidently all ducks except a little grey coot with red legs and eye. On the left we behold the sequel. A man sits and plucks a duck with a dainty movement of his fingers. Other ducks already plucked are piled up beside him. Close at hand—shown as though they were above—are the jars



PLATE XLVIII

destined to contain the birds as stored for later use. A second man is cutting open a duck on a sloping board. When cleaned it will go to join its companions that hang from a cross-piece held aloft on two supports.

## PLATE XLIX

*BUTCHERS AND BRINGERS OF OFFERINGS*

PROVENANCE. Thebes, tomb of Nebseny, no. 108, front wall of hall, left-hand portion.

DATE. Reign of Tuthmosis IV (?), Dyn. XVIII, 1420-1411 B.C.

DIMENSIONS OF ORIGINAL. 74 × 29 cm.

TECHNICAL DETAILS. Painted on a layer of white above fine buff plaster mixed with straw. A grey-blue wash is used to form the background.

PREVIOUS PUBLICATION. None. For the plan of the tomb, see Porter and Moss, *Bibliography*, vol. i, p. 132.

THE tomb of the 'High-priest of Onūris' Nebseny can be dated only by the style of its paintings, which are strongly reminiscent of the famous tomb of Nakht (no. 52). The subject is commonplace, but the rendering attractive. Immediately above the excerpt in the Plate, Nebseny and his wife are seen worshipping the sun-god in the early morning, and the preparations for a meal here shown are evidently connected with that matutinal ceremony. The ox lies trussed on a mat of green reeds, and one of the butchers, having already severed the head, is now cutting off a foreleg that is being held up by his companion. The latter is supposed to be speaking the words written above: 'Take . . . and sustain the health of the priest (Nebseny).' The man with the large knife has his skirt splashed with the blood. To the right, the first offering-bearer brings a cone of white incense or the like; the second, what looks like a mass of aromatic fat on a table from which hang four brace of pigeons; and the third, a table loaded with grapes from which hangs a vine-trail resembling those of Plate LII.

PLATES L AND LI  
HARVEST SCENE

PROVENANCE. Thebes, tomb of Menna, no. 69, front wall of hall, left-hand portion.

DATE. Reign of Tuthmosis IV (?), Dyn. XVIII, 1420-1411 B.C.

DIMENSIONS OF ORIGINALS. 146 × 75 cm. and 159 × 75 cm.

TECHNICAL DETAILS. Painted on a layer of white plaster above an underlay of mud and straw. In Plate L, upper register, the figure of an overseer has been left in its original red outline, the actual painter having doubtless considered it out of harmony with its surroundings. The head and name of Menna have been destroyed in the same Plate, bottom left, as throughout the tomb, probably at an early date and for malicious reasons.

PREVIOUS PUBLICATIONS. In photograph, W. Wreszinski, *Atlas zur altägyptischen Kulturgeschichte*, 1st part, Pls. 233, 234. See also Porter and Moss, *Bibliography*, vol. i, p. 97 under (2).

THE next six Plates are taken from the tomb of Menna, one of the best preserved and most brightly coloured in the entire Theban necropolis. Though this tomb is neither one of the largest nor of those exhibiting workmanship of superlative quality, its paintings are very effective and extremely vivacious. There is no cartouche on the walls, so that the date can only be guessed from the style. The owner was a 'Scribe of the fields of the lord of the Two Lands in Upper and Lower Egypt', and it is fitting that we should start with the scene in which he is seen engaged in his official duties. These are portrayed in four long registers occupying the full height of the wall. Here it has been found possible to reproduce only the two middle registers, which are those in which the actual harvesting operations are shown. Even so it has proved necessary to

## PLATES L AND LI

devote to the purpose two Plates, the division between which is ignored in our description.

In the lowest register (here omitted) ploughing and sowing are in progress, these being succeeded by the flax-harvest. In due course the corn has ripened and harvest approaches. Menna now proceeds to the fields (Plate L, bottom left), and is shown seated in a shelter of papyrus-reed, a long staff in one hand and a handkerchief in the other. His folding stool has a covering of ox-hide with the tail hanging down. Just beyond the shelter but with one hand inside it stands a servant with napkin and jar offering refreshment to his lord. Beyond the servant is a large sycamore tree bearing bunches of figs, red and black. In this and two adjacent trees birds'-nests are to be seen, mostly containing eggs, but in one case with clamorous nestlings. Of the parent birds one is black and looks like a raven, while the others suggest pigeons, but are not to be identified more closely. At the foot of the sycamore are two caskets, one showing its end and the other a side-view. Two other trees, which owe their smaller size merely to lack of space, have acacia-pods, though the foliage does not correspond. A subordinate scribe, palette in one hand, extends the other towards the reapers at work before him. A thirsty peasant has put his sickle under his arm whilst drinking from a jar. A woman gleaner turns in his direction, and a charming young girl, nude save for a girdle of beads, bends down to pull up some ears of corn.<sup>1</sup> Above, a countrywoman sits on a stool under an acacia and helps herself to fruit from a bowl. She seems to have divested herself of her dress to serve as a shawl to wrap her baby; the baby reaches up to pull her hair. We now pass to Plate LI. Here men, wearing a kind of leather network with a patch at the back to protect their linen loin-cloths (compare Plate XLV), are bringing

<sup>1</sup> Her head has been recently destroyed.

## PLATES L AND LI

home the harvest in large panniers of knotted cord suspended from poles resting upon their shoulders. Arrived at the appointed spot, the corn is emptied upon the ground for other men to fork up. An old peasant leaning upon his staff looks on. Behind him is a tree under which two men rest from their labours; one is asleep, and the other, having slung his water-skin from a branch, pipes a tune upon a long reed. Farther back among the reapers, two little girl gleaners are quarrelling; the contents of their bags are spilt between them, and they pull one another's hair, while one grips the other by the arm.

The upper of the two registers here shown starts on the right (Plate LI) and proceeds towards the left. Two of the labourers continue to fork up the corn, while oxen, driven round in a circle, tread it out. Farther on the corn is being winnowed by men with their heads bound in white kerchiefs (compare Plate XCVII), who toss up the grain with their winnowing-fans. The chaff is shown as showers of lighter yellow, and the grain, which falls vertically on account of its greater weight, is swept together by other workers. Menna is again shown in a papyrus shelter inspecting all this, and again an attendant brings drink for his refreshment. At his back (Plate L) scribes are registering the harvest. Four squat on the ground as they write on their writing-boards. A blob of black pigment is seen at the end of their rush pens, and their palettes have the usual red and black wells. Three other scribes standing opposite appear to be noting on the palettes themselves the amounts as measured by the labourers in front of them. These employ for the purpose corn-measures of standard size. Another scribe sits on top of the heaped-up corn and keeps count with his fingers. The box to hold the scribes' writing-materials stood on the ground hard by; it is shown Egyptian-wise on a base-line of its own above the scene. Last of all Menna's chariot, with its spirited horses, awaits him in charge of a groom to take him home when the day's work is over.

## PLATE LII

*GIRLS BRINGING FRUIT AND FLOWERS*

PROVENANCE. Thebes, tomb of Menna, no. 69, front wall of hall, right-hand portion.

DATE. Reign of Tuthmosis IV (?), Dyn. XVIII, 1420-1411 B.C.

DIMENSIONS OF ORIGINAL. 48 × 54 cm.

TECHNICAL DETAILS. See under Plates L-LI. Traces of the red squaring-lines used in setting out the picture are clearly visible. Much of the green colour has perished in its lower part.

PREVIOUS PUBLICATION. None. For plan of the tomb, see Porter and Moss, *Bibliography*, vol. i, p. 92.

THIS is a very characteristic picture. Such processions of offering-bearers are found in almost every Theban tomb, and here we have a specimen in which the drawing is particularly crisp and the depiction of the girls particularly charming. The first members of the row (not here shown) are described in their hieroglyphic legends as '*female singers of Amūn*', and it is not unlikely that all were daughters or at least relatives of the tomb-owner Menna. Their large gold ear-rings, elaborate necklaces of different-shaped beads, and three bracelets on each arm indicate their high station in life. The scene in which they are taking part shows Menna and his wife, depicted as usual on a larger scale, making the morning sacrifice to the gods. The first of the girls reproduced in our Plate carries the sistrum, the musical instrument symbolizing the goddess Hathor; this produced a tinkling sound when shaken, and was used by all priestesses. A bunch of lotuses with coiled stems, and a vine-trail, are in her other hand. The middle figure brings a similar vine-trail with fruit and leaves displayed symmetrically on

**PLATE LII**

either side; at the same time she holds aloft a bunch of lotuses. The last girl of the three brings flowering papyrus-stems, as well as a rather sophisticated cluster of pomegranates and grapes finished off with lotus-blooms at the bottom.

PLATE LIII  
ROYAL FAVOURITES

PROVENANCE. Thebes, tomb of Menna, no. 69, front wall of hall, left-hand portion.

DATE. Reign of Tuthmosis IV (?), Dyn. XVIII, 1420-1411 B.C.

DIMENSIONS OF ORIGINAL. 45 × 53 cm.

TECHNICAL DETAILS. See under Plates L-LI.

PREVIOUS PUBLICATION. Colin Campbell, *Two Theban Princes*, second Plate facing p. 86. See also Porter and Moss, *Bibliography*, vol. i, under (1).

THE two daughters of Menna are here shown standing before him and diverting him with the tinkling music of their sistrums. The foremost of the two also holds a half-destroyed bead collar with counterpoise to hang over the back (see Plates LXXXIX, XCI); this was another emblem of Hathor and her votaries, and was known to the Egyptians under the name of *menit*. The scene is chiefly noteworthy for the wonderful head-dresses worn by the two ladies. There is evidence to show that such head-dresses were worn only by princesses or others who had been specially honoured by the king, and it is very well possible that Menna's daughters both belonged to the royal *harīm*. Their names and positions are written in hieroglyphs above them; the first is 'His beloved daughter, praised of Hathor, the royal ornament beloved of their<sup>1</sup> lord, [Amen]emwaskhet'; the second is 'His beloved daughter, praised of [Hathor (?)], Nahmetar, justified'. The epithet 'justified' appended to the name of the second daughter probably indicates that she was dead when the inscription was written. Crowns somewhat

<sup>1</sup> The plural was not improbably intended to extend this designation to both ladies.



PLATE LIII

similar to those here depicted have been actually found. One from the Middle Kingdom with two tall feathers attached to the circlet is in the Cairo Museum. Another with two gazelles' heads is in the Metropolitan Museum of New York.

## PLATES LIV AND LV

*FISHING AND FOWLING IN THE MARSHES*

PROVENANCE. Thebes, tomb of Menna, no. 69, right-hand wall of passage.

DATE. Reign of Tuthmosis IV (?), Dyn. XVIII, 1420-1411 B.C.

DIMENSIONS OF ORIGINAL. 188 × 101 cm.

TECHNICAL DETAILS. See under Plates L-LI. The divisions for four columns of hieroglyphs are drawn in red, but the inscription itself was never written. For the various erasures see in the text below.

PREVIOUS PUBLICATIONS. In photography, Colin Campbell, *Two Theban Princes*, Plate opposite p. 104. See also Porter and Moss, *Bibliography*, vol. i, p. 97, under (8).

MENNA is here shown accompanied by his family and engaging in his favourite sports in the marshes. On the left he is to be thought of as hidden by the reeds, but holding two herons as decoy-birds above them; from behind this cover he hurls snake-headed throw-sticks at the pintail ducks and other birds. On the right, again supported by his family, he spears fish that have ventured into a little bay bordered by the reddish spathes enfolding the papyrus-stems. The same clump of papyrus serves to indicate the environment for both activities, which were often combined in this manner. On both sides the face of Menna and a daughter have been intentionally mutilated, possibly by a contemporary enemy who bore him a grudge. Another more radical erasure is that of the goose at the stern of the skiff on the right; only a shadow of it can now be seen. This particular goose was considered to be an embodiment of the god Amūn, and it is for that

## PLATES LIV AND LV

reason that it was usually deleted by the followers of the heretic king Akhenaten (p. xlv).

It is doubtful how far Menna or other Theban nobles will have actually participated in the sports here shown. Their delineation is a commonplace of the tombs. It was recalled how Horus had once fowled and fished in this way,<sup>1</sup> and these traditional diversions were perhaps more of a pious hope than a reality. There can be no doubt that the Theban artists included them in their tomb-decorations with an eye to possibilities that might open out in the life beyond the grave. The present example is larger and more complete in the details than that in the tomb of Nakht (Plate XLVII), but falls far short of the splendid rendering now in the British Museum (Plates LXV-LXVI). The painting is uneven within the bounds of the picture itself. The carelessness with which the two girls on the extreme left are treated ill accords with the masterly treatment of the portion which has been repeated on a larger scale in Plate LV. The lovely lines of the bending child who pulls up a lotus-bud are particularly noticeable, and the birds and fishes are depicted with great liveliness and skill.

<sup>1</sup> So at least we must suppose, though in point of fact this mythological reminiscence is attested only for the hippopotamus-hunt, see above, Plate XX.

## PLATE LVI

## A NILE BOAT WITH ITS CREW

PROVENANCE. Thebes, tomb of Pere, no. 139, right-hand end wall.

DATE. Reign of Tuthmosis IV (?), Dyn. XVIII, 1420-1411 B.C.

DIMENSIONS OF ORIGINAL. 69 × 29 cm.

TECHNICAL DETAILS. Painted with a blue-grey background on white plaster over an underlay of mud and straw. The workmanship is rather coarse, and the outlines lack the clean precision of the best work of the period.

PREVIOUS PUBLICATION. None. For description of the tomb, see V. Scheil, *Le Tombeau de Pâri*, in *Mémoires de la mission archéologique française du Caire*, vol. v; also Porter and Moss, *Bibliography*, vol. i, p. 144.

A LINTEL in the British Museum shows that the priest Pere, from whose tomb this picture was taken, lived on into the reign of Amenophis III. By that time, however, he had attained the exalted rank of 'High-priest of Ptah' at Thebes, whereas throughout his tomb he bears the far lowlier title of 'Wēb-priest in front of Amün'. This fact, combined with the strong resemblance of his paintings to those in the tomb of Menna, seems to justify us in dating them to the reign of Tuthmosis IV. This gaily-coloured boat with its animated crew is towing another boat, the prow of which, ending in a papyrus-head and showing two red streamers fluttering in the breeze, just comes into the picture on the left. In it are seated the statuesque figures of Pere and his wife faced by a *sem*-priest who extends his hand towards them. The legend above reads: 'Faring downstream in peace to Upeḳ, and seeing Onnōphris in <his> festival.' Upeḳ is a district of Abydos, and Onnōphris a name

## PLATE LVI

of Osiris. The reference is to a pilgrimage which every dead man hoped to perform in fact or in fancy, and which is frequently depicted on the tomb-walls from a very early period; compare Plate II for the representation, though there the idea was almost certainly different.

The boat shown in our Plate is steered by a very large oar decorated with lotus-flowers and with the eyes that enabled the vessel to find its way through the water. The seven oarsmen wear over their white loin-cloths the short kilt of leatherwork with patch on the seat which has encountered us already (Plates XLV, LI). The oars have a fine rope twined about them and the blades are under water. The first sketch placed the lines of these farther to the left, but in the finishing the positions have been changed. An ornate cabin with a large door forms a background to the sailors. On its roof are three receptacles for loaves, the lids of which are perhaps supposed to be half-open. At either end is an overseer armed with a thonged club urging on the men to greater activity. The captain stands at the prow in a compartment of his own, sounding-pole in hand, and calls to the steersman: '*To larboard, that we may reach the West!*'

PLATE LVII  
KING AMENOPHIS III

PROVENANCE. Thebes, tomb of an unknown noble, no. 226, back wall of hall, right-hand portion.

DATE. Reign of Amenophis III, Dyn. XVIII, 1411-1375 B.C.

DIMENSIONS OF ORIGINAL. 56 × 47 cm.

TECHNICAL DETAILS. Painted on a layer of fine white plaster over the mud mixed with straw that has been applied to a bad surface of rock.

PREVIOUS PUBLICATION. N. and N. de G. Davies, *The Tombs of Menkheperasonb, &c.* (Theban Tombs Series, vol. v), Pl. XLIII; a restoration of the entire scene, *op. cit.*, Pl. XLI.

THE noble from whose tomb this Plate and the next two are taken has not been fortunate enough to have his name preserved for posterity. The scanty inscriptions which remain prove him, however, to have been a 'Royal scribe' and 'the Chief Nurse [of the king's children]'. Hardly any painting is left upon the walls, and the present fragment was found lying with many others face downwards on the floor. It is part of the same scene as that to which Plate LVIII belongs, and patient study has made it possible to reconstruct the whole, which was a painting of great size and magnificence. King Amenophis III was there shown seated upon a throne within a baldachin carried by light ornamented columns. His mild, unbearded countenance can hardly be taken as a portrait, but expresses the ideal of manly beauty current in this reign. Behind him stood his mother Mutemuia clasping his right arm and left shoulder. He was wearing the blue *kheprsh*-helmet, in front of which was coiled the uraeus-serpent, in the original doubtless

## PLATE LVII

of gold with red, blue, and green inlay. He wears a transparent linen shirt, through which the dark skin shows up as of a lighter red. A splendid collar of gold and faience surrounds his neck, and bracelets are upon his arms. In his hands he holds the insignia of royalty, the crook  $\uparrow$ , the mace  $\uparrow$ , and the so-called flail  $\wedge$ . In front of him stood two fan-bearers keeping him cool with their ostrich-feather fans, and behind these again was depicted the owner of the tomb bringing costly jewels for his sovereign's delectation. The coloured hieroglyphs of the royal cartouches show forth most decoratively upon the intense orange background, which doubtless simulates gold leaf laid upon wood.

PLATE LVIII  
 FOREIGNERS BENEATH THE  
 ROYAL THRONE

PROVENANCE. Thebes, tomb of an unknown noble, no. 226, back wall of hall, right-hand portion.

DATE. Reign of Amenophis III, Dyn. XVIII, 1411-1375 B.C.

DIMENSIONS OF ORIGINAL. 79 × 25 cm.

TECHNICAL DETAILS. See under Plate LVII.

PREVIOUS PUBLICATIONS. N. and N. de G. Davies, *The Tombs of Menkheperasonb, &c.* (Theban Tombs Series, vol. v), Pl. XLIII; a restoration of the entire scene, *op. cit.*, Pl. XLI. See also Porter and Moss, *Bibliography*, vol. i, p. 158, under (1).

THE foreigners here shown form part of the decoration of the platform upon which sits enthroned King Amenophis III as portrayed in the foregoing Plate. Just as in the tomb of K̄enamūn (Plate XXIX) the enemies of Pharaoh are actually made into his footstool, in harmony with the words of the Psalmist (cx. 1), so here a number of foreigners, alternately negroes and Syrians, are depicted at or under his feet in attitudes of adoration and submission. We have found the same idea suggested, though not pictorially shown, already in Plate XIII, and in Plate LX we shall see other Syrians in a similar position, not worshipping, but grovelling. It was naturally wished to include representatives of both the northern and the southern dominions, but whereas these are elsewhere shown apart, here a Syrian intervenes between every two negroes. The latter are represented in the usual way (see Plate LXXXI) with ostrich-feathers in their hair, red sashes across their bodies and around their waists, and cats' (?) tails hanging



## PLATE LVIII

from their backs and elbows. Two types of Syrian are portrayed, the shawled and bald-headed one having his racial characteristics particularly well emphasized. The other, in a tight-sleeved garment, may be compared with his compatriots in the scene of tribute-bearers of Plate XLII, or with those in Plate LXXVIII, where Tutankhamūn is shown slaying them amid their native hills.

## PLATE LIX

*BULL DECKED OUT FOR SACRIFICE*

PROVENANCE. Thebes, tomb of an unknown noble, no. 226, front wall of hall, right-hand portion.

DATE. Reign of Amenophis III, Dyn. XVIII, 1411-1375 B.C.

DIMENSIONS OF ORIGINAL. 44 × 37 cm.

TECHNICAL DETAILS. See under Plate LVII.

PREVIOUS PUBLICATION. N. and N. de G. Davies, *The Tombs of Menkheperasonb, &c.* (Theban Tombs Series, vol. v), Pl. XLV; for plan of the tomb, see *op. cit.*, Pl. XL.

THE fragment here shown, reconstructed out of several pieces, belonged to a scene closely analogous to those from which Plates XXXIV, XLIV, and XLIX, were taken. The great man and his wife were depicted in the close vicinity of the entrance-door of the tomb, offering adoration to the gods. Behind them were rows of attendants, bringing fruit, flowers, and sacrificial victims. The little bull in the present picture deserves a place in this volume, not only on account of its excellent execution, but also because it well illustrates the degree to which the skilful use of black—it has perished in many tombs—could enhance the effect of bright colouring. The garland around the animal's neck (compare the bull somewhat similarly adorned in Plate XXXIV) is composed of lotus-petals, cornflower-petals, poppies, and mandrake-fruit, whilst a lotus-flower and buds hang down from it in front. These are less conventional in colour than the blue eye of the bull and the coil of lotus-stems which the man is holding.

## PLATE LX

SYRIANS GROVELLING AT THE FEET  
OF AMENOPHIS III

PROVENANCE. Thebes, tomb of an unknown official, no. 58, back wall of hall, right-hand portion.

DATE. Reign of Amenophis III, Dyn. XVIII, 1411-1375 B.C.

DIMENSIONS OF ORIGINAL. 67 × 18 cm.

TECHNICAL DETAILS. Painted on fine white plaster over coarser buff mixed with straw.

PREVIOUS PUBLICATION. None. For plan of the tomb, see Porter and Moss, *Bibliography*, vol. i, p. 88.

THE prostrate Syrians in this picture form part of the decoration of a raised platform on which king Amenophis III sits enthroned to receive homage from the unknown first owner of this much-usurped tomb. The notion underlying such representations has been explained in the text to Plate LVIII. The negroes are on the left, and in our reproduction nothing is seen of them except a white garment, and the flowering reed, symbol of Upper Egypt (p. 157), by which they are tied. The Syrians are similarly tied with a papyrus-stem, this symbolizing that half of Egypt which is nearest to their land. Their elaborately embroidered and fringed dresses display patterns that can be paralleled elsewhere (e.g. Plate LXXVIII). The eyes had blue and black pupils alternately, but the black has almost entirely vanished thence, as also from the beards and hair. The most unusual feature of all is the open mouths showing the teeth, a trait which gives an expression of pain well suited to the abject position of the recumbent bodies.

PLATE LXI  
GUESTS AT A FEAST

**PROVENANCE.** Thebes, tomb of Nebamūn and Ipuky, no. 181, front wall of hall, left-hand portion.

**DATE.** Reign of Amenophis III, Dyn. XVIII, 1411-1375 B.C.

**DIMENSIONS OF ORIGINAL.** 43 × 55 cm.

**TECHNICAL DETAILS.** The rock being of poor quality was first covered by fine buff plaster to fill in the inequalities. Over this was laid mud mixed with straw, and to this a thin wash of white was added as a background. The red dividing-lines of the inscriptions are given, but the hieroglyphic legends themselves have not been begun.

**PREVIOUS PUBLICATIONS.** In colour, Norman de G. Davies, *The Tomb of Two Sculptors at Thebes* (Tytus Memorial Series, vol. iv), Pl. VII. See also Porter and Moss, *Bibliography*, vol. i, p. 151, under (1).

WE now come to a sequence of four exceptionally well-painted pictures from the tomb of two sculptors named Nebamūn and Ipuky. It may be supposed that professional pride played a part in securing for them more artistic results than the owners of many larger tombs. Here we have an opportunity of studying a very detailed version of a common subject of which an example has been given previously in this work (Plate XXXVI). The host and hostess, son and mother, waited upon by the wife of the former, are to the right outside our Plate. This contains only two of the three registers in which the guests are depicted. The upper of the registers here shown consists of male guests only, most of whom are seated on light, white-painted, wooden stools. They

## PLATE LXI

hold napkins in one hand, and in the other either a lotus-blossom or else the *sekhem*-sceptre † of papyrus indicative of high official rank. Red earthenware bowls resting upon stands are seen on the ground beside them, doubtless destined later to be filled with wine like that of the lady guest below. The foremost man of the upper row is in a freer attitude, his limbs relaxed and his hands empty. He sits upon a more elaborate stool covered with a dappled cow-hide and having legs ending in the heads of ducks that hold rosettes in their beaks. Two attractive damsels attend upon him, the one tying a necklace of petals around his neck, and the other preparing to anoint him with perfumed unguent, although the lump of this substance seen in a similar vase offered to one of the ladies is missing here.

The women guests are waited upon by nude girls as in Plate XXXVI, and, since the females attending upon the men are clothed, it may be presumed that a separate room was reserved for the ladies. These have upon their heads the cones of scented fat which we have seen, though of different shape, in pictures of earlier reigns (Plates XVII, XXXV, XXXVI, XXXVII). The trio in front—they seem to occupy but two chairs between them—have already been adorned in this way, and are ready to partake of the wine that is being poured out for them. Their feet rest on a wooden board. At the back a pair of ladies, napkin in hand, are in course of receiving the unguent upon their wigs. Under one of the chairs is a delightfully drawn little cat with its tongue out expectantly awaiting a lick of some of the dainties to come.

PLATE LXII  
CRAFTSMEN AT WORK

PROVENANCE. Thebes, tomb of Nebamūn and Ipuky, no. 181, front wall of hall, right-hand portion.

DATE. Reign of Amenophis III, Dyn. XVIII, 1411-1375 B.C.

DIMENSIONS OF ORIGINAL. 87 × 50 cm.

TECHNICAL DETAILS. See under Plate LXI. Water has damaged the bottom of the scene, and its effects can be seen in the lower part of the reproduction.

PREVIOUS PUBLICATIONS. In line, Norman de G. Davies, *The Tomb of Two Sculptors at Thebes* (Tytus Memorial Series, vol. iv), Pl. XI; the adjoining part to the right in colour, *op. cit.*, Pl. XIII. See also Porter and Moss, *Bibliography*, vol. i, p. 152, under (5).

THIS picture of a busy workshop is one of the best preserved and most brightly coloured now extant at Thebes. The Plate displays only a portion of the entire scene. On the left one of the two tomb-owners—it is impossible to say which, since hieroglyphic legends are lacking—is shown inspecting the craftsmen under his supervision. A corner of the mat on which his chair stands is seen in our excerpt. The finished articles are being brought before him, first a collar and bracelets of gold and inlay on a flat basket, and secondly samples of the carved symbols of 'life' (𓄎, perhaps a very early equivalent of ♀) and of 'stability' (𓄏) that are represented on part of the same wall in course of being inserted as ornaments into the open-work sides of a shrine. A stool, a chest, and a palette are less pretentious products of the same workshop, likewise a gold vase, another inlaid collar with counterpoise to hang at the back, and a second chest all seen in the upper register. Close at hand is

## PLATE LXII

a man weighing gold rings on a balance against a weight shaped like the head of an ox. Observe how he steadies the plummet hanging from a tongue rigidly attached to the beam, this last-named suspended by a ring from the central post adorned with the feather and head of Māret, the goddess of Truth. To the right, in both registers, are the actual workmen, all busily engaged. At the top we witness the fabrication with chisel and adze of the ornamental symbols above mentioned. Below are the skilled craftsmen entrusted with the more decorative sides of the work. One is chiselling the uraeus on the forehead of a sphinx that rests on a pedestal to raise it to a convenient level. Another, palette on knee, is ornamenting a vase; his name is given as the 'Draughtsman of Amūn Psinsu, also called Prensūfe'. A third is holding the lid of a box containing two cartouches of Amenophis III, and these give us the date of the tomb. Exactly what is being done by the man opposite him is problematic. A dish covered by a napkin seems to carry lumps of coloured inlay ready for use. Vacant spaces in the picture are filled by elaborately decorated vases, a winged scarab holding the sign  $\Omega$  in front and back claws, and a necklace ending in a lotus-blossom and buds.

## PLATE LXIII

## MOURNERS CROSSING THE NILE

PROVENANCE. Thebes, tomb of Nebamūn and Ipuky, no. 181, left-hand end wall of hall.

DATE. Reign of Amenophis III, Dyn. XVIII, 1411-1375 B.C.

DIMENSIONS OF ORIGINAL. 54 × 37 cm.

TECHNICAL DETAILS. See under Plate LXI. Water has seriously damaged the lower parts of the picture, of which a large fragment is lost.

PREVIOUS PUBLICATIONS. In colour, a part only, Norman de G. Davies, *The Tomb of Two Sculptors at Thebes* (Tytus Memorial Series, vol. iv), Pl. XXVI. For the context, see *op. cit.*, Pl. XXIV, and for the continuation on the adjacent wall, see *op. cit.*, Pl. XIX. Also Porter and Moss, *Bibliography*, vol. i, p. 151, under (2).

ON the day when the mummy was transported to its last resting-place in the Theban necropolis, the Nile had to be crossed, and in the tomb of the Two Sculptors the procession of boats used on that occasion is depicted in elaborate detail. A first vessel carrying a number of the male relatives is shown towing another bearing some of the attendants with the funerary furniture. Then follows an ornate barge with the main bulk of the mourners, which in its turn tows the boat containing the deceased beneath his catafalque. Only the third of the four vessels is here reproduced. It is constructed of wood with ends painted to imitate papyrus-heads. A skin is wrapped round the post to which the steering-oar is lashed, as we shall see again in Plate LXXXII. A man in a separate enclosure holds the tow-rope attached to the boat behind. The oars-



## PLATE LXIII

men are seen silhouetted against the brightly decorated cabin upon which the mourners stand or squat, the men crouched in silent grief, the women, more demonstrative, making as though to scatter dust on their heads as they weep with loud-voiced lamentations. The expressions of violent grief on the faces of these women are in strange contrast with the serene countenances portrayed elsewhere, and show that, if the Egyptians usually refrained from depicting emotion, it was not for lack of ability to do so. Men and women alike are painted alternately red and yellow, clearly for no other reason than to vary the colour-scheme. The grey mourning-dresses of the ladies are tied below the breast, as usually on such occasions. The white fillet around their heads seems also to have been a sign of mourning. The drawing of these minute faces is very fine and delicate, despite the fact that work so near the level of the floor must have been extremely arduous.

## PLATE LXIV

## THE FINAL RITES BEFORE THE TOMB-DOOR

PROVENANCE. Thebes, tomb of Nebamūn and Ipuky, no. 181, back wall of hall, left-hand portion.

DATE. Reign of Amenophis III, Dyn. XVIII, 1411-1375 B.C.

DIMENSIONS OF ORIGINAL. 79 × 37 cm.

TECHNICAL DETAILS. See under Plate LXI.

PREVIOUS PUBLICATIONS. In colour, Norman de G. Davies, *The Tomb of Two Sculptors at Thebes* (Tytus Memorial Series, vol. iv), Pl. XXI. For the entire wall, see *op. cit.*, Pl. XIX. See also Porter and Moss, *Bibliography*, vol. i, p. 152, under (3).

THE rites performed at the door of the tomb before the mummy was consigned to its last resting-place are often depicted, but so realistic a treatment of them as is given here is a departure from the habit of the early Eighteenth Dynasty. There it was deemed sufficient to depict only the deceased and the officiating priest, and nothing served to indicate either place or time. The new style persists throughout the Ramesside period, but later examples cannot compare with the one here reproduced either in wealth of detail or in beauty of colouring. The chief puzzle is the presence of two mummies instead of one. On a hasty view this might be explained by the tomb being shared by two owners. Possibly that is the true explanation, but the two mummies recur in other tombs where a like argument cannot be upheld. The problem is discussed in Mr. Davies's publication, and to this the reader can safely be referred.

On the right stands the tomb, described in a hieroglyphic legend as '*his mansion in the West, his place of eternity*'. Beside it is the

## PLATE LXIV

symbol of the 'West', a falcon on a clod of earth in which a feather is affixed, the whole being supported on a standard. This symbol is the only entirely unreal thing in the picture, though the representation of the tomb but little resembles what is left to-day. A panel showing the deceased worshipping Osiris is let into the grained wooden door. Another little stela with a second adoring figure is placed higher up, at no great distance from what we now know to be a decorative wall-ornament constructed out of rows of the cones so commonly found in the Theban necropolis. The formal bouquet next the tomb (compare Plate XLIV) is stiffer than the other two in front of the mummies. These last have upon their heads the same cones of perfumed ointment as we have seen used at banquets, and are each supported by a weeping male relative in grey mourning-garb. The woman weeping symmetrically arranged tears in front of the first mummy seems younger than the other. She, more vocal in her grief, is named Hēnutnofre, and may have been the wife of both sculptors in succession. A priest purifies the mummies with water from a bowl held in his hands; the result which the artist has undertaken to portray involves the appearance of an impossibly clever feat on the part of the pourer. The hieroglyphs above refer to the ceremonies of '*Opening the Mouth*', of which this purification was the beginning.



## PLATES LXV AND LXVI

## FOWLING IN THE MARSHES

PROVENANCE. British Museum, no. 37977; from an unlocated tomb at Thebes.

DATE. Reign of Tuthmosis IV or Amenophis III, Dyn. XVIII, 1420-1375 B.C.

DIMENSIONS OF ORIGINAL. 97 × 83 cm.

TECHNICAL DETAILS. Painted on white plaster above an underlay of mud and straw.

PREVIOUS PUBLICATION. In colour, *Wall Decorations of Egyptian Tombs* (London, British Museum, 1914), Pl. 3.

THE superb quality of this fowling scene will best be appreciated by comparing it with the similar representations from the tombs of Nakht (Plate XLVII) and Menna (Plate LIV), themselves no mean examples of Theban pictorial art. The entire series of pictures in the British Museum that follow are all derived from a single destroyed tomb, that of a 'Scribe who keeps account of the grain' whose name was Nebamūn, still partly legible on the picture of a herd of cattle not included in this volume. The drawing is extremely skilful and true to life. Great attention is paid to detail, yet without detracting from the excellence of the composition as a whole. The tomb-owner stands, as elsewhere, upon a wooden plank that has been laid across his light skiff of papyrus. This presses back the lotuses and the water-weeds (compare Plate IV) as it pushes on into the marshes. Besides the commoner type of lotus (*Nymphaea coerulea*) is seen the pink-tipped variety (*Lotus nymphaea*) so much more rarely depicted. A little nude daughter with

## PLATES LXV AND LXVI

side-lock, gold ear-rings, and gold collar holds her father by the leg. Behind him stands his wife Hatshep[sut] clad in festal attire, the cone of unguent upon her head, and sistrum and *menit*-counterpoise, both of them symbols of Hathor and of festal occasions (p. 172), in one of her hands. A serpent-headed throw-stick is about to be launched at the covey arising from the clump of papyrus, here much less stiffly designed than elsewhere. Three herons as decoys are shown in lieu of the two in Menna and the one in Nakht. A graceful detail is the bunch of lotuses which the great man has thrown carelessly over his shoulder. The destined prey is more varied than in other scenes of the kind. Beside pintail ducks we see geese, a wheatear, and a pair of wagtails. Nests with eggs rest upon the papyrus-heads, and the gaiety of the picture is enhanced with most delicately drawn butterflies. The cat which sits precariously upon a few papyrus-stems and has captured no less than three birds is so indisputably a masterpiece that a special Plate has been accorded to it (Plate LXVI). The goose sacred to Amūn and usually erased by the Aten-heretics has for once escaped destruction. The inscription above the scene reads: *'Taking recreation, seeing pleasant things, and occupying himself with the craft of the Marsh-goddess, by him praised of the [Lady of Sport], even by the Scribe who keeps account of the grain, [Nebamūn].'* As if this were not explanation enough, the scribe has later added in less elaborate black hieroglyphs: *'Taking recreation and seeing pleasant things in the place of eternity, even a long lifetime without any wish, revered with [Amūn (?), Nebamūn.]'* In these words, more explicitly than elsewhere, indication is given that the scene is less a record of past reality than an aspiration for the eternal lifetime about to begin.

Opposite the fowling scene, in accordance with immemorial tradition (see Plate LIV), was another facing it and depicting the

PLATES LXV AND LXVI

harpooning of fish. To this latter scene are particularly relevant the delightfully rendered fishes seen swimming in the river, all of them species that can be identified. Part of the harpoon can be seen striking through the papyrus-spathes on the left.

## PLATE LXVII

## FARMERS DELIVER THEIR QUOTA OF GEESE

PROVENANCE. British Museum, no. 37978; from an unlocated tomb at Thebes.

DATE. Reign of Tuthmosis IV or Amenophis III, Dyn. XVIII, 1420-1375 B.C.

DIMENSIONS OF ORIGINAL. 115 × 40 cm.

TECHNICAL DETAILS. As under Plate LXV.

PREVIOUS PUBLICATION. In colour, *Wall Decorations of Egyptian Tombs* (London, British Museum, 1914), Pl. 2.

CLOSE study of a whole series of paintings in the British Museum of which this is one reveals the fact that they all came from a single tomb, and its owner curiously bore the same name and title as the contemporary of Queen Hatshepsut to whom we owe Plate XV. The style of the present picture and many of its details speak for a date fully fifty years later. Behind the table of offerings on the left doubtless sat Nebamūn himself, and in that case the scribe who presents an opened papyrus-roll and has his palette tucked under his arm must have been a mere subordinate. The boxes a little distance to the rear and the leather receptacle at his feet will have contained further papyrus-rolls and additional writing-materials. The occasion is the day of reckoning when the farmers had to bring their flocks of geese to be registered and taxed by the tomb-owner, who was an official of the great temple of Amūn. Three of the farmers prostrate themselves upon the ground, while three others await their turn to render account. An overseer admonishes the last-named, '*Sit and don't talk!*'; and an injunction addressed to one or other of the recumbent peasants ('*Take your time (?)*). . . . *You will*



## PLATE LXVII

*spend generations . . .*’) seems to hint darkly at the long dispute with the tax-gatherers that is bound to ensue. Another overseer who speaks to the man packing geese into crates implies, however, that the coming argument will be very one-sided, and that he had better take the chance of listening to his own voice while still he may: *‘Don’t hurry your stumps with the birds, but hearken to yourself—you won’t find another occasion for what you have to say!’* The execution of the geese is careful and spirited, the pose of the heads being well caught. The artist has contrived to avoid monotony in depicting such large numbers. The young goslings are delightfully rendered, though now nearly destroyed through the flaking away of the paint, which has brought the red sketch-lines to light again.

## PLATE LXVIII

## HORSES AND MULES AT THE HARVEST FIELD

PROVENANCE. British Museum, no. 37982; from an unlocated tomb at Thebes.

DATE. Reign of Tuthmosis IV or Amenophis III, Dyn. XVIII, 1420-1375 B.C.

DIMENSIONS OF ORIGINAL. 71 × 41 cm.

TECHNICAL DETAILS. As under Plate LXV.

PREVIOUS PUBLICATIONS. In colour, *Wall Decorations of Egyptian Tombs* (London, British Museum, 1914), Pl. 7, fig. ii. In photograph, with valuable discussion, *Journal of Egyptian Archaeology*, vol. xx, p. 54.

SINCE this picture records a regular incident in the measuring of the ripe crops for taxation purposes, there is no difficulty in believing that it comes, like Plates LXV-LXVII, from the tomb of Nebamūn, who was a 'Scribe who keeps account of the grain'. On the left an old peasant with sparse hair and bent back, carrying the *was*-sceptre ḥ which betokens that he speaks with divine authority, swears that the boundary-stela before him stands on the spot where it has always stood:<sup>1</sup> 'As endures the great god who is in the heavens, the stela is correct as it stands, O my father.' These words were probably addressed to 'the Chief of the measurers of the granary' who walks behind him.<sup>2</sup> Traces of a ram's head, symbol of Amūn, which surmounted the front end of the coil of rope being employed to measure the harvest, may be seen behind the peasant's head; it may have been partly cut out, as elsewhere, by the de-

<sup>1</sup> So Mlle Suzanne Berger in the article quoted above.

<sup>2</sup> The title is given on a fragment to be seen in the official publication above mentioned.

## PLATE LXVIII

votes of the heretic king Akhenaten, but what is visible in the Plate is possibly due to a modern restorer.

The chariots with their steeds that occupy the rest of the Plate not improbably belong to the tomb-owner and some son or subordinate of his who were portrayed superintending the harvesters on the right beyond the break. The groom shown in the upper register has some difficulty in controlling his spirited horses. Not so the groom of the other chariot, who is able to rest peacefully while his mules are feeding from a basket set under the tree. This appears to be the sole representation of mules in the whole of Egyptian art, and, as Mr. Davies points out, they show the characteristic ass's stripe on the shoulder, besides the equally characteristic ass's tail.

## PLATE LXIX

## THE POOL IN THE GARDEN

PROVENANCE. British Museum, no. 37983; from an unlocated tomb at Thebes.

DATE. Reign of Tuthmosis IV or Amenophis III, Dyn. XVIII, 1420-1375 B.C.

DIMENSIONS OF ORIGINAL. 72 × 62 cm.

TECHNICAL DETAILS. As under Plate LXV.

PREVIOUS PUBLICATION. In colour, *Wall Decorations of Egyptian Tombs* (London, British Museum, 1914), Pl. 7, fig. i.

THE explanation of the present picture was originally to be found in a group to the right of the break. To judge from the tomb of Sebkhōtpe (no. 63), where the representation of a much larger garden still exists, the deceased and his wife were portrayed enjoying the shade of the trees, and receiving cooling draughts of water, cakes, and fruit from the goddess of the sycamore. Two Rameside developments of this subject will be found below in Plates LXXXVII and XCIV. The earlier examples bestow more attention than the later on the garden itself, on the pond well stocked with fish and water-fowl, and on the fruit-trees promising such refreshment to their lord. In the rich mud at the margin of the pool are seen clumps of papyrus, poppies, and other small bushes or plants. Among the trees are date and dūm palms, mandrakes, sycamores, and perhaps acacias. There is a vine below on the left, and another, now broken away, may well have balanced it on the right. The goddess of the sycamore is seen with her offerings in the corresponding upper corner, with some scraps of her words of invitation beneath her. Opposite, top left, was a further speech by the

PLATE LXIX

sycamore, which discloses the welcome information that the tomb-owner was a 'Scribe keeping account of the corn of Amūn', and consequently the same Nebamūn from whose tomb the foregoing Plates were derived.

P L A T E L X X  
S I N G E R S A N D D A N C E R S

PROVENANCE. British Museum, no. 37984; from an unlocated tomb at Thebes.

DATE. Reign of Tuthmosis IV or Amenophis III, Dyn. XVIII, 1420-1375 B.C.

DIMENSIONS OF ORIGINAL. 69 × 30 cm.

TECHNICAL DETAILS. See under Plate LXV.

PREVIOUS PUBLICATIONS. In colour, *Wall Decorations of Egyptian Tombs* (London, British Museum, 1914), Pl. 4. Also in various earlier works, e.g. A. Erman, *Aegypten und aegyptisches Leben im Altertum*, 1885, Pl. facing p. 339.

WE have already encountered several representations of musicians at banquets (Plates XVII, XXVI, XXXVII), but that here to be studied presents a remarkable feature absent from all the others. The Theban tombs contain more than one example of full-faced musicians; but, since wanton damage has in every single instance been done to them, the well-preserved picture in the British Museum must be accounted unique. An extraordinary resemblance to Indian work is felt in the slanting eyes and tapering fingers, but there is no reason to suspect foreign influence. The continuation of the fillet around the heads shown *en face* seems to have presented difficulties to the artist, since he contents himself with giving the lotus-blossom on the foreheads. The cones of unguent, like tall caps upon the wigs, are likewise surrounded with fillets. The singers' arms are loaded with bracelets, and the musician playing the pipes has rings on her fingers. Two of the singers, whose mouths are shown closed, clap their hands to mark the rhythm, while nude

## PLATE LXX

girls dance to the tune. It is interesting to note the attempt at shading on the balls of the singers' feet and on their toes, a very rare trait at this period. Liquid refreshment for the guests, and let us hope also for the performers, is contained in the wine-jars, in two tiers, festooned and garlanded with vine-trails and bunches of leaves. Greenery serves as cool stoppers to these jars. The words of the song are incomplete, but an idea of their tenor can be gathered from what remains: '*. . . (flowers of sweet) odour given (?) by Ptaḥ and planted by Gēb. His beauty is in every body, and Ptaḥ hath made this with his hands to bring solace (?) to his heart. The pools are full of water, and earth is flooded with the love of him.*'

## PLATES LXXI TO LXXIII

## THE PROCESSION TO THE TOMB AND MOURNERS

PROVENANCE. Thebes, tomb of Raḥmose, no. 55, left-hand end wall of hall.

DATE. Last years of Amenophis III, Dyn. XVIII; he reigned 1411-1375 B.C.

DIMENSIONS OF ORIGINALS. 185, 76, and 166 × 79 cm. respectively.

TECHNICAL DETAILS. Painted on a thin layer of white plaster over limestone walls. The faults in the stone are filled in with thicker plaster to yield an even surface.

PREVIOUS PUBLICATIONS. In photograph, *Mitteilungen d. deutsch. Inst. f. äg. Altertumskunde in Kairo*, vol. iv, Pl. XXII. See, too, Porter and Moss, *Bibliography*, vol. i, p. 86, under (3).

THE next three pictures are treated together, since they not only adjoin one another on the same wall of the tomb of the Vizier Raḥmose, but also represent simultaneous actions by different groups of persons on the day of the great man's burial. Starting from the right (Plate LXXI) we see a procession of thirteen men, some with wigs and some with clean-shaven heads, carrying wooden yokes upon their shoulders, from one end of which is suspended a jar in a net, and from the other a box covered with bunches of leaves. The free hands bear stems of flowering papyrus, sometimes with leaves of another plant entwined around them, or else lotus-blossoms. The bodies are alternately a lighter and a deeper red, partly to avoid monotony and partly to show up the individual outlines. The leader of the procession is styled '*the Lector-priest of every day, Ḥesnamūn*', and by virtue of his office there are attached to the rather different box he carries a censer for



## PLATES LXXI TO LXXIII

burning incense and a vase for pouring libations. The boxes and jars of all the men contained food and drink for the deceased, and at least some of it had already been laid before the great god of Thebes in his temple, thereby becoming imbued with special sanctity and sustaining quality. This state of affairs is implied by the words put in the mouth of the lector-priest: *'I have brought thee all that has been presented in front of [Amen-Rē],<sup>1</sup> that thy spirit may have satisfaction of it.'* The horizontal line at the top contains an adjuration addressed to the lector-priest by one of his companions: *'Go forward, O leader, with the oblations for him approved of Māret, daughter of Rē.<sup>2</sup> Hasten thy footsteps, for the coffin has come and has passed by us. What I say is good.'* Lines have been drawn for the names and titles of the various men, but the inscriptions have never been written.

On either side of the procession just described is a group of female mourners, but only the group on the left is here shown. This is represented in Plate LXXII to a larger scale than has been possible for the adjoining figures. The mourning relatives are perhaps to be thought of as lingering beside the road to the tomb, of which the door is depicted at the extreme right end of the long register. They comprise females both old and young, all clad, except a little nude girl, in the soft grey linen dresses usual on such occasions—unless indeed the colour is to be explained as due to the dust they are liberally bestowing upon their heads. The chief personage in the group, an old woman, is supported round the waist by a younger member of the family. The breasts are left bare, as though grief were too intense for this defect of toilet to be noticed (compare Plate LXIII). The mouths are closed, though the

<sup>1</sup> The name of the god has been cut out by the Aten-heretics.

<sup>2</sup> Māret is the goddess of justice, and Rarmose is described as approved of her because he had been in life the Lord Chief Justice.

## PLATES LXXI TO LXXIII

mourners are to be thought of as uttering the piercing shrieks that are heard from their descendants in the Egyptian villages down to the present day. Symmetrical streams of tears pour from every eye. It is to be noted that all the hands are depicted as right hands, thumbs to the fore. This common convention gave greater harmony to the composition, and the ancient artist was not the man to sacrifice a pleasing effect for a pedantic adherence to reality. The accompanying legend reads: *'His own people say, "The great shepherd is gone, he has slipped away from us. Come thou, and look after us."'*

To the left of this band of relatives is a second procession, of which only the nine foremost figures are included in Plate LXXIII. They all carry funerary furniture, and from the legends written above their heads turn out to be very humble servants of the Vizier. The leader brings a table bearing two shrines possibly containing the *ushebti*-figures that relieved their lord of any duties he might be called upon to perform in the netherworld as a field-labourer; from the lower strut of the table hangs a pair of sandals. This man is called *'the Goose-herd and real Servant Maḥu'*, and he is represented as saying, *'O mountain of the West, open unto Raḥmose, the justified, that thou mayst hide him within thee.'* The next offering-bearer is *'the Servant of the Vizier, Ḥasyebaknaf'*, who carries two tables with a pair of alabaster jugs and a pair of sealed ointment-jars respectively. The man following him, *'the Servant of the Vizier Raḥmose, justified, Tjanūfe'*, supports a cushioned chair on his head, and at the same time carries a palette and a writing-board. The next four men all carry chests such as were used for clothing; one of them also has a pair of sandals with the soles together, and another has a walking-stick. These four apparently have to rest content with three names between them; they are *'the real Barber, Kenemsau'*, *'his son the real Barber, [Amenem]ōne'*, and *'the Servant of the Vizier*

## PLATES LXXI TO LXXIII

*Ræmose, justified, Ptahheskeb*. Lastly come two men still more heavily laden than the rest, *'the Servant of the Vizier Ræmose, Tjanūse, [born of (?) Mut(?)]tuy'*, and *'the Servant of the Vizier Ræmose, the Butcher Pehfemūse'*; the latter says: *'Go on, hurry up.'* Between them they carry a bed, complete with bedding and headrest, and in their other hands they bring, the one a satchel, and the other a four-legged stool and a fan.

## PLATE LXXIV

## INFANT DAUGHTERS OF AKHENATEN

PROVENANCE. Ashmolean Museum, Oxford. From a house at El-Amarna.

DATE. Reign of Akhenaten, Dyn. XVIII, 1375-1358 B.C.

DIMENSIONS OF ORIGINAL. 36 × 30 cm.; reproduced to full size.

TECHNICAL DETAILS. Painted on a thin coat of white plaster over mud applied to the brick walls. The colour has been laid on the bodies so sparingly that a transparent effect is obtained. The queen's sash is stippled, and light brush-work has given a downy appearance to the infants' hair. The outlines are very fine. Whether shading was deliberately intended is doubtful, since what appears to be such might be due to chance variation of density in the colouring.

PREVIOUS PUBLICATIONS. In colour, *Journal of Egyptian Archaeology*, vol. vii, Pl. I; restoration of the scene, *op. cit.*, Pl. II; photograph, Petrie, *Tell el Amarna*, Pl. I. See, too, Porter and Moss, *Bibliography*, vol. iv, p. 199.

THREE pictures must suffice to illustrate the new direction given to Egyptian painting by the artists of the heretic king at El-Amarna, for, though a greater number of Plates will be devoted to products of the reign of Tutankhamūn, in these there has been a considerable, if in no way complete, reversion to the traditional style of the Eighteenth Dynasty. The representation of the infant daughters of Akhenaten not only is one of the very rare examples of mural paintings from an actual Egyptian house, but it is actually the only picture from such a source which preserves a complete human figure. The remains of the great seated representation of

## PLATE LXXIV

Queen Nefertiti that forms a background to the children are none too easy to interpret, and the following description owes much to the detailed study by Norman de G. Davies to which reference is made above. The queen is to be thought of as sitting on a large red cushion with blue and yellow ornamentation placed upon a painted wooden stool. Her besandalled feet are partly covered by her transparent white robe. Besides the feet, the line of the thigh can be seen. The long scarlet sash which tied her dress (compare Plates XCI, XCII) flutters to the ground. Opposite her sat her husband the heretic king himself, and between them stood three older princesses.

The main interest of the Plate centres round the two little princesses seated on smaller cushions by their mother's side. Their names are known, though not their subsequent fate; one was called Nefernefruaten-the-little and the other Nefrurēf. The typical malformation of the heads in the family of Akhenaten is accentuated here, as are also the thin unchildlike necks with the prominent collar-bones showing from under the bead necklaces. The large ear-rings may be compared with those of the Nubian princes of Plate LXXXI. The feet are much better proportioned than the hands, and the bodies are superior to the heads. In spite of the curious treatment of the latter, however, there is about them an undeniable charm of line and colour. The black touches at mouth and nostril, often paralleled later (e.g. Plate LXXXVII) and sometimes earlier (see the boys in Plate LIV), give character to the faces, as is done also by the blue in the corners of the eyes. One of the infants chucks the other under the chin with a gesture of childish playfulness, while her own shoulder is clasped by her little sister. The two are so much alike in size that they might be thought to be twins did not the evidence from elsewhere contradict this notion.



PLATES LXXV AND LXXVI  
*BIRDS AMID THE PAPYRUS MARSHES*

PROVENANCE. El-Amarna, northern palace; respectively from the eastern (LXXV) and the western (LXXVI) walls of the 'Green Room'.

DATE. Reign of Akhenaten, Dyn. XVIII, 1375-1358 B.C.

DIMENSIONS OF ORIGINALS. (LXXV) 34×37 cm.; (LXXVI) 49×64 cm.

TECHNICAL DETAILS. Painted on a very thin coating of plaster over brick walls.

PREVIOUS PUBLICATION. H. Frankfort and others, *The Mural Paintings of El-Amarna* (F. G. Newton Memorial volume); (LXXV) in colour, Pl. III, and in line, with context, Pl. II; (LXXVI) in colour, Pl. VI, and in line, with context, Pl. IV. Plan of the Palace, showing position of 'Green Room', *op. cit.*, Pl. XIV.

THE unique paintings of these two Plates are taken from the similarly decorated opposite walls of a small chamber in the northern palace of El-Amarna. The copies were made not long after the original discovery. Owing to the activities of white ants the underlying mud bricks had become powder-like, and disintegrated at a touch. For this and other reasons it was deemed necessary to remove the originals, so far as was practicable; despite all care and skill employed, both colours and surface suffered greatly in the process. The fragments of the pigeon (Plate LXXV), greatly deteriorated, are to be seen in the British Museum.

The Green Room, as it has been called on account of the

## PLATES LXXV AND LXXVI

prevailing tone of its wall-paintings, is one of a suite of chambers opening on to a large porticoed court with a water-garden in the middle. The side adjoining the court was almost completely occupied by a large aperture enabling the paintings to be seen from the outside. The same scheme of decoration covers all the walls, and save in so far as these are interrupted by narrow niches, of which there are two rows, the effect given is that of a Chinese wall-paper. Since the top of the walls has perished we do not know how the artist completed his design. This represents a papyrus thicket growing along the edge of a canal. The blue water with its lotus blossoms, buds, and leaves runs between narrow margins of Nile mud prolific in weeds and small flowering shrubs. Above this lower border rise papyrus-reeds, interspersed with lotus-blossoms and harbouring pigeons, kingfishers, and shrikes all very naturalistically treated. The Blue rock pigeon seen in Plate LXXV nestling down amid the red papyrus-spathes is quite true to nature in its general colouring and red legs. The eye is unfortunately lost, but from another example in the same room this must also have had its correct red colour. The unnatural tints used in Theban tombs of the Eighteenth Dynasty (e.g. Plate XIX) are here absent. The outline is conventional, but by the subtle and skilful use of broad or delicately fine strokes of the brush it has proved possible to bring out all the variety of curves in the feathering. We shall later encounter another example of the same bird (Plate CI), the work of a Ramesside artist, far inferior in drawing, though correct in colour. At right, left, and top of the Plate are seen traces of the blue borders of the niches above alluded to, the purpose of which is mysterious.

The Pied kingfisher of Plate LXXVI is equally true to nature. This bird is very common in Egypt, and may often be seen, as here, darting down to catch fish. Above it is a rectangle forming



## PLATES LXXV AND LXXVI

the base of one of the niches. It is painted blue with zigzags to represent water. The breast of a pigeon may be noted at the top of the Plate on the left, and the tail of another in the corresponding position on the right. Both birds were perched on bending papyrus-stems.

## PLATE LXXVII

## TUTANKHAMŪN HUNTING LIONS

PROVENANCE. Cairo Museum, no. 324. On the lid of a casket from the tomb of Tutankhamūn at Thebes.

DATE. Reign of Tutankhamūn, Dyn. XVIII, 1357-1349 B.C.

DIMENSIONS OF ORIGINAL. 54 × 21 cm.

TECHNICAL DETAILS. Painted upon gesso above wood and then varnished. Some of the lines across the bodies of the lions mark places where the gesso has cockled and cracked.

PREVIOUS PUBLICATION. In photograph, Carter and Mace, *The Tomb of Tutankhamen*, vol. i, Pl. LI. Other views and details of the casket, *op. cit.*, Pls. XXI, L, LII, LIII, LIV.

By the kindness of Dr. Howard Carter we are permitted to include in this work the first coloured reproductions of two scenes on the painted casket discovered by him in the tomb of Tutankhamūn. Amid the great wealth of beautiful and unique objects which that discovery brought to light it is difficult to point to any one as excelling all the rest in importance, but certain it is that this casket must be ranked amongst the most attractive and the most surprising. In the picture here shown—the reproduction is little short of actual size—we find miniature painting equal to the best products of Persian art. The lion-hunt is one of two hunting scenes painted on the curved lid of the casket. As a record of fact it must, of course, be viewed as wholly mendacious. Tutankhamūn died when he was still a youth after little more than eight years upon the throne. Nor, indeed, is it to be believed that any king, however brave or skilful a hunter, could successfully drive his chariot into an assemblage of hungry lions, and vanquish them

## PLATE LXXVII

all with no better equipment than a bow and arrows. In this picture we find the fancifulness of Egyptian art and its disregard for sober reality more forcibly demonstrated than anywhere else. But as an imaginative depiction of the might and magnificence of the Pharaoh its equal would be hard to find. The gorgeously caparisoned horses, the Nubian fan-bearers, the protecting vultures overhead, the hastening escort, and the courtiers in their own chariots combine to produce an impression of overwhelming power. The scene appears to be laid in the eastern desert, and the little desert shrubs dotted about everywhere, together with the decorative borders, enhance the richness of the effect. Among details to be specially noted are the three quiverfuls of arrows to be seen in the chariot, and the archer's bracer that the king wears upon his arm. The inscription reads: *'The good god, powerful of strength, the sovereign in whom one glories, fighting lions and his victory comes to pass: his power is like that of the son of Nut.'*<sup>1</sup>

<sup>1</sup> i.e. Seth, the strongest and most warlike of the gods.

## PLATE LXXVIII

## TUTANKHAMŪN SLAYING SYRIAN FOES

PROVENANCE. Cairo Museum, no. 324. On the side of a casket from the tomb of Tutankhamūn at Thebes.

DATE. Reign of Tutankhamūn, Dyn. XVIII, 1357-1349 B.C.

DIMENSIONS OF ORIGINAL. 52 × 19 cm.

TECHNICAL DETAILS. See under Plate LXXVII.

PREVIOUS PUBLICATION. In photograph, Carter and Mace, *The Tomb of Tutankhamen*, vol. i, Pl. LIII. Other views and details of the casket, *op. cit.*, Pls. XXI, L, LI, LII, LIV.

JUST as the lion-hunt of Plate LXXVII was balanced on the curved lid of the painted casket by a picture of the Pharaoh hunting gazelles and other desert animals, so too upon the long sides are corresponding scenes of battles against Nubians and Syrians. Between these latter there is little difference of composition, except that in the battle against the Nubians, as in the lion-hunt, Tutankhamūn and his followers face towards the left instead of the right. The artist has managed to crowd into a painting less than a couple of feet in width all the detail which is elsewhere sculptured on mighty pylon walls. Indeed, exactly similar representations are to be found in the temple of Karnak and elsewhere, but from them the colour has long since vanished, and with it many details of dress and the like. The depiction of the monarch in his chariot and of his courtiers and attendants is almost identical with that in the lion-hunt. Only the inscription differs: '*The good god, son of Amūn, valiant and without his peer; a lord of might, trampling down hundreds of thousands and laying them prostrate.*' The battle is as little veracious as the lion-hunt, and for the same reasons. It is a con-

## PLATE LXXVIII

fused medley of men, horses, and chariots. The Syrians, hampered by their heavy clothing, are no match for the more lightly clad Egyptians. These either thrust their long spears into them, or hack off their hands with a short sword to be afterwards piled up as trophies before the god of Thebes. The blood spurts from the wounds of the enemy, and the gruesomeness of the scene is heightened by the presence of dogs which spring upon the fallen, even as they did upon the lions of Plate LXXVII. Some of the vanquished are shown in full-face, always a rare trait in Egyptian art, though less so in this type of representation than elsewhere. The expressions of pain on the faces of the wounded are very vivid. The dead have closed eyes, and one poor wretch is headless. The Egyptians have slung upon their backs shields with rounded tops, whereas the shields of the Syrians are rectangular. For the costumes and physiognomy of these foreigners Plates LVIII and LX may be compared.

## PLATES LXXIX AND LXXX

## NUBIAN TRIBUTE-BEARERS

PROVENANCE. Thebes, tomb of H̄uy, no. 40; back wall of hall, left-hand portion.

DATE. Reign of Tutankhamūn, Dyn. XVIII, 1357-1349 B.C.

DIMENSIONS OF ORIGINALS. (LXXIX) 71 × 38 cm.; (LXXX) 88 × 38 cm.

TECHNICAL DETAILS. Painted rather coarsely over a thin wash of white upon a plaster of mud and straw.

PREVIOUS PUBLICATIONS. In line, Davies and Gardiner, *The Tomb of H̄uy* (Theban Tombs Series, vol. iv), Pls. XXVII, XXX; the context, *op. cit.*, Pl. XXIII. See also Porter and Moss, *Bibliography*, vol. i, p. 75, under (4).

THE art of the reign of Tutankhamūn is here further illustrated by four pictures from the tomb of H̄uy, his Viceroy in Nubia. Three of the four come from the same wall, and the two here treated together are actually contiguous, though it has been found necessary to reduce them to a different scale. They form part of a representation, in three registers, of the chieftains of the South, with children and followers, bringing to the Viceroy for presentation to Pharaoh tribute of gold, precious stones, and other products of Ethiopia. To the right of these registers the large figure of H̄uy is to be seen, as he stands to receive the tribute-bearers, and still farther to the right H̄uy is again depicted, now personally presenting the various treasures at the throne of his sovereign.

In Plate LXXIX the procession is headed by three princes, who kneel with hands outstretched in adoration. In the superscription they are described as 'Chieftains of Cush (Ethiopia)', and they

## PLATES LXXIX AND LXXX

address Huy as though he were Tutankhamūn himself: '*Homage to thee, king of Egypt, sun of the Nine Bows! Give us the air that thou grantest, that we may live at thy good pleasure.*' Before them may be seen parts of dishes heaped up with carnelian and gold. The princes are distinguished from their followers only by bright red sashes worked with black, white, and blue patterns. The garments worn throughout are purely Egyptian, but the Nubian race of their wearers is proclaimed by their negroid features, the distinctive cut of their hair, the ostrich-feathers sticking out from the curls, and the ear-rings, necklets, and bracelets, these perhaps all of ivory. The difference of colour in complexions and hair is doubtless due mainly to the artist's craving for variety. The followers carry rings of gold or linen bags of gold dust on platters, and giraffes' tails and leopards' skins complete their equipment.

A fine male giraffe led by two men breaks the monotony of the procession (Plate LXXX), and four powerful bulls bring up the rear. Perhaps it was the Egyptians in Nubia, rather than the Nubians themselves, who saw in the horns of bulls some similitude to the traditional human attitude of adoration—arms upraised and extended towards the object of worship. Anyhow it seemed a pleasant fancy to fashion the horns of the bulls brought as tribute into the semblance of worshippers, and with negro-heads planted in the midst and black hands added to the tips these bulls became Nubians proclaiming the might and soliciting the clemency of Pharaoh. The two men in charge are probably Egyptians, since their features suggest it and they lack the ostrich-feather worn by Nubians in their hair. One of the two has a bald head, as often in representations of old men.

## PLATE LXXXI

## A NUBIAN PRINCESS IN HER OX-CHARIOT

PROVENANCE. Thebes, tomb of Huy, no. 40; back wall of hall, left-hand portion.

DATE. Reign of Tutankhamūn, Dyn. XVIII, 1357-1349 B.C.

DIMENSIONS OF ORIGINAL. 81 × 44 cm.

TECHNICAL DETAILS. As under Plates LXXIX and LXXX. Part of the nose of the charioteer, as well as the head and shoulders of the groom, have been restored from an early tracing.

PREVIOUS PUBLICATIONS. In colour, Davies and Gardiner, *The Tomb of Huy* (Theban Tombs Series, vol. iv), Pl. XXVIII; the context, *op. cit.*, Pl. XXIII. See also Porter and Moss, *Bibliography*, vol. i, p. 75, under (4).

THIS picture from the register immediately above the subjects of Plates LXXIX and LXXX contains some details in common with the latter, and such will not require to be described again. Here, however, we find the absolutely unique and justly celebrated representation of a Nubian princess being drawn in her ox-chariot. Whether or not she was identical with the noble lady whose arm is visible to the right of the picture in front of the four young princes must remain uncertain, but that lady was probably the wife of one of the two kneeling chieftains still farther to the right. The princess in the chariot appears to have a large erection of ostrich-plumes attached to her crown, but it may possibly be intended for a sunshade fixed to the other side of the chariot. No other depiction of an ox-chariot is found in the Theban tombs, though examples are occasionally found in the campaigning scenes of the temples. In the picture of the Viceroy's state barge (Plate



## PLATE LXXXI

LXXXII) his horses are shown being transported to Nubia. From this we may infer that horses were not indigenous to that country, and at all events the conveyance here seen is simply an ordinary Egyptian horse-chariot for once being drawn by oxen. The charioteer and groom are clearly Egyptians. Two of the young princes wear the side-lock affected by the young sons of Pharaoh, and this fact, coupled with their masculine dress, justifies our attribution of male sex to them. Nevertheless they have rather prominent breasts for boys, and the elaborate ear-rings and flat crowns would rather suggest girls. The inscription '*the children of the princes of all lands*' does not permit a decision between the two possibilities. Note the cats' (?) tails hanging from their elbows as above in Plates XL, LVIII.

## PLATE LXXXII

## THE VICEROY OF NUBIA'S STATE BARGE

PROVENANCE. Thebes, tomb of Huy, no. 40; front wall of hall, left-hand portion.

DATE. Reign of Tutankhamūn, Dyn. XVIII, 1357-1349 B.C.


DIMENSIONS OF ORIGINAL. 110 × 51 cm.

TECHNICAL DETAILS. As under Plates LXXIX and LXXX.

PREVIOUS PUBLICATIONS. In colour, Davies and Gardiner, *The Tomb of Huy* (Theban Tombs Series, vol. iv), Pl. XII; the context, *op. cit.*, Pl. X. See also Porter and Moss, *Bibliography*, vol. i, p. 75, under (1).

THIS ship is one of two shown one above the other. The ship in the upper register is on the point of departure; it is already under full sail, and the sailors are at their posts. Our Plate depicts the same ship, but now to be thought of as moored, and empty save for two horses in their stalls. A landing-plank is in position. Since the prow of the vessel points northwards in the tomb, we are evidently meant to recognize here the Viceroy's state barge on its return from his province. The stable for the horses is roofed, but the sides come up only to their shoulders. Adjoining is the Viceroy's cabin with two doors. A bird perching on the top of the mast is a device found elsewhere to indicate that a ship is stationary. On other cabins fore and aft are painted representations of the falcon-headed god Montju, in characteristic warlike attitude; compare Plate XXVIII. The hull is decorated with the same god, or with the Pharaoh in the guise of a sphinx, stunning or trampling under foot a Nubian enemy. Near the prow are other images of Montju as a falcon, together with a ram's head per-

## PLATE LXXXII

haps to be identified as Amūn. Here, too, is the eye which enabled the ship to find its way. Two such eyes are seen on the steering-oar, which is lashed to its post by a bull's hide as in Plate LXIII. A standard bearing the figure of the sun-god Rē-Ḥarakhti  is fastened to the hinder cabin.

## PLATE LXXXIII

## CEILING PATTERN WITH NAME AND TITLE

PROVENANCE. Thebes, tomb of Neferhōtep, no. 50; ceiling of right-hand bay.

DATE. Reign of Haremhab, late Dyn. XVIII, 1348-1315 B.C.

DIMENSIONS OF ORIGINAL. 57 × 51 cm.

TECHNICAL DETAILS. Painted on a coat of plaster which is very thin except where faults in the limestone have had to be patched. The colours have been slightly restored where there was damage, and the black of the spirals has been strengthened.

PREVIOUS PUBLICATIONS. In colour, Prisse, *L' Art égyptien*, i. Architecture, Pl. [30], upper. In line, Jéquier, *Décoration égyptienne*, p. 17, fig. 8. See also Porter and Moss, *Bibliography*, vol. i, p. 82, bottom.

FROM the tomb of a 'Divine father' named Neferhōtep, where the walls are covered with incised scenes and inscriptions of a peculiarly decadent style. The painted ceilings, on the contrary, are well executed and highly successful in design, so that two Plates have been devoted to them. The present example reproduces the corner of the panel adjoining the pseudo-architrave delimiting the north bay. On the other side of this pseudo-architrave, in the centre of the hall, is the pattern reproduced in Plate LXXXIV. Running the entire length of the north bay next the wall is the so-called 'lily' motif, of which two examples are here seen on the left, ending, before the chequer-pattern is reached, in a clump of papyrus-reeds. In point of fact the blue flower with red centre and pendant leaves is probably not a lily at all, but belongs to a

## PLATE LXXXIII

flowering rush;<sup>1</sup> this is best known as the symbol of Upper Egypt  $\text{𓆎}$ . The entire pattern is, however, made up of heterogeneous and highly conventionalized elements.

The ceiling pattern proper is devised so as to display the name and the title of Neferhōtep in rough squares with a white background. Similar attempts are to be seen in other tombs of this period (nos. 40, 106). The squares are enclosed within hexagons, red for the title and blue for the name, above which, in the interval between the yellow spirals, is a red floret with green centre and black edge. The most prominent feature of all, however, apart from the lotus blossoms and buds which fill every available space, is a large conventional open flower showing the alternation of colours, red, blue, green, blue, yellow, so much favoured by the Egyptians. The whole pattern is arranged in such a way as to leave no empty spaces and to eliminate all ugly lines.

<sup>1</sup> This view, independently adopted by Mr. Davies, seems due in the first place to M. Jéquier; see the Additions to the Sign-list, under M 26, in Mme. Gauthier-Laurent's forthcoming *Index to Gardiner's Egyptian Grammar*.

P L A T E L X X X I V  
 C E I L I N G P A T T E R N W I T H B U C R A N I A A N D  
 G R A S S H O P P E R S

PROVENANCE. Thebes, tomb of Neferhōtep, no. 50; ceiling of the hall, in the central axis from entrance to inner door.

DATE. Reign of Haremhab, late Dyn. XVIII, 1348-1315 B.C.

DIMENSIONS OF ORIGINAL. 40 × 38 cm.

TECHNICAL DETAILS. As under Plate LXXXIII. The colours have in some places been restored in the copy, but only by repeating what is still extant. The black, having faded, is shown in its original strength.

PREVIOUS PUBLICATIONS. In colour, Prisse, *L'Art égyptien*, i. Architecture, Pl. [33], lower. See also Porter and Moss, *Bibliography*, vol. i, p. 82, bottom.

THIS ceiling pattern from the same tomb fills the entire central axis between the outer and inner doors. A corner is here seen bordered by the usual decorative bands. The design is very effective, the ways in which the motifs are made to fill the spaces being most ingenious. The grasshoppers, or locusts, exactly fit the place for which they are chosen, and the bucrania provide a vertical that aptly counterbalances the strong horizontal of the spirals. Below these is a conventional column, its capital ending in volutes. Grasshoppers, if such they be rather than locusts, are found elsewhere in the Theban tombs amidst birds and flowers, but not as a rule arranged symmetrically. The term bucrania, which we have employed for convenience, is strictly a misnomer, since we here have ox-heads with eyes, ears, and skin-markings, not the mere skulls known as bucrania in treatises on Greek and Roman decora-

## PLATE LXXXIV

tion. One or two more Theban ceilings in which ox-heads occur are known (e.g. Tomb no. 65), and we have seen them already on vases brought as the tribute of foreigners (Plates XIV, XXII). Perhaps the Minoan vase from the tomb of Senmut (Plate XIV) was the inspiration of the present example, though there only a small rosette is seen between the horns, whereas here a large floret completely fills them.





**NEW KINGDOM  
NINETEENTH DYNASTY**

## PLATE LXXXV

THE CULT-IMAGE OF AMENOPHIS I CARRIED  
IN PROCESSION

PROVENANCE. Thebes, tomb of Amenmose, no. 19; back wall of hall, right-hand portion.

DATE. Early Nineteenth Dynasty, about 1300 B.C.

DIMENSIONS OF ORIGINAL. 68 × 60 cm.

TECHNICAL DETAILS. Very finely painted on a smooth ground of white plaster applied to a good limestone surface.

PREVIOUS PUBLICATIONS. In photograph, W. Wreszinski, *Atlas zur altägyptischen Kulturgeschichte*, 1st part, Pl. 119. See also Porter and Moss, *Bibliography*, vol. i, p. 62, under (5).

FROM the tomb of a 'High-priest of Amenophis of the Forecourt'. His exact date is unknown, but the cult he served and the subjects chosen for depiction are characteristic of the Nineteenth Dynasty. The flowing robes, long noses, and elongated skulls are all typically Ramesside. On the other hand, the unusual fineness of the work suggests that the dating should be pushed as far back as the other evidence will allow.

The cult-image of Amenophis I is being borne in procession from the pylon of his temple. This was a seated figure, and was probably, like the throne and other appurtenances, of wood covered with gold leaf and inlaid with coloured faience. The white dress may well have been a real linen garment in which the statue was clothed, and the elaborate collar may also perhaps have been real. A solar falcon protecting the king with outstretched wings provided the back and sides of the throne, and two others with folded wings stood near his feet on either side. Smaller falcon-headed

## PLATE LXXXV

creatures in the attitude of jubilation also form part of the decoration. These are the so-called '*Spirits of Pe*' (Buto), and were doubtless balanced on the other side by similar jackal-headed figures, the '*Spirits of Nekhen*' (Hierakonpolis). The whole apparently rested upon a richly ornamented gilt shrine bearing the names of King Amenophis I, that Pharaoh of the early Eighteenth Dynasty whose cult was most in vogue at Thebes throughout Ramesside times. Gilt lions flanked the shrine, and behind them ran carrying-poles resting on the shoulders of two priests at the rear, who were doubtless balanced, when the picture was intact, by another couple of priests in front. A priest whose body is depicted as emerging from behind the pylon, not from the gateway of which in reality he is not yet quite free, holds over the image a conventionally drawn and coloured ostrich-feather fan. The gracefully and freely designed flowers and convolvulus leaves are not carried by the priests, and perhaps merely rested on the carrying-pole. A second fan of the same round type (compare Plates LXXVII, LXXVIII) was perhaps attached to the back of the throne, and fragments of a third are seen in front of the deified monarch. A single-feather fan, extended towards the throne, is held by an ownerless hand protruding from behind the pylon.

## PLATE LXXXVI

## SETHOS I WITH RĒ-ḤARAKHTI AND PTAḤ


PROVENANCE. Abydos, temple of Sethos I; west wall of second hypostyle court, between the chapels of RĒ-Ḥarakhti and PtaḤ.


DATE. Reign of Sethos I, Dyn. XIX, 1313-1292 B.C.

DIMENSIONS OF ORIGINAL. 375 × 260 cm.

TECHNICAL DETAILS. Painted upon limestone bas-relief patched in places with plaster and, in the top left corner, with a block of sandstone. The only details depending on paint alone, without relief, are the decorated matting behind PtaḤ, the coloured bands of the pillars of his shrine, and the markings of the cobras on the top of this. The green has faded badly, and in one place has been darkened by fire. Lost portions of the scene have recently been replaced by cement.

PREVIOUS PUBLICATIONS. None.

THIS picture exemplifies the best style of painted relief as practised under the kings of the early Nineteenth Dynasty. The beautiful design contrives ingeniously to do honour, not only to the Pharaoh who built the temple, but also to the two gods outside whose adjoining chapels the scene is found. The king, kneeling on the conventionalized alabaster basin <sup>1</sup> that represents festivals in hieroglyphic writing, offers to PtaḤ a cunningly-wrought inlaid jewel symbolizing millions of Jubilees to be accorded to himself. This jewel shows the god Ḥeḥ, who impersonated 'millions' or 'infinite time', squatting upon the aforesaid alabaster basin and holding erect in his hands the palm-branches signifying 'years'.

<sup>1</sup> The sculptor had erroneously made this into a basket (the hieroglyph  *neb*), but the painter subsequently changed it into the correct symbol.

## PLATE LXXXVI

These rest on the tadpole  $\nabla$  and seal  $\square$ , signs that symbolize very high numbers, whilst at the top the name of Menmarē (Sethos I) is protected by the royal cobras or uraci respectively embodying Upper Egypt, indicated by the flowering rush  $\uparrow$  (p. 157), and Lower Egypt, indicated by the papyrus  $\uparrow$ . Ptah, described in the legend above as 'lord of truth, and father of the gods in the House of Menmarē', appears to be about to write his assent to the wish thus offered to him. The pigment to be used for the purpose is contained in a shell that he holds in his hand. He is depicted mummy-like as usual, his green complexion suggesting the pallor of death, and he sits upon a throne within a richly adorned shrine. The pectoral suspended from his neck again commemorates Menmarē.

Upon the right the falcon-headed sun-god Rē-Ḥarakhti accords to Sethos I the identical desire, and is already engaged in writing his assent upon the leaves of a tree, as numerous as the festivals to which Sethos aspires. The Egyptian name of the tree in question was *ished*, and it has been thought to be the *lebbakh* so common in Egypt at the present day. Doubtless there was a famous specimen of this tree at Heliopolis, the city where Rē-Ḥarakhti was worshipped.

Since part of the tree passes behind the kneeling figure of the king, the entire composition has acquired a unity which strictly does not belong to the subject, seeing that two separate acts of two separate gods are involved.



## PLATE LXXXVII

*USERHĒT ENJOYS THE COOL OF HIS GARDEN*

PROVENANCE. Thebes, tomb of Userhēt, no. 51; right-hand end wall of hall.

DATE. Reign of Sethos I, Dyn. XIX, 1313–1292 B.C.

DIMENSIONS OF ORIGINAL. 160×134 cm.

TECHNICAL DETAILS. Painted upon a thin wash of white upon a mud and straw coating; the rock below is badly disintegrated. Small portions of the faces of Userhēt and of the goddess have been restored. The lines for the hieroglyphic inscription have been ruled, but the hieroglyphs have not been added. The bird-like souls above the two women are unfinished.



PREVIOUS PUBLICATIONS. In colour, Norman de G. Davies, *Two Ramesside Tombs at Thebes* (Tytus Memorial Series, vol. v), Pl. I. The entire wall in line, *op. cit.*, Pl. IX. See, too, Porter and Moss, *Bibliography*, vol. i, p. 83, under (6).

OF the three pictures reproduced in this work from the tomb of Userhēt, 'High-priest of the spirit (ka) of Tuthmosis I', the present one is far the finest. Unfortunately it loses much by the reduction it has had to undergo. As seen extending across the entire breadth of the wall, it impresses by the boldness of the design, the brilliancy of the colouring, and the very individual treatment of a theme popular at the time it was painted. For very different versions of the same theme see Plates LXIX and XCIV.

Fact and fancy are here interwoven in the most charming way. Every Egyptian noble desired to have attached to his tomb—perhaps on the edge of the cultivation a few hundred yards below—a shady garden where he could find refreshment during the

## PLATE LXXXVII

summer heat. Whether Userhēt actually possessed such a garden we can never know, but in imagination he certainly did, and here he is shown partaking of the luxuries which it offered. The artist's caprice has depicted in twofold form the essential features of his conception. Thus the sycamore-fig appears both as a real tree and also as a goddess standing outside it; elsewhere an indwelling tree-goddess is depicted arising out of the trunk (Plate LXIX). In similar fashion the human beings are not only shown as such, but also as the bird-like souls which the more fanciful among the Egyptians could see hovering about the tomb or haunting its orchard in the valley. Here they both flutter in the branches of the fig-tree and lap up water with human hands beside the T-shaped garden pool. Contrast the far more prosaic treatment of the same subject in Plate LXIX. The Eighteenth Dynasty is much more reticent than the Nineteenth, which seeks to compensate for the decline of sheer artistic ability by a superabundance of imaginative detail.

The tree-goddess stands at the margin of a small pond. She wears the archaic close-fitting dress sown with beads that we shall find again in Plate XCI. Her nature is indicated by a conventionalized tree growing out of her head. In one hand she proffers for Userhēt's acceptance a dish of green foliage shaped like the hieroglyph  for 'peace-offering', and on this are piled grapes and figs, a honeycomb, a pomegranate, two white cakes decorated with seeds, and a bouquet of flowers crowning all. In the other hand she holds forth a *hes*-vase  on which Userhēt is drawn in the act of adoring Osiris. Cooling draughts of water are cleverly poured from this vase into the goblets to be quaffed by the high-priest and his female companions. These three are seated on inlaid ebony chairs placed under a leafy fig-tree full of fruit; their feet rest upon plain footstools of a lighter wood of which the graining is carefully rendered. The ladies, as we learn from inscriptions written



## PLATE LXXXVII

upon their arms, are respectively Userhēt's wife Hatshepsut and his mother Tawosret. All three personages are elaborately clothed and bejewelled, and carry the usual cones of ointment upon their heads. The high-priest wears a pectoral consisting of the auspicious signs for 'stability' 𓏏 and 'life' 𓏏 which we found being carved by craftsmen for decorative purposes in Plate LXII. The slight shading on cheeks and chins is a rare trait that appears for the first time in the second half of the Eighteenth Dynasty (p. 135). The dark line to indicate the dimple at the corner of the mouth was an innovation of the same date. The fruit of the fig-tree is grouped in clusters as in reality, and the bluish tinge on the trunks is also true to nature. Three little birds that may be sparrows hop about among the leaves and peck at the fruit. The larger birds with human faces are, as previously indicated, the souls (*bai*) of the persons depicted. The two above the ladies undoubtedly belong to them. More difficult to explain are the two standing at the brink of the pool and drinking out of their hands, some of the water falling back into the pool. One of them must be the soul of Userhēt; not improbably the other is that of his wife. A basket of cakes and vegetables stands before them. It goes without saying that the whole scene is funerary in intent, embodying Userhēt's hopes for the thousands of years to be spent in the beyond.

## PLATE LXXXVIII

## THE HIGH-PRIEST USERḤĒT

PROVENANCE. Thebes, tomb of Userḥēt, no. 51; back wall of hall, right-hand portion.

DATE. Reign of Sethos I, Dyn. XIX, 1313-1292 B.C.

DIMENSIONS OF ORIGINAL. 43 × 95 cm.

TECHNICAL DETAILS. As under Plate LXXXVII.

PREVIOUS PUBLICATIONS. In colour, with the adjacent figures, Norman de G. Davies, *Two Ramesside Tombs at Thebes* (Tytus Memorial Series, vol. v), Pl. VIII; the entire wall in line, *op. cit.*, Pl. V. See also Porter and Moss, *Bibliography*, vol. i, p. 83, under (4).

IT is well known that the kings of the Eighteenth Dynasty and onwards possessed mortuary temples fringing the cultivation where it joins the desert on the west side of Thebes. As '*High-priest of the spirit (ka) of the king Tuthmosis I*', Userḥēt was periodically called upon to appear in ceremonial robes before the shrine of that deified monarch, and to make offerings to him. It is precisely one of these occasions which is depicted upon the wall whence the present figure is taken. To the left Tuthmosis I is displayed under a canopy, his queen Aḥhotpe behind him. Between Userḥēt and the object of his worship is a piled-up table of offerings, of which a fragment appears to the left of the Plate. The high-priest wears over his white pleated robe a magnificent leopard-skin. The markings are so conventional that we may ask whether the skin was a real one or merely an imitation in cloth. The circles with five-pointed stars interspersed amidst the minor markings would certainly be a very imaginative interpretation of

## PLATE LXXXVIII

a real skin, and the cartouches of Sethos I near the right elbow raise the same question. From Userhēt's waist depends a strip of yellow material, or perhaps of gold, upon which epithets and names of the reigning king Sethos are inscribed at length. Around the shoulders is a collar of flower-petals and of beads large enough to form a cape, and down his back hang long red and yellow ribbons. Both hands are uplifted in the attitude of praise, and in one of them is a small altar bearing a duck. Under the frieze at the top are written the name and office of Userhēt. The inscription behind his head belongs to his mother, the representation of whom forms the subject of Plate LXXXIX.

## PLATE LXXXIX

## THE MOTHER OF USERHĒT

PROVENANCE. Thebes, tomb of Userhēt, no. 51; back wall of hall, right-hand portion.

DATE. Reign of Sethos I, Dyn. XIX, 1313-1292 B.C.

DIMENSIONS OF ORIGINAL. 45 × 89 cm.

TECHNICAL DETAILS. As under Plate LXXXVII. For the various unfinished details see below.

PREVIOUS PUBLICATIONS. In colour, with the adjacent figures, Norman de G. Davies, *Two Ramesside Tombs at Thebes* (Tytus Memorial Series, vol. v), Pl. VIII; the entire wall in line, *op. cit.*, Pl. V. See also Porter and Moss, *Bibliography*, vol. i, p. 83, under (4).

THE figure here shown immediately follows the figure of Userhēt in Plate LXXXVIII. It represents his mother, described in the hieroglyphic legend as 'the Musician of Amenrasonthēr, Henuuttowe, justified'. Why Userhēt's mother bears a different name in Plate LXXXVII is an unfathomable mystery. In the present picture she is seen accompanying her son into the temple of his god, to whom she brings a personal offering of ducks. In the same hand she holds also a sistrum of gold, together with a *menit*-counterpoise of which the unfinished head was to have portrayed the king; for these objects see above, pp. 102, 126. Henuuttowe wears a voluminous robe of transparent pleated linen, fringed on the one side. Around her neck is a large collar of flower-petals, or faience imitations thereof. A fillet of the same kind is attached to her hair by white cords ending in tassels. Crowning the enormous wig of curls is a lotus-flower of which the petals have been overlooked by the

## PLATE LXXXIX

painter. Further evidence of his carelessness is provided by the papyrus-stem that extends upwards as far as her left hand and then suddenly stops to reappear only above the shoulder. But possibly in this case the artist may have felt that the stem would have interfered too much with the line of the collar. The swag around the papyrus umbels bears witness to the over-elaboration characteristic of the period, but the trail of convolvulus leaves connected with the papyrus-stem, as well as the vast bouquet of flowers worked into the shape of a great *ankh* ♀, the sign of life, testifies to another more attractive speciality of Ramesside taste, namely, the love of flowers. Behind H̄enuttowe follows, on the original wall, the figure of Userh̄ēt's wife, and an unfinished legend describing her as '*His sister, the mistress of a house, the Musician of . . .*' is here seen behind H̄enuttowe's head.

## PLATE XC

## FROM A ROW OF DEITIES BRINGING OFFERINGS

PROVENANCE. Abydos, temple of Ramesses II; first hypostyle hall, north wall, lowest register, third figure from right-hand corner.

DATE. Reign of Ramesses II, Dyn. XIX, 1292-1225 B.C.

DIMENSIONS OF ORIGINAL. 67 × 61 cm.

TECHNICAL DETAILS. Painted relief, partly low and partly sunken.

The outline of the god is deeply cut, but the features and offerings are in slight relief. The details, of which many are lost, were merely in paint. The sculpture is executed upon limestone blocks, the defects of which were patched with gypsum plaster. The blues and greens were coarsely ground and thickly laid on. The black has everywhere disappeared, and now shows up as white; thus on the snake-hieroglyphs of the column on the left, the white spots now seen upon the yellow were originally black.

PREVIOUS PUBLICATION. None.

THE lower parts of the walls of Ramesside temples were frequently adorned with panels similar to the one reproduced here. This comes from a long sequence of deities alternately male and female, the former carrying cake, fruit, and ducks, and the latter jars of water. They symbolize different districts or towns of Egypt, the names of which are written in hieroglyphs over their heads. Here we have the personification of the town of Denderah (called Iunet in Egyptian), and the column of writing to the left gives the words with which that town is supposed to accompany its gift: *'Recitation. I am come to the Lord of Diadems, Ramesse-mi-amūn, and I bring him all manner of food.'* The column of hieroglyphs on the right, which reads: *'Recitation. I am come to the Lord of the*

## PLATE XC

*Two lands, Usimarē, and I bring him this refreshment*, represents the words of the water-bearing goddess in the adjoining panel.

Such personifications of localities are commonly designated as 'Nile-deities' by Egyptologists, and the name is justified to the extent that the mode of depiction is that generally accorded to Hapy, the inundation-god, himself. The flesh-tint is blue to recall the colour of water, while the wig is green like the papyrus from the marshes which our present 'Nile-deity' holds in one hand. The rolls of fat upon the breast symbolize the abundance produced by the bounty of the Nile. The golden collar, bracelets, and armlets similarly betoken riches. The piled-up offerings rest upon the sign  $\text{—}$  for a 'peace-offering'; see Plate LXXXVII. From the arm that bears them hangs the emblem of 'life'  $\text{♀}$  twice depicted for reasons of symmetry, and through the centre of the gifts runs the emblem of 'wealth'  $\text{♁}$ . The offerings themselves consist of loaves of different sizes and shapes, ducks, pomegranates, and figs, besides grapes that have lost their original black. All this was painted upon a background of green grass or foliage from which the colour has completely vanished, and as usual the whole is surmounted by a bunch of lotuses.

## PLATE XCI

ISIS CONDUCTS QUEEN NEFRETERE TO  
HER TOMB

PROVENANCE. Thebes, tomb of Nefretere, no. 66 in the Valley of the Queens; from the niche at the back of the first chamber, to the right of the stairway.

DATE. Reign of Ramesses II, Dyn. XIX, 1292-1225 B.C.

DIMENSIONS OF ORIGINAL. 120×197 cm.

TECHNICAL DETAILS. The bad stone of the roughly smoothed walls was first covered with a layer of buff plaster. Upon this was laid a coating of white gypsum, in which the scenes are modelled in slight relief. The bright colours outlined in red or black completely negative the effect of the modelling, which is barely noticeable until a light is cast upon the wall from the side.


PREVIOUS PUBLICATIONS. In photograph, E. Schiaparelli, *Relazione sui lavori della missione archeologica italiana in Egitto (anni 1903-1920)*, vol. i, p. 71, fig. 57. See, too, Porter and Moss, *Bibliography*, vol. i, p. 45, under (3).

THE gaily painted and well-preserved tomb of Nefretere, the queen of Ramesses II, is here represented by three characteristic pictures. In the present one Isis is seen conducting the queen to her last resting-place; this is to be accorded to her by Khopri, the beetle-headed god of the rising sun, on the wall immediately adjoining to the right. The purpose of the scene is explained in elaborately detailed, though coarsely drawn and coloured hieroglyphs: 'Words spoken by Isis: Come, great royal wife Nefretere, beloved of Mut, justified, that I may give thee a place in the Sacred Land.'



## PLATE XCI

The legend above the queen adds two more epithets—'*Lady of the Two Lands*' and '*justified before Osiris, the great god*'.

The goddess is clad in a sheath-like red dress covered with a network of beads. Her yellow complexion, contrasting markedly with the rosy flesh-tint of the queen, is traditional; the appearance of deities did not change with the times like that of mortals. The heavy necklace of beads with its counterpoise at the back is the *menit*-symbol  specially associated with the goddess Hathor (p. 126); see above, Plates LIII, LXXXIX. The horns enclosing the sun which Isis here carries on her head likewise identify her with that cow-goddess, the daughter of Rē. Queen Nefretete wears a flowing robe, the transparency of which is well indicated, and the attractiveness of her face is heightened by touches of black in the nostril and at the corner of the mouth, as well as by the darkened outline of the eye. Conventional shading has been added to the face and neck and arms by stippling with a darker red; see above, Plate LXXXVII. The same practice has been adopted for the queen's figure throughout the entire tomb; another example occurs in Plate XCII.

## PLATE XCII

## QUEEN NEFRETERE WORSHIPPING

PROVENANCE. Thebes, tomb of Nefretere, no. 66 in the Valley of the Queens; first chamber, front wall in the corner near the left-hand wall.

DATE. Reign of Ramesses II, Dyn. XIX, 1292-1225 B.C.

DIMENSIONS OF ORIGINAL. 62 × 74 cm.

TECHNICAL DETAILS. As under Plate XCI, where there is rather less modelling in the plaster than here. The hieroglyphs are carelessly executed, and the paint does not always coincide with the sculptured outline which it should follow. The plaster is suffering severely through the formation of salt crystals behind it.

PREVIOUS PUBLICATIONS. In photograph, E. Schiaparelli, *Relazione sui lavori della missione archeologica italiana in Egitto (anni 1903-1920)*, vol. i, p. 51, and again Pl. XIX. For position, see Porter and Moss, *Bibliography*, vol. i, p. 42, at (1) in the plan.

THIS picture of Queen Nefretere kneeling and worshipping belongs to the customary vignettes of Chapter XVII of the Book of the Dead, the text of which is written in vertical columns below it. The hieroglyphs seen in the Plate constitute one of the two columns written beside the Queen. These serve merely to declare her name and position, and read: '*The Osiris, the great royal wife, Lady of the Two Lands, Nefretere beloved of Mut, justified before Osiris, the great god, lord of the West.*' The hands upraised in adoration conform to the gesture always employed in worshipping the sun-god in the early morning. Nefretere here wears the same flowing

PLATE XCII

and transparent white dress that was seen in Plate XCI, and the same rosy flush heightens her flesh-colour. The two feathers are, however, absent from her low crown, and the bracelets and ear-ornament are different.

PLATE XCIII  
THREE VIGNETTES

PROVENANCE. Thebes, tomb of Nefretere, no. 66 in the Valley of the Queens; first chamber, left-hand wall.

DATE. Reign of Ramesses II, Dyn. XIX, 1292-1225 B.C.

DIMENSIONS OF ORIGINAL. 103 × 75 cm.

TECHNICAL DETAILS. See under Plate XCI.

PREVIOUS PUBLICATIONS. In photograph, E. Schiaparelli, *Relazione sui lavori della missione archeologica italiana in Egitto (anni 1903-1920)*, vol. i, Pl. XX. See, too, Porter and Moss, *Bibliography*, vol. i, p. 45, under (2).

THIS Plate shows three separate vignettes, or parts of vignettes, intended, like the picture in Plate XCII, as illustrations of Chapter XVII of the Book of the Dead, the text of which is written in vertical columns beneath them. Of the three, only the central figure of the heron is complete in itself. In the treatment of this finely painted bird the sculptor and the painter were at variance, as may be seen from a careful examination of the details of our reproduction. The heron here depicted was called Boinu by the Egyptians, and from its name and legend the Greeks derived their myth of the imperishable Phoenix. The actual words of the text here illustrated are: 'I am that great Heron which is in Heliopolis, supervisor of what is and what has been.'

The lion to the left is one of two heraldically disposed back to back, having between them the sign ☉ representing the sun arising from the eastern mountains. The entire group symbolizes an earth-god named Aker, one of the lions being the emblem of yesterday, and the other the emblem of to-morrow. Above their

## PLATE XCIII

heads the sky ☰ is shown. The highly conventional rendering of the mane and skin is extremely decorative, and the strength and dignity of the animal are conveyed to a remarkable degree.

The bird to the right is drawn exactly like the falcon of Horus, but is proved both by its colour and by the generic name *adjret* usually given to it to be a kite. According to tradition two kites stood and mourned at opposite ends of the bier on which lay the murdered Osiris, and those who had power to read the truth behind appearances knew that they were Isis and Nephthys respectively. In our Plate only Nephthys is shown, and the hieroglyphs ☩ giving this name are placed upon her head. The rendering of the feathers, though conventional, shows what excellent work could still be done by the best artists of a decadent period.

## PLATE XCIV

*KENRO AND HIS WIFE IN THEIR GARDEN*

PROVENANCE. Thebes, tomb of Neferronpe, also called Kenro, no. 178; front wall of hall, left-hand portion.

DATE. Reign of Ramesses II, Dyn. XIX, 1292-1225 B.C.

DIMENSIONS OF ORIGINAL. 61 × 46 cm.

TECHNICAL DETAILS. Painted upon a very thin wash of plaster over limestone walls. The colours have faded to a great extent, especially the green and the black.

PREVIOUS PUBLICATION. In photograph, W. Wreszinski, *Atlas zur altägyptischen Kulturgeschichte*, 1st part, Pl. 170. For the position in the tomb see Porter and Moss, *Bibliography*, vol. i, p. 151, under (1).

THE subject of this painting is the same as that of Plate LXXXVII, but the treatment is very different, being far inferior alike in conception and in execution. Whereas there the souls of the tomb-owner and his wife in bird-like form lap up water from the garden pool out of their hands, here the same act is performed by Kenro and his wife in person. Some of the water trickles back through their fingers into the pool. Characteristically Ramesside is the effect of the limbs showing through the folds of the long dresses. Pigeons are nesting amid the branches of the date-palms, and one bird pecks at the fruit. Of the three trees, one is a small one, but the other two carry bunches of dates in various stages of maturity. The curious device of interrupting the trunks in order to exhibit the whole of the T-shaped pool is interesting; since the pool takes precedence of the trees, perhaps the latter were intended to be in the background. The fish merely shimmer through the ripples of

PLATE XCIV

the water. The inscription written in red and blue hieroglyphs on the usual papyrus-like yellow background of the period reads as follows: 'O Osiris, Scribe of the treasury of the estate of Amūn, Kenro, justified, mayst thou drink water from the pool of thy digging. His sister, the mistress of a house, the Musician of Amūn, Mutemuia.'

## PLATE XCV

## KENRO PLAYS A GAME OF HAZARD

PROVENANCE. Thebes, tomb of Neferronpe, also called Kenro, no. 178; left-hand wall of the hall.

DATE. Reign of Ramesses II, Dyn. XIX, 1292-1225 B.C.

DIMENSIONS OF ORIGINAL. 40 × 43 cm.

TECHNICAL DETAILS. As under Plate XCIV.

PREVIOUS PUBLICATION. None. For plan of the tomb, see Porter and Moss, *Bibliography*, vol. i, p. 150.

IN its general style, inferior workmanship, and defective state of preservation this picture closely resembles Plate XCIV from the same tomb. The subject is again connected with the life after death, where the Egyptians hoped to enjoy the same diversions and pleasures as when they were still alive. Here Kenro is seen indulging in a game which has distinct affinities with backgammon. He sits within an arbour of papyrus-stems bound together, the roof being supported in front by a wooden column. Below is a mat of papyrus, upon which stand the chairs occupied by himself and his wife. Their feet rest upon smaller mats. The lady Mute-muia seems content with a passive part and watches her husband's play with affectionate interest. She has the usual fillet of flowers and cone of unguent upon her head, and beneath her chair a cat with a collar gnaws a bone. Kenro lacks his wife's adornments, but perhaps only for want of space. The playing-board, of which the upper surface is displayed to the spectator, stands on a high table decorated with a garland. Five taller and four shorter pieces stand on the board, and the former are exactly like those used in the modern game of halma. Kenro balances on the top of his



## PLATE XCV

finger a knuckle-bone which he is about to toss into the air.<sup>1</sup> In the left hand he holds the *sekhem*-sceptre (compare Plate LXI) indicative of his official rank. The hieroglyphs appear to have read: '*[Mayst thou sit] in the arbour and play so as to pass; mayst thou have enjoyment of wine and enjoyment of beer, [thou Scribe of the treasury of the estate of Amūn], Kenro.*' Then follow the name and titles of the wife.

<sup>1</sup> A game played with a board, tall and short pieces as here, and two knuckle-bones was found in the tomb of Tutrankhamūn; see H. Carter, *The Tomb of Tut-ankh-amen*, vol. iii, Pl. xlii, B.

## PLATE XCVI

*FISHING WITH A DRAW-NET*

PROVENANCE. Thebes, tomb of Ipy, no. 217; front wall of hall, right-hand portion.

DATE. Reign of Ramesses II, Dyn. XIX, 1292-1225 B.C.

DIMENSIONS OF ORIGINAL. 83 × 27 cm.

TECHNICAL DETAILS. Painted over a yellow wash applied to a coarse plaster of mud and straw.

PREVIOUS PUBLICATIONS. The entire context in line, Norman de G. Davies, *Two Ramesside Tombs at Thebes* (Tytus Memorial Series, vol. v), Pl. XXX; the complementary boat on the right in colour, *op. cit.*, Pl. XXXV. See also Porter and Moss, *Bibliography*, vol. i, p. 157, under (5).

THE tomb of the sculptor Ipy, who lived in the reign of Rameses II, has yielded us four Plates. Probably the artistic proclivities of the tomb-owner prompted him to secure for himself the services of a painter of exceptional ability. Be this as it may, the pictures of his tomb are of remarkable liveliness of design, and the good preservation of the colours has made it a specially valuable source to draw upon for the illustration of Ramesside art.

We begin with a fishing scene. A large net has been cast into the water between two boats. The catch has been good, and the fishermen have already begun to draw in the net. The papyrus bushes near the boat on the right, of which only a little is seen in our Plate, prove the scene to have been the shallow marshes, not the Nile itself. The net is kept to the surface by means of floats. The boats are constructed, as usual, out of short planks. There are five men in each. In the boat here shown, two men paddle with

PLATE XCVI

oars and the rest are engaged each in his own special task. Besides the man manipulating the net, there is another who attends to the rudder, and in the stern the head fisherman gives instructions and signals to the boat opposite. Dealing with peasants, the artist felt himself less trammelled by conventions than when depicting his masters, and the men here and in the neighbouring scenes have all the appearance of country-folk.

PLATE XCVII  
FISHMONGERS

PROVENANCE. Thebes, tomb of Ipy, no. 217; right-hand wall of hall.

DATE. Reign of Ramesses II, Dyn. XIX, 1292-1225 B.C.

DIMENSIONS OF ORIGINAL. 63 × 35 cm.

TECHNICAL DETAILS. As under Plate XCVI. The strong yellow background is common at this period in the same locality. The workmanship is rough, but original.

PREVIOUS PUBLICATION. In line, with the entire context, Norman de G. Davies, *Two Ramesside Tombs at Thebes* (Tytus Memorial Series, vol. v), Pl. XXXVII; the adjoining portion to the left in colour, *op. cit.*, Pl. XXXIX. See, too, Porter and Moss, *Bibliography*, vol. i, p. 157, under (4).

THE tomb of Ipy is prolific in scenes connected with fish. In Plate XCVI we witnessed fishing in the marshes from boats. Here, in a picture taken from the neighbouring wall, we find illustrated fishing with the seine from the land, and this is accompanied on the right by depictions of fishmongers preparing the catch for domestic use or for the market. The young man at the head of those drawing in the rope turns upon his companion, a meek old man with sparse white hair, and throws in his face words more likely to be objurgation than encouragement. A distinct tinge of caricature pervades the entire scene. To the right, one person is bringing a bag of fish, and another person emptying a second such upon the ground. The head-dress of the latter might seem to indicate a woman, but just such coifs are worn by the certainly male winnowers in Plate LI. Farther to the right, *'the fisherman*

## PLATE XCVII

*Nia'*, of whom nothing is left but a hand with its knife, slits open a fish on a sloping wooden board. Other fish that have been similarly treated lie out in the sun to dry. The whole scene takes place near or beneath a couple of acacias (see Plate IX), such as are frequently seen nowadays on the banks of canals. The pods, some green and others already turned to black, are well shown, but the feather-like leaves have been conventionalized with thick strokes of the brush.

## PLATE XCVIII

## VINTAGE SCENE

PROVENANCE. Thebes, tomb of Ipy, no. 217; front wall of hall, right-hand portion.

DATE. Reign of Ramesses II, Dyn. XIX, 1292-1225 B.C.

DIMENSIONS OF ORIGINAL. 66 × 45 cm.

TECHNICAL DETAILS. See under Plate XCVI. The greens have been laid on very thickly, and have frequently cracked and flaked away, showing the underlay of yellow beneath.

PREVIOUS PUBLICATIONS. In colour, Norman de G. Davies, *Two Ramesside Tombs at Thebes* (Tytus Memorial Series, vol. v), Pl. XXXIII; the entire wall in line, *op. cit.*, Pl. XXX. See, too, Porter and Moss, *Bibliography*, vol. i, p. 157, under (5).

PEASANTS are here busily gathering grapes and treading out the juice in what appears to be a large stone trough. A line of berries marks the top of the piled-up fruit, and the men keep their balance, as they move their feet up and down, by holding cords suspended from a wooden bar erected above the press. Beside the trough are seven jars already filled; these are sealed with the mud stoppers often found in excavations and bearing the year and the place of the vintage. The men who are gathering the fruit appear to be picking individual grapes rather than bunches, but this can hardly have been intended. The baskets used for the purpose are doubtless of wickerwork. The leaves of the vine are much more naturalistically rendered than in Eighteenth Dynasty examples of the subject (Plates XXVIII, XLVIII). The names of the individual workers were written beside them, but the black hieroglyphs have become nearly invisible. One name, 'the servant Men', is alone legible.

## PLATE XCIX

## YOUNG GIRL WITH A DUCK

PROVENANCE. Thebes, tomb of Ipy, no. 217; left-hand wall of the hall, in the corner near the back wall.

DATE. Reign of Ramesses II, Dyn. XIX, 1292-1225 B.C.

DIMENSIONS OF ORIGINAL. 29 × 73 cm.

TECHNICAL DETAILS. As under Plate XCVI.

PREVIOUS PUBLICATION. In a coloured reproduction of the entire scene, Norman de G. Davies, *Two Ramesside Tombs at Thebes* (Tytus Memorial Series, vol. v), Pl. XXIV; a photograph showing the position, *op. cit.*, Pl. XXII, A.

THIS is a detail of the scene in which Ipy and his wife are shown making burnt-offering before Osiris, king of the dead, and Hathor, lady of the West. The figure of Ipy's little daughter is outlined against her mother's long white gown. She is clad in festal attire, with a fillet of petals and the cone of unguent upon her head. A collar of petals encircles her neck. The head is partly shaven, but long tresses hang down over either shoulder. The little bead bangles are drawn in more natural positions than is usual. In one hand she holds a duck in the manner customary throughout the Orient, and in the other a single stem of papyrus around which are entwined the leaves of some other plant. Some awkwardness is occasioned by the lower line of her dress coinciding with that of her mother, and by the feet being on the same level. The hieroglyphs describe her as '*His daughter Imemhab, justified*'. The epithet '*justified*' usually signified that a person was dead, but seems sometimes to have been used carelessly without any such intention.

## PLATE C

## KING RAMESSES II

PROVENANCE. Thebes, tomb of Nakhtamūn, no. 341; back wall of first chamber, right-hand side.

DATE. Reign of Ramesses II, Dyn. XIX, 1292–1225 B.C.

DIMENSIONS OF ORIGINAL. 31 × 69 cm.

TECHNICAL DETAILS. Painted over a thin wash of white upon a coarse layer of buff plaster covering a badly prepared surface of mud and straw.

PREVIOUS PUBLICATION. In photograph, *Mitteilungen d. deutsch. Instituts f. äg. Altertumskunde in Kairo*, vol. iv, Pl. XXVIII, a. See also Porter and Moss, *Bibliography*, vol. i, p. 182.

FROM a not long since discovered tomb of a 'Chief of the Altar in the House of Ramesse', i.e. in the Ramesseum. The scene is one in which Nakhtamūn presents offerings to Osiris, the green-clad shoulder and usual insignia of whose seated figure are just descried to the right. Behind Osiris stands king Ramesses II, and behind him again are seen parts of the elaborately decorated column of the shrine embracing both the god of the dead and the deified king. Ramesses is in his full regalia with mace and crook, the blue *khepresh*-crown upon his head and three red ribbons instead of the usual two hanging from the crown. Over the long pleated and fringed dress he wears a large collar, a belt, and an elaborate sporran, all depicted as though of gold and inlay. Unusual features are the unshaven appearance of the face and the slightly reddened lips. As a rule only peasants are shown with unshorn chins, but a fragment in the British Museum of about the same period depicts a noble obviously in course of growing a beard.

The style of the picture is crude, but it possesses vigour and exhibits some unusual details.



## PLATE CI

## DUCKS AND PIGEONS IN A CEILING PATTERN

PROVENANCE. Thebes, tomb of Raya, no. 159; ceiling of the hall.

DATE. Reign of Ramesses II (?), Dyn. XIX, 1292-1225 B.C.

DIMENSIONS OF ORIGINAL. 72 × 38 cm.

TECHNICAL DETAILS. Painted on a thin layer of white plaster over a coating of mud and straw filling up the inequalities of the rock. The greens have eaten away the plaster beneath them, leaving merely the contours.

PREVIOUS PUBLICATION. In line, Marquis of Northampton, W. Spiegelberg, and P. E. Newberry, *Report on some Excavations in the Theban Necropolis*, p. 9.

THIS ceiling pattern is taken from the tomb of a 'Fourth priest of Amūn' whose exact date is unknown. The style of the paintings, however, points unmistakably to the Nineteenth Dynasty. The execution is bold and free, and the type of decoration is very different from that of the other ceiling patterns reproduced in this work (Plates LXXXIII, LXXXIV, CIV). Ceilings with flying ducks are not uncommon in the Nineteenth Dynasty (see tombs nos. 31 and 65), but elsewhere they are treated more conventionally. There are, indeed, but very few ceiling patterns that show so free a treatment. Whereas the designs of the Eighteenth Dynasty are usually repeating patterns based on geometrical figures, here we have balance without monotony, though conceived on an unsymmetrical plan. The effect of the whole has lost much through the perishing of the greens, of which there was also a dark variety now faded to a mere stain.

## PLATE CII

*AMENNAKHTE WORSHIPS BENEATH A DÛM PALM*

PROVENANCE. Thebes, tomb of Amennakhte, no. 218; on front wall of the vaulted chamber, right-hand portion.

DATE. Reign of Ramesses II (?), Dyn. XIX, 1292-1225 B.C.

DIMENSIONS OF ORIGINAL. 81 (at bottom) × 145 cm.

TECHNICAL DETAILS. Painted on a thin coat of white over a layer of mud and straw. A fire has been lit in the tomb at some period, and this has blackened the water at the top, as well as the palm-leaves, and has changed the white of the garments into cream.

PREVIOUS PUBLICATION. None.

THIS remarkable picture well illustrates the style of the tombs at Dêr el-Medîna, that quarter of Western Thebes where the workmen of the Royal Tombs lived and were buried. The work is large, bold, and careless, with no refinements of detail. The background of these tombs is almost invariably yellow.

Two similar representations occupy the entrance-wall of the small vaulted tomb-chamber, corresponding closely to one another and almost heraldically conceived. Here, to the left from the spectator's standpoint, Amennakhte kneels in humble attitude face to the ground, embracing as he does so a dÛm palm (called by the Egyptians *mama*) with large bunches of fruit. The tree, explicitly called a dÛm in the inscription, lacks the bifurcated trunk characteristic of that species. In nature the nuts are of an irregular oval shape, and have a very hard shell; in fact they resemble nothing so much as potatoes hanging in bunches. Below is a canal or pool which continues, after the interruption of the doorway, below the

## PLATE CII

pendant to this scene on the right. In that complementary scene his wife prays in exactly the same attitude, but the tree towering above her is a date-palm, not a *dûm*. The pool of which a portion appears at the top of the Plate is not really relevant to the present picture. Of the descriptive text four short lines are not here visible. The whole reads: '*A spell for drinking water beside a *dûm* palm beside the feet of the god Min: Homage to thee, who comest forth from thy shadow, thou sole god who growest from the soil of the earth, and at whose root water is put! Moisten the heart of the Osiris Amennakhte.*'

The little lady seen at the left is introduced to us as '*the great favourite of Hathor *Henutmehyt*, born of *Tentnûb**'. She forms part of the scene on the adjacent wall. Artists at this period were indifferent as to the boundaries of their pictures, these frequently running on from wall to wall.<sup>1</sup>

<sup>1</sup> Such was the case with the picture of which one figure is seen in Plate XCIX.



NEW KINGDOM  
TWENTIETH DYNASTY

## PLATE CIII

## ISIS GREETES RAMESSES III AND HIS SON

PROVENANCE. Thebes, tomb of Amenkhopshef, no. 55 in the Valley of the Queens; back wall of hall, left-hand portion.

DATE. Reign of Ramesses III, Dyn. XX, 1198-1167 B.C.

DIMENSIONS OF ORIGINAL. 201 × 172 cm.

TECHNICAL DETAILS. Painted on cream plaster. The outlines are in slightly sunken relief and the further details are in relief.

PREVIOUS PUBLICATIONS. In photograph, E. Schiaparelli, *Relazione sui lavori della missione archeologica italiana in Egitto (anni 1902-1930)*, vol. i, p. 148, fig. 108. See, too, Porter and Moss, *Bibliography*, vol. i, p. 44, under (5).

IN this picture we pass to the Twentieth Dynasty, when there still existed careful painters who could do elaborate work, but not without succumbing to the degenerate taste of the times. Here the colours are crude, especially the unpleasant yellow complexion of the goddess and the harsh blue throughout.

The tomb of Amenkhopshef was made by Ramesses III for his son and heir, who, if we may judge from the relative proportions of father and son in this picture, was twelve or thirteen years of age when he died. The king occupies a more important position in the tomb than the boy himself, who appears in the guise of a fan-bearer attending upon his sovereign. Here the goddess 'Isis the great, mistress of the West', leads Ramesses III to her western domain, perhaps to find a tomb for his little son; she speaks the words, 'I give to thee the lifetime of Rē̄ and the years of Atum'. Amenkhopshef is described as follows: 'The hereditary prince, chieftain of the Two Lands, the king's son of his body beloved of him, born

## PLATE CIII

*of the great royal wife, lady of the lands, the royal Scribe and Overseer of the horses of the Place of Usimarē-miamūn, the royal son Amen-khopshef, justified.'*

The king is magnificently clad in a corselet decorated with swathing falcons' wings crossed over a transparent linen shirt. He has a belt and sporran not unlike those seen in Plate C, and many ribbons flow from his waist. His skirt appears to consist of faience plaques sown on linen as in the garments found in the tomb of Tutankhamūn. These must have been very difficult to wear, having the rigidity of a coat of mail coupled with far greater fragility. His name is carved upon the belt. The prince has the side-lock worn by youths of royal birth, and wears a simpler and more attractive robe tied with four tasselled cords; four long ribbons flutter from beneath the belt. He carries the usual single-feather ostrich fan mounted on a gold handle. Above the entire picture is the decorative border of ḳ-ornaments known as the *kheker*-pattern.

An unusual detail is the employment of yellow ochre to give prominence to the brighter parts of the limbs and features of the king and his son. For the goddess, having to be depicted in more traditional fashion, no use is made of such an ultra-modern device. In point of fact, the attempts to bring out the effect of modelling, whether in plaster or in paint, are almost thrown away in the dark recess where the picture was found.

PLATE CIV  
CEILING PATTERNS

PROVENANCE. Thebes, tomb of Nespneferhōr, no. 68; right-hand bay of hall, towards the back.

DATE. Reign of the high-priest Ḥerihōr or not much earlier, Dyn. XXI, about 1100–1090 B.C.

DIMENSIONS OF ORIGINAL. 84 × 64 cm.

TECHNICAL DETAILS. Painted on a thin wash of white above a layer of coarse brown mud and straw.

PREVIOUS PUBLICATIONS. The border in colour, Jéquier, *La Décoration égyptienne*, Pl. XL; the repeating pattern in colour, *op. cit.*, Pl. XXX. See, too, Porter and Moss, *Bibliography*, vol. i, p. 97.

THE tomb whence this ceiling pattern with its border was taken has been usurped from an unknown owner by the 'Chief of the temple scribes of the estate of Amūn', Nespneferhōr, who appears to have lived under the first ruler of the Priest-kings at Thebes. The previous possessor can, from the style of his paintings, hardly have been much earlier. The ceiling of each of the bays is bisected longitudinally by a yellow band bearing a polychrome inscription partly painted out. On either side of this yellow band are rectangles of different repeating patterns edged by borders set back to back with an intervening shorter yellow band with blue margin. Part of one of these rectangles is here illustrated. The repeating pattern consists of bunches of grapes and vine-leaves alternately. The brilliantly coloured border consists of lotus-blooms separated by various fruits and flowers, amongst which pomegranates and grapes are alone clearly recognizable.



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*The following abbreviations have been employed: kg. for king; qu. for queen; pr. for prince; prcs. for princess; t.o. for tomb-owner. European names are printed in small capitals.*

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