

THE BRITISH MUSEUM

HIEROGLYPHIC TEXTS
FROM
EGYPTIAN STELAE
ETC.

PART 9

EDITED BY
T. G. H. JAMES

ASSISTANT KEEPER IN THE DEPARTMENT OF
EGYPTIAN ANTIQUITIES

PUBLISHED BY
THE TRUSTEES OF THE BRITISH MUSEUM
LONDON
1970

© 1970, *The Trustees of the British Museum*

SBN 7141 0913 4

PRINTED IN GREAT BRITAIN
AT THE UNIVERSITY PRESS, OXFORD
BY VIVIAN RIDLER
PRINTER TO THE UNIVERSITY

PREFACE

THE texts published in this volume have been copied by Mr. T. G. H. James, Assistant Keeper in the Department, who has also written the introductory comments and descriptions. His hand-copies are supplemented by photographs which show the inscriptions but not in every case the entire monuments.

Nearly all these texts belong to the period between the second half of the Eighteenth Dynasty and the end of the Nineteenth Dynasty. They include a considerable number of stelae carved for artists and artisans who worked on the tombs of the kings and the queens in the two Royal Valleys. Where possible the history of the inscriptions since they reached this country has been recorded.

Mr. James wishes to acknowledge his sense of gratitude to Professor Černý, with whom he has discussed several problematical readings in the texts, and to Dr. R. L. B. Moss and her associates on the staff of the *Topographical Bibliography* for their assistance in tracing previous publications and details of provenance.

Department of Egyptian Antiquities
23 March 1969

I. E. S. EDWARDS

ABBREVIATIONS

<i>Afo</i> .. ..	..	..	<i>Archive für Orientforschung.</i>
<i>Ann. Serv.</i> .. ..	..	..	<i>Annales du Service des Antiquités de l'Égypte.</i>
<i>BIFAO</i> .. ..	..	..	<i>Bulletin de l'Institut français d'archéologie orientale.</i>
<i>BMQ</i> .. ..	..	..	<i>British Museum Quarterly</i>
Borchardt, <i>Statuen und Statuetten</i>			L. Borchardt, <i>Statuen und Statuetten von Königen und Privatleuten im Museum von Kairo.</i> 5 vols. Berlin, 1911–36.
<i>Bull. MMA</i> .. ..	..	..	<i>Bulletin of the Metropolitan Museum of Art, New York.</i>
<i>Chron. d'Ég.</i> .. ..	..	..	<i>Chronique d'Égypte.</i>
Dawson, <i>Who Was Who</i>	..		W. R. Dawson, <i>Who Was Who in Egyptology.</i> London, 1951.
<i>Descr. de l'Ég.</i> .. ..	..	..	<i>Description de l'Égypte, ou, Recueil des observations et des recherches qui ont été faites en Égypte pendant l'expédition de l'armée française, publié par les ordres de Sa Majesté l'empereur Napoléon le Grand.</i> Text 9 vols. Plates 10 vols. Paris, 1809–28.
<i>XIth Dynasty Temple</i>	..		E. Naville and H. R. Hall, <i>The XIth Dynasty Temple at Deir el-Bahari.</i> 3 vols. London, 1907–13.
Gauthier, <i>Dict. géog.</i>	..		H. Gauthier, <i>Dictionnaire des noms géographiques contenus dans les textes hiéroglyphiques.</i> 7 vols. Cairo, 1925–31.
Helck, <i>Verwaltung</i> .. ..	..	..	W. Helck, <i>Zur Verwaltung des Mittleren und Neuen Reichs.</i> Leiden, 1958.
<i>JEA</i> .. ..	..	..	<i>Journal of Egyptian Archaeology.</i>
<i>JNES</i> .. ..	..	..	<i>Journal of Near Eastern Studies</i>
Kees, <i>Priestertum</i> .. ..	..	..	H. Kees, <i>Das Priestertum im ägyptischen Staat vom Neuen Reich bis zur Spätzeit.</i> Leiden, 1953.
Lefebvre, <i>Histoire des grands prêtres</i>			G. Lefebvre, <i>Histoire des grands prêtres d'Amon de Karnak jusqu'à la XXI^e dynastie.</i> Paris, 1929.
<i>Library of Entertaining Knowledge</i>			<i>The British Museum. Egyptian Antiquities.</i> Published under the superintendence of the Society for the Diffusion of Useful Knowledge. 2 vols. 1832, 1840.

- MDAIK* *Mitteilungen des Deutschen archäologischen Instituts Abteilung Kairo.*
- Porter and Moss, *Top. Bibl.* B. Porter and R. L. B. Moss, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings.* 7 vols. Oxford, 1927–51. Vol. I revised in 2 parts, 1960, 1964.
- PSBA* *Proceedings of the Society of Biblical Archaeology.*
- Ranke, *Personennamen* .. H. Ranke, *Die ägyptischen Personennamen.* 2 vols. Glückstadt, 1935–52.
- Rec. trav.* *Recueil de travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes.*
- Schulman, *Military Rank* .. A. R. Schulman, *Military Rank, Title and Organization in the Egyptian New Kingdom.* Berlin, 1964.
- Sculpture Guide* (1909) .. *British Museum. A Guide to the Egyptian Galleries (Sculpture).* London, 1909.
- Sharpe, *Eg. Inscr.* S. Sharpe, *Egyptian Inscriptions from the British Museum and other sources.* London, 1837–41.
- Vandier, *Manuel* J. Vandier, *Manuel d'archéologie égyptienne.* 5 vols. Paris, 1952–69.
- Weil, *Veziere* A. Weil, *Die Veziere des Pharaonenreiches.* Strassburg, 1908.
- Yorke and Leake, *Remarks* C. Yorke and W. M. Leake, *Remarks on some Egyptian Monuments in England.* London, 1826.
- ZÄS* *Zeitschrift für ägyptische Sprache und Altertumskunde.*

DESCRIPTION OF THE PLATES

PLATE I

1. Seated statue of Sakhmet.

16+73

Date: Eighteenth Dynasty.

Material: Black granite.

Provenance: Thebes.

Dimensions: 2·37 m. h.

Date of acquisition: Not recorded.

The lioness deity Sakhmet is shown seated on a simple block seat, the sides of which are decorated with the conventional symbolic group representing the union of Upper and Lower Egypt. The front of the throne bears two vertical lines of text (A and B), one on each side of the legs of the goddess, containing the names of Amenophis III described as 'beloved of Sakhmet, who causes rejoicing (lit. stretches hearts)'. The signs are deep cut with no internal detail. In B the cartouche is cut more roughly than in A—evidence of probable defacement during the reign of Akhenaten, followed by later recutting.

Most of the statues of Sakhmet of this type, and those exhibiting a standing posture, come either from the Temple of Mut at Karnak, or from the mortuary temple of Amenophis III on the west bank of the Nile at Thebes. The seated figures with inscriptions on their seats seem all to have come from the Temple of Mut. A standard form is followed in these inscriptions by which Amenophis III is named, the name being qualified by the phrase 'beloved of Sakhmet'; in each case Sakhmet is given a different epithet. For these epithets see Newberry, *PSBA* 25 (1903), 217 ff.; Gauthier, *Ann. Serv.* 19 (1920), 177 ff.; Sethe, *ZÄS* 58 (1923), 43 f. The statues in general are also discussed by Lythgoe, *Bull. MMA* (1919), pt. II, 3 ff. Other inscribed examples of this type are nos. 2–6 below.

Preservation and colour: A number of fragments make up the statue as now preserved, and there is much restoration. The head was originally numbered 73 before it was united with the torso no. 16; it may have been acquired as part of the Salt collection in 1823. Text A is undamaged; text B is slightly damaged by fissures and surface flaking. There is no colour preserved.

Bibliography: *Sculpture Guide* (1909), 114 (no. 410), pl. XIII; SHARPE, *Eg. Inscr.* II, 77, 6; BUDGE, *Eg. Sculptures in the B.M.*, pl. 24; GAUTHIER, *Ann. Serv.* 19 (1920), 186 (no. 11); SCHÄFER AND ANDRAE, *Kunst d. alt. Or.*, pl. 328; VANDIER, *Manuel*, III, pl. CXXII, 5.

2. Seated statue of Sakhmet.

37

Date: Eighteenth Dynasty.

Material: Black granite.

Provenance: Thebes.

Dimensions: 1·47 m. h.

Date of acquisition: Not recorded.

This statue is similar in style and general detail to no. 1 above. Two vertical lines of text (A and B) on the front of the seat, one on each side of the legs of the goddess,

follow the pattern described in the preceding entry. The epithet of Sakhmet used here is 'Lady of Seheret'.¹ The incised signs have no internal detail. Again the cartouche in text B shows signs of having been recut, undoubtedly after defacement during the Amarna Period.

It has been thought that this statue was one of those used to embellish the funerary temple of Amenophis III.² Henry Salt, who was responsible indirectly (through Belzoni and d'Athanas) for excavating Sakhmet statues both in the Temple of Mut and in the funerary temple of Amenophis III,³ did not specify in the records of his collections the precise provenances of the individual statues which eventually passed into public and private collections. Some of the Sakhmet statues in the British Museum were received before the first acquisition of Salt material, having been taken as prize from a French ship in the Mediterranean in 1801.⁴ They formed part of a group of fifteen complete and damaged specimens excavated from the Temple of Mut.⁵ Of those ultimately allocated to the British Museum, one is described in early guides as being without disc and uraeus.⁶ The only seated Sakhmet figure in the museum wholly lacking its disc and uraeus is no. 37, which may therefore be considered probably as one of those found by the French in the Temple of Mut.

Preservation and colour: A fracture through the area of the stomach divides the piece into two parts; the disc is lost; restoration in plaster has been applied in several places. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 114 (no. 408); SHARPE, *Eg. Inscr.* II, 77, 3; GAUTHIER, *Ann. Serv.* 19 (1920), 188 (no. 32).

3. Seated statue of Sakhmet.

57

Date: Eighteenth Dynasty.

Material: Black granite.

Provenance: Thebes.

Dimensions: 2.05 m. h.

Date of acquisition: Not recorded.

A statue similar in style and detail to no. 1 above, q.v. In the two vertical lines of text (A and B) the names of Amenophis III are qualified by the phrase 'beloved of Sakhmet who smites the Nubians'. The cartouche in B shows signs of recutting as in 1 and 2 above.

This piece, like no. 2 above, was probably one of the antiquities obtained from the French in 1801. The summary descriptions of pieces which entered the collection of the British Museum in early times do not always permit precise identifications now to be made. If the statue were so acquired, it would have formed part of the group of Sakhmet statues excavated in the Temple of Mut at Karnak; see the account of 2 above.

Preservation and colour: The statue is fractured through the stomach and has lost the greater part of its disc. There is much minor restoration in places. No colour is preserved.

Bibliography: *Sculpture Guide* (1909), 113 (no. 406); YOUNG, *Hieroglyphics*, pl. 13, 1; SHARPE, *Eg. Inscr.* II, 77, 1; GAUTHIER, *Ann. Serv.* 19 (1920), 190 (no. 45).

¹ The name of an unidentified town or sanctuary; see Gauthier, *Dict. géog.* 5, 43.

² Cf. Gauthier, *Ann. Serv.* 19 (1920), 188; *Sculpture Guide* (1909), 114.

³ For a convenient account see Lythgoe, *op. cit.* 8 ff., especially 18.

⁴ Gauthier, *op. cit.* 179.

⁵ *Descr. de l'Ég., Texte*, II, 557-8.

⁶ *Synopsis of the Contents of the British Museum* (1808), 96, no. 10.

Date: Eighteenth Dynasty.

Material: Black granite.

Provenance: Thebes.

Dimensions: 1·84 m. h.

Date of acquisition: Not recorded.

A statue similar in style and detail to no. 1 above. In the vertical lines of text (A and B) on either side of the legs of the goddess, Amenophis III is described as 'beloved of Sakhmet who is upon the *nkf*'.¹ The signs are deep cut with no internal detail; but those of the cartouche in text B are less sharply cut than those in the cartouche of A. Yet the surface of the former cartouche is not significantly cut back and it is by no means certain that it has been recut to restore what may have been defaced during the Amarna Period, as is the case with cartouches on statues 1–3 above and 5 below.

It is probable that this statue, like 2 and 3 above, came from the French excavations in the Temple of Mut at Karnak; see 2 above. It is also possible, but less likely, that it came as part of the Salt collection in 1823.

Preservation and colour: The statue is fractured across the body and is much damaged in the disc, the wig, the feet, and the base. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 113 (no. 407); SHARPE, *Eg. Inscr.* II, 77, 2; GAUTHIER, *Ann. Serv.* 19 (1920), 190 (no. 48).

5. Seated statue of Sakhmet.

Date: Eighteenth Dynasty.

Material: Black granite.

Provenance: Thebes.

Dimensions: 2·08 m. h.

Date of acquisition: 1801.²

A statue similar in style and detail to no. 1 above. The names of Amenophis III in the vertical lines of text (A and B) are qualified in each case by the words 'beloved of Sakhmet, lady of the goddesses'. As in the case of nos. 1–3 above, the cartouche in text B is cut back and the signs are shallower than those in text A and the rest of text B, indications of probable recutting after defacement in the reign of Akhenaten.

This piece was certainly among those obtained under the Treaty of Alexandria in 1801 and was therefore one of the group excavated in the Temple of Mut at Karnak; see no. 2 above.

Preservation and colour: The body is fractured across the chest and much damage has been suffered by the disc, the arms, and the front of the base. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 113 (no. 405); SHARPE, *Eg. Inscr.* II, 77, 5; GAUTHIER, *Ann. Serv.* 19 (1920), 187 (no. 25).

¹ A word of unknown meaning recorded so far only in this epithet.

² Presented by King George III.

Date: Eighteenth Dynasty.*Material*: Black granite.*Provenance*: Thebes.*Dimensions*: 2·16 m. *h.**Date of acquisition*: 1843 (Belmore collection).

A statue similar in style and detail to no. 1 above. The two lines of text (A and B) on each side of the legs of the goddess contain the names of Amenophis III with the qualification 'beloved of Sakhmet, Lady of the Two Acacias'.¹ The cartouche in text B shows signs of recutting as in the cases of 1-3 and 5 above.

The Earl of Belmore, from whose collection this statue was acquired, visited Egypt and the Near East between 1816 and 1818. From the account of his travels² it is evident that he visited both the Temple of Mut at Karnak and the funerary temple of Amenophis III in Western Thebes, the two sources of Sakhmet statues. He undertook some excavation in the Theban area, but no record has been preserved of the provenance of individual pieces obtained there. There is no evidence to suggest that this statue came from Western Thebes rather than from the Temple of Mut; see no. 2 above.

Preservation and colour: This statue is mostly in a good state of preservation; but the right hand, the feet, and the front of the pedestal are lost. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 114 (no. 409); SHARPE, *Eg. Inscr.* II, 77, 7; GAUTHIER, *Ann. Serv.* 19 (1920), 189 (no. 36).

PLATE II

Papyrus-bundle column.

64

Date: Column, Middle Kingdom.
Texts, New Kingdom.*Material*: Grey granite.*Provenance*: Not recorded.*Dimensions*: 4·20 m. *h.**Date of acquisition*: 1829 (Salt collection).

The shaft of the column, which presents the form of a normal papyrus-bundle column,³ is made up, in representation, of eight stems. Inscriptions occur on the four vertical surfaces of the abacus, on the flower buds, and on the whole of the shaft below the part representing the bound portion. In the drawing on plate II, the texts are reproduced conventionally in a schematic frame, because of the difficulty presented by the irregular contours of the column. A panel, occupying a position half-way up the shaft and extending over one complete stem and two half-stems, contains the cartouches of Amenophis III; his prenomen also is carved on the two sides of the abacus set at 90° to this panel in both directions. The other two sides of the abacus bear the prenomen of Sethnakhte, first king of the Twentieth Dynasty, whose prenomen and cognomen are carved alternately on the eight flower buds, and eight times around the base of the column, although not with strict alternation. The rest of the column is occupied by the cartouches of Merenptah.

¹ Possibly a place-name; cf. Gauthier, *Dict. géog.* 5, 143.

² See R. Richardson, *Travels along the Mediterranean . . . with the Earl of Belmore*, II, 44, 94.

³ For the differences between the papyrus-bundle column and the lotus-bundle column see Clarke and Engelbach, *Ancient Egyptian Masonry*, 143.

All the texts are incised, those of Amenophis III being the most carefully cut. The top range of cartouches of Merenptah are lightly cut, and in a few cases appear to be scarcely more than hammered.

Henry Salt acquired this column in Cairo where it had been built into the wall of a house; it was subsequently sold to the British Museum. It has been assigned to a hypothetical temple in Memphis,¹ but it could equally have come from a temple at Heliopolis.² Part of another papyrus-bundle column decorated similarly with a panel containing the names of Amenophis III, and with the cartouches of Merenptah and Sethnakhte, is to be found in a mosque in Cairo, and may have come from the same temple. It is also made of grey granite, but six, not eight, stems go to make up its shaft.³

It has been argued that from the form and proportions of the column it should be dated earlier than the reign of Amenophis III, at least before that of Tuthmosis III, and possibly as early as the Middle Kingdom.⁴

Preservation and colour: The whole column is in good condition; a few small surface areas are damaged, but in no place do cartouches appear to have been defaced. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 117 (no. 419); PORTER AND MOSS, *Top. Bibl.* iv, 70; FOUCART, *Histoire de l'ordre lotiforme*, 218–21.

PLATE III

1. Lower part of a statue. 89

Date: Eighteenth Dynasty.

Material: Black granite.

Provenance: Karnak.

Dimensions: 0·76 m. *h.*, 0·72 m. *deep.*

Date of acquisition: 1823 (Salt collection).

Very little of the figure is preserved, but there is enough to show that it was in a standing posture, wearing a long robe and holding a sceptre, probably a papyrus-stem sceptre, in front of the body. On the top of the base, towards the left side, is incised a small rectangle containing the principal names of Amenophis III, described as 'beloved of Sakhmet in *Hwt-B'stt* (Bubastis)'.¹

This piece, which was acquired by Henry Salt in Karnak, probably represents the lower part of a standing figure of Sakhmet from the Temple of Mut at Karnak.

Preservation and colour: The base bearing the text is in good condition. In the cognomen cartouche the signs have been deliberately defaced, probably during the reign of Akhenaten. There are no traces of colour.

Bibliography: SHARPE, *Eg. Inscr.* i, 47c; SETHE, *ZÄS* 58, 44 (no. 88); GAUTHIER, *Dict. géog.* 4, 64.

2. Base of a statue. 91

Date: Eighteenth Dynasty.

Material: Black granite.

Provenance: Thebes.

Dimensions: 0·75 m. *l.*, 0·36 m. *w.*

Date of acquisition: 1823 (Salt collection).

On the upper surface of the base, on the left side, is incised a rectangle containing the names of Amenophis III, described as 'beloved of Ma'at, lady of jubilees who

¹ e.g. *Sculpture Guide* (1909), 117.

² Cf. Porter and Moss, *Top. Bibl.* iv, 70.

³ Daressy, *Rec. trav.* 35 (1913), 46.

⁴ Foucart, *Histoire de l'ordre lotiforme*, 220.

dwells in the hall of annals'. It is possible that the original statue, which was acquired by Salt in Thebes, represented a figure of the goddess Ma'at. A statue of Ptah in Turin, which might be considered a companion piece, is inscribed with the names of Amenophis III 'beloved of Ptah, lord of truth, the great god, lord of jubilees, who dwells in the hall of annals'; cf. Maspero, *Rec. trav.* 3 (1882), 126.

Preservation and colour: The whole of the statue above the feet is lost. Slight damage to the cartouche containing the cognomen does not look deliberate. There are no traces of colour.

Bibliography: YORKE AND LEAKE, *Remarks*, pl. IV, 9; SHARPE, *Eg. Inscr.* I, 47D.

3. Torso of Amenophis III.

105

Date: Eighteenth Dynasty.

Material: Grey granite.

Provenance: Not recorded.

Dimensions: 0.50 m. h.

Date of acquisition: Not recorded.

The headless body of a royal figure which was probably seated, and evidently wore the *nemes*-head-dress. Part only of the back pillar is preserved, carrying a text, arranged in three vertical columns, containing a royal titulary. The drawing on plate IIIA, made from a rubbing, shows that the first column began with the Horus title, *Hr kꜣ [nḥt]* 'Horus strong bull', common for the New Kingdom and later. Column 2 contains the *nbtj*-name *smn h[p]w* 'establishing the laws', which was held by Amenophis III, and later by Nectanebo II.¹ Column 3 has part of the phrase *ir-n-f m mnw-f* 'he made (it) as his monument'. The statue, which was slightly over life size, undoubtedly represented Amenophis III; the forms of the hieroglyphs, which are deep cut with no internal detail, support an Eighteenth Dynasty date. The Theban provenance assigned to it in the *Sculpture Guide* is probable.

Preservation and colour: The fragment is much damaged. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 116 (no. 414).

4. Statue of Horemheb.

75

Date: Eighteenth Dynasty.

Material: Black granite.

Provenance: Not recorded.²

Dimensions: 1.47 m. h.

Date of acquisition: Not recorded.

The king, represented wearing the *nemes*-head-dress, holds before him an offering-table from which hangs the multifarious produce of the Nile Valley. Only on the back pillar is any text preserved; it consists of part of the titulary of Horemheb in a single vertical column. It has been suggested that this statue was not made for Horemheb, but was usurped on behalf of that king³. On stylistic grounds it could represent a king of the late Amarna Period, but the text, which is cut carefully with well-formed signs, shows no mark of being carved in surcharge.

¹ Gauthier, *Livre des rois*, II, 306 ff. and IV, 171 ff.

² The Theban provenance assigned to the statue in the *Sculpture Guide* is probable.

³ Vandier, *Manuel*, III, 370 n. 1.

Preservation and colour: Much damage has been suffered by the statue; the whole of the lower part is lost, including the back pillar with part of the titulary. There is no trace of colour.

Bibliography: *Sculpture Guide* (1909), 125 (no. 441); SHARPE, *Eg. Inscr.* II, 43, 4; VANDIER, *Manuel*, III, 370–2; BIRCH, *Gallery of Antiquities*, 87, pl. 36; HARI, *Horemheb et la reine Moutnedjemet*, 265, pl. XLIV, fig. 67.

PLATE IV

1. Stela of *Nfret-in* (𓆎𓅓𓏏𓏏).¹

367




Date: Eighteenth Dynasty.

Material: Limestone.

Provenance: Not recorded.

Dimensions: 0·42 m. h., 0·27 m. w.

Date of acquisition: 1838 (d'Athanasî collection).²

In the arch of the stela is the conventional group  flanked by two *wꜥꜥt*-eyes. The scene below shows the owner of the stela, Nofret-in, seated with her mother *ꜥꜥꜥꜥ* () behind an offering-table. Beneath Nofret-in's chair is a small figure of a man holding a staff, who is unnamed. An offering of water is being made to the two ladies by a man named *ꜥꜥꜥꜥꜥꜥ* () ; the element *ꜥꜥꜥ* in the name is mostly lost, possibly deliberately excised. The text above the scene is a conventional invocation to Osiris for funerary offerings on behalf of Nofret-in. Beneath the scene is a blank area, possibly intended originally for a second narrow register showing relatives. At the bottom are three lines of text repeating the invocation for funerary offerings.

All the texts are incised; the figures and other representations are carved in shallow sunk relief.

Preservation and colour: The surface is rubbed in places, but the general state of preservation is fair. No colour remains.

Bibliography: *Sculpture Guide* (1909), 183 (no. 658); *Exhibition Catalogue of the G. d'Athanasî Collection* (London, 1838), no. 570.

2. Part of a stela of *Ttity* (𓆎𓅓𓏏𓏏).

287

Date: Eighteenth Dynasty.

Material: Limestone.



Provenance: Malta.

Dimensions: 0·18 m. h., 0·18 m. w.

Date of acquisition: 1836.³

This fragment of a stela bears part of a scene in sunk relief which showed a person kneeling before Osiris seated on a throne. Three incised lines of text contain an invocation to Osiris for funerary benefits on behalf of the scribe Tetity.

A number of Egyptian stelae have been found in Malta,⁴ but more precise details of the provenance of this piece have not been recorded. There is no reason to suppose that it was not made in Egypt; the stone appears to be a characteristic type of Egyptian limestone.

¹ Possibly read *Nfret-In-hr* (𓆎𓅓𓏏𓏏𓏏), although  is more probable than ; neither Nofret-in nor Nofret-Anhur is otherwise attested.

² Lot 699 in the sale catalogue (Sotheby, 13 March 1837).

³ Presented by J. B. Collings, Esq.

⁴ Cf. M. A. Murray, *Ancient Egypt* 1928, 45 ff.

Preservation and colour: The surviving portion is made up of three pieces now mounted together. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 149 (no. 534); PORTER AND MOSS, *Top. Bibl.* VII, 406.

3. Part of a stela.

260

Date: Eighteenth Dynasty.

Material: Limestone.

Provenance: Thebes (?).¹

Dimensions: 0·20 m. *h.*, 0·18 m. *w.*

Date of acquisition: 1843 (Belmore collection).

Upper part of a round-topped stela bearing a representation, carved in good sunk relief, of the falcon-headed god Re^c-Herakhty, seated in his boat; above on each side is a *wḏjt*-eye. A few incised signs in two vertical lines are all that is preserved of the legends accompanying the scene in the missing lower part of the stela.

Stelae with similar representations of the sun-god are common, and many come from the village of the royal necropolis workmen at Deir el-Medina, in Western Thebes.²

Preservation and colour: The surviving portion is in good condition. Traces of red paint remain on the figure of the god, the *wḏjt*-eyes, and the boat.

Bibliography: *Sculpture Guide* (1909), 178 (no. 641); *Belmore Collection*, no. 91 on 3rd plate of reference.

PLATE V

1. Upper part of a statue of Ramesses II.

19

Date: Nineteenth Dynasty.

Material: Granite.

Provenance: Thebes.

Dimensions: 2·70 m. *h.*

Date of acquisition: 1817.³

The head and shoulders of a statue of Ramesses II shown wearing a *nemes*-head-dress surmounted by a cobra diadem. The back pillar bears the upper ends of two lines of text, the signs of which are cut in sharp, well-defined sunk relief with some interior detail added. The left-hand column contains an address by Amon-Re^c, the right-hand the titulary of Ramesses II.

Originally this fragment formed part of one of a pair of colossal seated figures of the king set up in the Second Court of the Ramesseum, from which it was removed on behalf of Salt and Burckhardt by Belzoni in 1816–17. The stone is an unusual granite of two colours, grey and brown, a diversity exploited by the sculptors, who worked the stone so that the lighter-coloured part was employed for the head and head-dress, while the darker part formed the body. The lower part of the statue is still in Thebes. In the early nineteenth century the statue was given the name ‘The young (or younger) Memnon’, on the erroneous nature of which see *Quarterly Review*, 18 (1817–18), 368.

¹ The Earl of Belmore, from whose collection this piece came, obtained many of his stelae from Deir el-Medina in the Theban Necropolis.

² For various types see *Hieroglyphic Texts*, 7, pls. 31 (no. 555), 36 (no. 797), 37 (no. 266), 38 (nos. 1248, 271), 39 (no. 332), all of which were made for workmen at Deir el-Medina.

³ Presented by H. Salt, Esq. and J. L. Burckhardt, Esq.

Preservation and colour: The piece has been much damaged by attempts—some successful—to break it up. The left shoulder was detached at the time of the Napoleonic campaign by French engineers, who were probably responsible for the hole bored in the right chest. The detached shoulder was recovered by Belzoni and reunited with the bust. A few traces of red paint may be distinguished on parts of the torso. More paint traces were noted by Birch a century ago; in his unpublished notes he mentions the blue and red stripes of the wig and the red-painted background of the diadem.

Bibliography: *Sculpture Guide* (1909), 160 (no. 576); PORTER AND MOSS, *Top. Bibl.* II, 153; VANDIER, *Manuel*, III, 396, 409; *Introductory Guide* (1964), 55, 182; BELZONI, *Narrative*, I, 40 ff.; NOEHDEN, *Ueber das sogenannte Memnons-Bild im Britischen Museum in London* (Leipzig, 1822); S. MAYES, *The Great Belzoni*, passim (see Index).

2. Statue of Ramesses II.

67

Date: Nineteenth Dynasty.

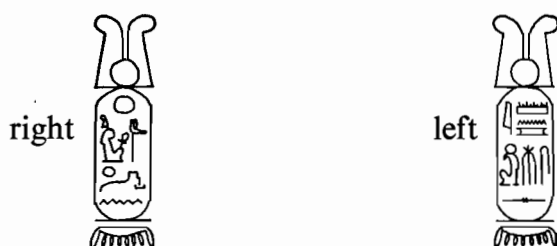
Material: Pink granite.

Provenance: Elephantine Island.

Dimensions: 1.41 m. h.

Date of acquisition: 1840.¹

Upper part of a colossus of Ramesses II, originally probably a standing figure, shown wearing a close-fitting wig and the double crown. He holds the crook and flail in his hands, and cartouches are deeply incised on his upper arms:



The back pillar carries two vertical columns of text, the signs of which are very lightly cut, containing part of the standard titulary of the king and a statement of his relationship, as son and charge, with the triad of Elephantine, Khnum, Anukis, and Satis.

Preservation and colour: The surviving part of the statue is in good condition. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 161 (no. 582); PORTER AND MOSS, *Top. Bibl.* v, 243; HAMILTON, *Aegyptiaca*, 57; VANDIER, *Manuel*, III, 396, 409, 414.

3. Part of a statue of Ramesses II.

27

Date: Nineteenth Dynasty.

Material: Black granite.

Provenance: Not recorded.

Dimensions: 0.98 m. h., 0.47 m. w.

Date of acquisition: 1805.²

The lower part of a finely carved kneeling figure of Ramesses II holding before him a shrine surmounted by Khepri in the form of a beetle. The shrine carries texts incised on its front (A) and on both sides (B and C), in which the king is named and

¹ Presented by W. R. Hamilton, Esq., who, in the company of Major Leake, acquired the piece on Elephantine Island in 1801, cf. Hamilton, *Aegyptiaca*, 57; Yorke and Leake, *Remarks*, 11, note on fig. 36 bis. Its date of acquisition by the British Museum has sometimes been reported wrongly as 1838.

² Presented by the Earl Spencer.

described as 'beloved of Khepri'. In text A a large figure of the god, represented as a seated human-headed deity, serves as a determinative of the name *Hpri* written in hieroglyphs, and graphically to demonstrate the presentation of 'life' to the titles and names of the king. Two further small, incised, vertical cartouches, precisely of the form of those in text A, are cut on the king's belt at the back. The figures of the gods in the cartouche in text C have not been fully cut.

It is possible that this statue originally came from Heliopolis or Memphis. The Earl Spencer, its donor, also presented the Shabaka Stone (no. 498) to the British Museum in 1805, and the Memphite origin of that piece can hardly be doubted.

Preservation and colour: The surviving portion, which represents most of the figure from the waist down, is in good condition. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 160 (no. 580); *Library of Entertaining Knowledge*, II (1840), 5, 19; YORKE AND LEAKE, *Remarks*, pl. IV, 11; SHARPE, *Eg. Inscr.* I, pl. 15.

PLATE VI

1. Statue of Ramesses II.

96

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Abydos.

Dimensions: 0·98 m. h., 0·59 m. w.

Date of acquisition: 1835 (Salt collection).

Kneeling figure of Ramesses II, represented holding before him an offering table of food and drink. The table is supported by a *hs*-vase on which the names of the king are deeply incised (text C); the names are similarly cut on the shoulders, the prenomen on the right (B, 1) and the nomen on the left (B, 2). A single vertical line of text is also cut on the back pillar; the signs, which are incised with no internal detail, are formed without strict regularity. This text (A) contains again the same names and titles as those in B and C.

A circumstantial note in the entry (no. 839) for this piece in the catalogue of the sale of the Salt collection, from which it was acquired by the British Museum, states that it was found 'in an open plain at Abydos'. The destruction of the lower part of the statue is ascribed there to the fact that it was partly buried in sand and subjected to considerable damp and extreme heat.

Preservation and colour: The lower part of the figure from just below the waist is lost; so too is the upper end of the back pillar. The head and torso are in good condition. There are traces of red paint on the face and traces of yellow paint on the *nemes*-head-dress.

Bibliography: *Sculpture Guide* (1909), 161 (no. 584); PORTER AND MOSS, *Top. Bibl.* v, 97; VANDIER, *Manuel*, III, 408, 411, 416.

2. Royal statue.

61

Date: Eighteenth Dynasty.


Material: Red granite.



Provenance: Karnak.

Dimensions: 2·63 m. h. (unrestored).

Date of acquisition: 1823 (Salt collection).

A colossal standing figure of a king wearing the white crown and a kilt with a projecting triangular front on which both hands originally rested. The lower legs and base of the statue are lost, but have been restored in modern times. On the centre of the belt of the kilt the nomen of Ramesses II is inscribed with lightly cut

signs, apparently in an oval or cartouche: . The inscribed area is rough and damaged, and its level is lower than that of the belt on either side. There are no traces to indicate that the name here replaces one cut earlier for another king, although it is probable that the oval or rectangular buckle of the belt, as originally carved, was inscribed with a cartouche. It is clear, however, that the belt originally continued over this area and was subsequently cut back to receive the name. The same king's names are cut in deep, well-formed signs on the shoulders: on the right

the prenomen , and on the left the nomen . On the breast of the king, in

larger cartouches and with deeper signs, are the names of Merenptah:



Most of the back pillar is lost and no trace of text is preserved to indicate whether it was originally inscribed. A part of the titulary of Ramesses II is, however, preserved on the 'filling' between the back pillar and the left leg. The beginnings of two lines survive and are reproduced on the plate.

Henry Salt acquired this statue in the general area of the Temple of Karnak, but no precise details of its original situation have been recorded. The identification of the king for whom it was originally made constitutes a problem. Most writers agree that on iconographic grounds it could represent Tuthmosis III (and therefore, by analogy, perhaps Hatshepsut); see Smith, Gilbert, and Vandier in the references cited below; also Aldred, *New Kingdom Art* (2nd ed., 1961), 49. Smith, however, followed by Vandier, maintained that the statue should be dated to the reign of Ramesses II, on the grounds that the name on the belt is not cut over an earlier name, and that stylistic features typical of the earlier period can be found in pieces of the reign of Ramesses II. It is, nevertheless, equally probable that the statue, while representing Tuthmosis III, remained uninscribed until the reign of Ramesses II; the name on the belt, although not apparently being in surcharge, does not seem to have formed part of the original design; it is an addition. Possibly a text on the back pillar contained a titulary of the king for whom the piece was made. Such a text identifies the statue of Tuthmosis III from Madamud in the Metropolitan Museum, New York, which in almost all respects is similar to this British Museum piece; cf. Hayes, *Scepter of Egypt*, II, 121 f. and fig. 62; Aldred, *op. cit.*, fig. 26.

Preservation and colour: The surviving portion of the statue, which in general has suffered much damage, is in good condition. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 160 (no. 577); YORKE AND LEAKE, *Remarks*, 4 f., pl. I; LEPSIUS, *Denkmäler, Text*, v, 391 (middle); BIRCH, *Gallery of Antiquities*, pl. 42; S. SMITH, *JEA* 25 (1939), 145 ff.; GILBERT, *Chron. d'Ég.* 23 (1948), 91; VANDIER, *Manuel*, III, 396, 410, 413 f., pl. CXXVIII, 1.

3. Seated statue of Ramesses II.

109

Date: Nineteenth Dynasty.

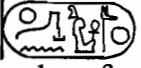
Material: Black granite.

Provenance: Not recorded.

Dimensions: 0·82 m. *h.* (unrestored).

Date of acquisition: Not recorded.

A seated statue of Ramesses II shown wearing the *nemes*-head-dress and the conventional royal kilt, on the buckle of which is incised a cartouche containing the

king's prenomen . The back pillar bore a single vertical line of deeply cut text of which only a few signs remain, yielding the words *sw Imn n-sw-bity*, an unusual sequence. The surface of the stone is poor and it is difficult to determine outlines with certainty. The preserved signs start about one and a half squares down from the top of the back pillar.

Preservation and colour: The condition of the whole statue is poor. Much of the lower part is lost and most of the surviving part has suffered from surface flaking. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 161 (no. 581).

4. Part of a statue of Ramesses II.

42

Date: Nineteenth Dynasty.

Material: Black granite.

Provenance: Abydos.

Dimensions: 0.83 m. h.

Date of acquisition: 1812.¹

The lower part of a kneeling statue of Ramesses II holding a shrine or figure before him. Texts made up of well-formed, deeply cut signs embellished the shrine or figure, the base, and the back pillar; standard royal names, titles, and epithets are preserved in the surviving parts. On the plate, A gives the texts on the front of the piece, B those on the left side, and C those on the back pillar.

Preservation and colour: Only a small part of the original piece has survived and its condition is poor. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 160 (no. 579); PORTER AND MOSS, *Top. Bibl.* v, 97.

PLATE VII

1. Block with names of Ramesses II.

104

Date: Nineteenth Dynasty.

Material: Yellow quartzite.

Provenance: Alexandria.²

Dimensions: 1.01 m. l., 0.39 m. w.

Date of acquisition: Not recorded.

An irregularly shaped fragment, part of a larger block which was possibly the base of a statue. Two faces bear texts and representations:

- A. Part of a double scene carved in shallow sunk relief, in the middle of which is the conventional representation of the uniting of the two lands of Upper and Lower Egypt by two Nile gods, above which are the cartouches of Ramesses II. On the right, the god Atum (?) is shown, wearing the white crown and seated on a throne placed on a podium; with one hand he holds the right arm of the king, who kneels before him; the god's right hand is stretched out towards the king's blue crown, as if in the act of coronation. Before the king is inscribed his prenomen, and above the scene are a few signs of the text

¹ Presented by the Duke of York. This statue was discovered by the French near the Temple of Sethos I at Abydos; see *Descr. de l'Ég., Texte*, iv, 17 f.

² The block is said to have been found in the neighbourhood of Pompey's Pillar in Alexandria, but no details of the discovery have been recorded.

describing the ceremony. The name of Atum can probably be read; Thoth also seems to be mentioned in a text otherwise wholly lost. A similar scene on the left of the central device is mostly destroyed.

B. The royal titles and names of Ramesses II are repeated several times, the inscriptions running in two directions, at right angles to each other.

The face carrying text B is smooth but not level, having a slight uneven curve. It probably represents the upper surface of the original monument; only from above could the texts at right angles to each other have been read with any ease. Face A is approximately at right angles to face B and must represent one of the vertical sides of the monument. There are no traces of an uninscribed area which might have formed part of the seating of a statue or some other monument.

Preservation and colour: The condition of the carved surfaces of this fragment is good. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 160 (no. 578); YORKE AND LEAKE, *Remarks*, 5, pl. 1, 2; PORTER AND MOSS, *Top. Bibl.* IV, 3.

2. Part of a royal stela.

440

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Giza.

Dimensions: 0·43 m. h., 1·36 m. w.

Date of acquisition: 1817.¹

This fragment of a large stela contains parts of the first six lines of the principal text. It is dated in the first year of Ramesses II and consists of the titles, names, and epithets of the king and of statements describing his powers in battle. The signs of the text are sharply incised, with no internal detail.

Preservation and colour: The surviving portion is made up of three pieces, now mounted together; their condition is good. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 163 (no. 591); YORKE AND LEAKE, *Remarks*, pl. VIII, 23; SHARPE, *Eg. Inscr.* II, pl. 33B; GAUTHIER, *Livre des rois*, III, 35; PORTER AND MOSS, *Top. Bibl.* III, 9. $\overline{KR1} \frac{II}{S}, 3 \cdot 7$.

PLATE VIII

King-list.

117

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Abydos.

Dimensions: 3·70 m. l., 1·35 m. h.

Date of acquisition: 1837 (Mimaut collection).

Part of a list of kings set up by Ramesses II in his temple at Abydos, and similar to the better-preserved list in the temple of Sethos I, near by. In the surviving section there remain, wholly or in part, and arranged in two rows, thirty-four cartouches of kings whose names were held to be worthy of memory, up to and including Ramesses II. They were considered suitable recipients of the offerings of Ramesses II, whose cartouches are repeated in another row below. A further row of names once

¹ Presented by Captain G. B. Caviglia, who found the piece in the course of his excavations in the neighbourhood of the Great Sphinx at Giza.

probably completed the list at the top.¹ The identifiable names are as follows (reading from right to left):

Upper row: *Sixth Dynasty*, [Netjery]-ka-[Re^c], [Me]n-ka-[Re^c]; *Seventh Dynasty*, Nefer-ka-[Re^c], Nefer-ka-[Re^c] Neby, Djed-ka-[Re^c] Shemay, Nefer-[ka-Re^c] Khendu, Mery-en-Hor, Senefer-ka, Ny-ka-[Re^c], Nefer-[ka-Re^c] [T]ereru, Nefer-ka-[Hor]; *Eighth Dynasty*, [Nefer-ka-Re^c] [Pep]y-[sonbe].

Lower row: *Twelfth Dynasty*, [Nub]-ka[w-Re^c] (Ammenemes II), Kha-kheper-Re^c (Sesostris II), Kha-kaw-Re^c (Sesostris III), Ny-ma-Re^c (Ammenemes III), Ma-kheru-Re^c (Ammenemes IV); *Eighteenth Dynasty*, Neb-peht(y)-Re^c (Amosis I), Djoser-[ka]-Re^c (Amenophis I), 'Aa-kheper-[ka]-Re^c (Tuthmosis I), 'Aa-kheper-en-Re^c (Tuthmosis II), Men-kheper-Re^c (Tuthmosis III), 'Aa-kheperu-Re^c (Amenophis II), Men-kheperu-Re^c (Tuthmosis IV), Neb-ma'at-Re^c (Amenophis III), Djoser-kheperu-Re^c Setep-en-Re^c (Horemheb); *Nineteenth Dynasty*, Men-pehtet-Re^c (Ramesses I), Men-ma'at-Re^c (Sethos I), User-ma'at-Re^c Mery-Amun Ramesses (both cartouches given).

To the left of the list is part of a figure of a seated deity and two lines of text. The figure and all the texts are cut in sunk relief.

This list, as far as can be judged, reproduces precisely the same names as those found on the Sethos list, and it represents, no doubt, the list of memorable monarchs compiled at Abydos in the early Nineteenth Dynasty.² It was excavated by W. J. Bankes in 1818 and his copy was published in Salt's *Essay on Dr. Young's and M. Champollion's Phonetic System of Hieroglyphics* (London, 1825). In 1837 the blocks bearing the list, already much damaged since discovery, were removed to France by J. F. Mimaut, from the sale of whose collection in December of that year they were acquired for the British Museum.

Preservation and colour: The preserved portions are in good condition and bear much colour. The following signs are of one colour: green, ☉, ☉, ☉, ☉; red, ☉, ☉, ☉, ☉; blue, ☉, ☉, ☉, ☉; yellow, ☉. All parts of the human body are red; ☉ is yellow, blue, and red; ☉ blue and red; ☉ blue, yellow, and red; ☉ blue, yellow, and red; ☉ blue and red; the seated kings have red faces, and collars of red and yellow, the red crown being red and the white crown yellow; the backgrounds of the cartouches are yellow.

Bibliography: *Sculpture Guide* (1909), 163 (no. 592); very extensive list of publications in PORTER AND MOSS, *Top. Bibl.* VI, 35; the best early copy before damage is in CAILLAUD, *Voyage à Méroé*, pl. vol. II, 72; on the circumstances of its removal, see J.-J. Dubois, *Description des antiquités égyptiennes . . . de feu M. J.-F. Mimaut*, 19 ff.

PLATE IX

Seated statue of Sethos II.

26

Date: Nineteenth Dynasty.

Material: Quartzite sandstone.

Provenance: Karnak.

Dimensions: 1.64 m. h.

Date of acquisition: 1823 (Salt collection).

A seated figure of the king Sethos II, who is shown holding on his knee a small shrine surmounted by a ram's head. The back pillar carries a simple line of text (A) containing epithets, titles, and the prenomen and nomen of the king. On the front of the base the two cartouches of the king are again incised, topped by sun-discs,

¹ For a reconstruction see Mariette, *Abydos*, II, pl. 18.

² On the peculiarities of this and other lists see Gardiner, *Egypt of the Pharaohs*, 48 ff.

and from these cartouches two texts containing the royal titulary run to the right and left around the base, meeting at the back beneath the back pillar. In the text running round the right side (B, 1–3) the king is described as ‘beloved of Ptah-Sokar-Osiris’; in that running round the left side (C, 1–3), he is ‘beloved of Osiris-Khentamenty’. On the right shoulder the king’s prenomen is incised (D, 1), and on the left, his nomen (D, 2). The signs of all the texts are incised with very moderate skill. The Seth-sign has been deliberately defaced wherever it occurs.

This statue was discovered in 1816 at Karnak by Belzoni working on behalf of Henry Salt. It was found at the same time as a group of Sakhmet statues, and it is possible, therefore, that it comes from the Temple of Mut (see p. 1 above); cf. Belzoni, *Narrative*, I, 179, where the statue is described as of Jupiter Ammon.

Preservation and colour: The statue is broken in several places, but is materially complete apart from the face of the ram. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 171 (no. 616); *Introductory Guide* (1930), 370; BIRCH, *Gallery of Antiquities*, pl. 43; YORKE AND LEAKE, *Remarks*, pl. III, 6; SHARPE, *Eg. Inscr.* I, pl. 37B; VON BISSING, *Denkmäler*, pl. 55; MASPERO, *Histoire*, II (1897), 438; GAUTHIER, *Livre des rois*, III, 137; VANDIER, *Manuel*, III, 400, 408–9, 411, 422, pl. CXXX, 3.

PLATE X

Statue of P₃-sr (𓂏𓂏𓂏).

687

Date: Nineteenth Dynasty.

Material: Sandstone.

Provenance: Deir el-Bahri.

Dimensions: 1·20 m. h.

Date of acquisition: 1905.¹

A standing figure of the vizier Paser, who served Sethos I and Ramesses II, shown wearing the long robe with shoulder-straps typical of his office. Originally a ritual staff was held in his left hand, and was steadied by his right; this staff is now lost. Two cartouches containing the prenomen and nomen of Ramesses II are incised on the right breast and right shoulder. A line of bold incised hieroglyphs down the front of the robe contains Paser’s principal titles (A).

The figure is supported at the back by a slab inscribed on three sides, now much damaged. The broad rear surface (B) bears five incised vertical lines of text containing a prayer to Amon-Re^c, Atum, and Khepri for funerary benefits on behalf of Paser. His father is named as the high priest of Amun, *Nb-ntrw* (𓂏𓂏𓂏); the name of his mother, a great one of the harem of Amun, is missing. The last part of the text seeks further funerary benefits; so also the single-line texts on the left and right sides of the back block; that on the left has lost its beginning, but is addressed in part to Amon-Re^c (C); that on the right is in the form of an address by Paser to Onnophris.

This statue was found with another, now in the University Museum, Philadelphia, in the precinct of the Eleventh Dynasty temple at Deir el-Bahri. For the career of Paser and his surviving monuments see Helck, *Verwaltung*, 311 ff., 447 ff. (this piece is Helck’s document *f*). Two other damaged statues of Paser are preserved in the British Museum, nos. 954 and 510 (pls. XI and XII, 1), and he is also shown on stela no. 328 (pl. XL, 1). The texts on both statues preserve the name of Paser’s mother, Meryt-Re^c. For the career of Nebnetjeru, his father, see Lefebvre, *Histoire des grands prêtres*, 115 f., 246 ff.; and for a general note on the family and its position in the civil and religious administration of the period see Kees, *Priestertum*, I, 97 ff.

¹ Presented by the Egypt Exploration Fund.

Preservation and colour: The statue is much damaged, some of the damage, e.g. of the face, being apparently deliberate; the surviving fragments of the back slab have been mounted in their correct relative positions. Traces of blue pigment remain in some signs, and traces of red in the dividing lines. The face of the statue is red, and the wig black.

Bibliography: *Sculpture Guide* (1909), 120 (no. 427, dated mistakenly to the reign of Amenophis III); NAVILLE AND HALL, *XIth Dynasty Temple*, III, 5 f., pls. IV, 4; X, c.

PLATE XI

Part of a statue of *P3-sr* (𓂏𓂏𓂏).

954

Date: Nineteenth Dynasty.

Material: Black granite.

Provenance: Madamud.

Dimensions: 0.40 m. *h.*

Date of acquisition: 1875.

The lower part of a figure of Paser seated on a simple block seat. He is represented wearing a long robe and sandals, probably the same full dress of a vizier in which he is depicted in no. 687 (pl. x). The single vertical line of text incised down the front of the robe (A) contains the end of an invocation to particular gods (the names of Khons, Maꜣat, Thoth, and Weret-Hekau are preserved) and to all gods generally on behalf of Paser. A further funerary text is inscribed down the centre of the back and this text is flanked by texts naming Paser's parents (B): his father *Nb-nꜥrw* (𓂏𓂏𓂏), also called *Twri* (𓂏𓂏𓂏), and his mother *Mryt-Rꜥ* (𓂏𓂏𓂏). Four vertical lines of text on the right side of the seat contain an invocation of Amon-Reꜥ-Herakhty, Sopdu, and Mut, on behalf of Paser (C). A similar text on the left side is addressed to Geb, the great and small enneads, and the conclaves of Upper and Lower Egypt (D). All the texts are incised, with no internal detail given.

For information on Paser and his family see the comments on no. 687 (pl. x). This figure was said to have come from Madamud by the Revd. Greville Chester from whom it was purchased. No other monuments of Paser have been found at that place, but many remains of the Ramesside age have been discovered there, cf. Porter and Moss, *Top. Bibl.* v, 149; a large oblate composition bead bearing the name and principal titles of Paser, also purchased from Chester in 1875, is said to have come from Armant (B.M. 14559).

Preservation and colour: The surviving part of the statue, although slightly damaged in places, is well preserved. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 167 (no. 606).

PLATE XII

1. Part of a statue of *P3-sr* (𓂏𓂏𓂏).

510

Date: Nineteenth Dynasty.

Material: Black granite.

Provenance: Not recorded.

Dimensions: 0.31 m. *h.*

Date of acquisition: 1767.¹

A squatting statue, now without head and feet, of the vizier Paser. His hands are shown folded on his lap, the left holding a flower (?), and a single line of text (A) runs

¹ Presented by the Earl of Bute.

across the lap, containing the titles and the first sign of the name of Paser. In front of the legs is carved a Hathor-headed staff, the handle of which bears a text giving epithets of Hathor (B). A further single line of text is incised on the right side on the top of the base (C), in which the mother of the owner of the statue is named. Her name, *Mryt-Rr* (𓄿𓂏𓂏), ensures the identification of the owner as Paser. She is named as his mother on B.M. 954 (pl. xi) and elsewhere; see Helck, *Verwaltung*, 447 ff. Paser and his family are discussed in the comments on no. 687 (pl. x).

Bern, de illa
S. 20

Preservation and colour: The piece is badly damaged, the head and most of the base being lost. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 238 (no. 867).

2. Upper part of a statue of a vizier. 122

Date: Nineteenth Dynasty.

Material: Black granite.

Provenance: Not recorded.

Dimensions: 0.39 m. h.

Date of acquisition: Not recorded.

Upper part of a figure of a high official wearing a double wig and a robe with shoulder-straps. By his left side he holds a staff with the ram's head aegis at the top. The upper parts of two lines of deeply incised text on the robe give the titles 'hereditary prince, count, treasurer of the King of Lower Egypt' (A). The same titles, together with that of 'judge', are preserved on the back pillar (B). No name has survived.

The piece may be identified as a statue of a vizier on the basis of the dress, mentioned above, which is quite distinctive; cf. Vandier, *Manuel*, III, 496. In detail the head is very similar to that of Paser on B.M. 687 (pl. x), and it is possible that this fragment is part of another statue of this well-known vizier. Paser, in his office of High Priest of Amun, might well be shown bearing a staff topped by an aegis with a ram's head. Whether this identification is correct or not, a Nineteenth Dynasty date for the piece is probable.

Preservation and colour: The condition of the surviving part of this statue is good. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 202 (no. 732).

PLATE XIII

Libation tank of *Nfr-rnpt* (𓄿𓂏𓂏). 108

Date: Nineteenth Dynasty.

Material: Black granite.

Provenance: Not recorded.

Dimensions: 0.64 m. l., 0.41 m. w.

Date of acquisition: 1823 (Salt collection).

This libation tank is rectangular in plan, and the sides taper inwards from top to bottom; at one end the dedicator, Neferronpe, is represented in the round, kneeling and drinking from the tank. The flat upper surface of the rim of the tank bears a single line of text containing two separate invocations for offerings and a long life on behalf of Neferronpe (A, 1 and 2); the invocation on the right is addressed to Amon-Re^c (A, 1) and that on the left to Ptah (A, 2). The two long sides of the

tank bear similar offering texts addressed to Hathor on the right (B, 1) and to Ma'at on the left (B, 2); these two texts end with Neferronpe's name which is written on the end of the tank on each side of the kneeling figure (C). The opposite end of the tank carries two named representations of Neferronpe, facing inwards and adoring the cartouches of Ramesses II, which are set about the conventional symbol of the union of Upper and Lower Egypt. All the texts and representations are incised; the latter are carved with some internal relief and detail.

Neferronpe, a vizier who served Ramesses II during the later years of his reign, is known from many monuments; they are conveniently listed in Helck, *Verwaltung*, 451 ff. For his career, see Helck, *op. cit.*, 322 ff.; Weil, *Veziere*, 94; von Beckerath, *Tanis und Theben*, 59 ff. This type of monument, in which the dedicator of a libation vessel is shown in the round as if drinking from the bowl, is discussed in *MDAIK* 16 (1958), 161 ff., 168 ff.; *JEA* 48 (1962), 163; Anthes, *Mit Rahineh 1956*, 73 ff. Many of the other libation tanks with figures come from Memphis. That of Neferronpe was acquired from the Salt collection, but no details of provenance have been recorded.

Preservation and colour: The whole piece is in good condition; a fracture has been repaired without significant loss. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 167 (no. 605); YORKE AND LEAKE, *Remarks*, pl. XI, 29; *Library of Entertaining Knowledge*, I, 121; MASPERO, *Rec. trav.* 2 (1880), 181; ANTHES in *Miscellanea Gregoriana* (Rome, 1941), 6. *Journ. of Egyptology* 34, 1950, 42, nr 9.

PLATE XIV

Statue of *Rc-ḥtp* (☉¹).

712

Date: Nineteenth Dynasty.

Material: Crystalline sandstone.

Provenance: Not recorded.

Dimensions: 0.51 m. h.

Date of acquisition: 1922.¹

The lower part of a seated statue of a high official shown wearing the long vizier's robe, and holding on his knees a tablet inscribed with an oval containing the nomen of Ramesses II. Three vertical lines of incised text down the front of the robe (A) identify the owner of the statue as the vizier Rahotpe. A short text on the front of the seat on the left side (A, 1) names his son as the dedicator of the statue, the deputy of the house of life *Mry* (𓄏𓄏). The back of the statue (B) bears one central line of text naming Rahotpe, and two side lines which refer to two squatting figures carved in sunk relief on each side of an offering-table, his father, the high priest of Ptah, *P3-ḥm-ntr* (𓄏𓄏), and his brother, the high priest of Onuris, *Mnw-ms* (𓄏𓄏). Both sides of the seat show figures of squatting women carved in low relief; they smell lotus-flowers. On the right (C) is Rahotpe's mother-in-law, the chief of the harem of Onuris, *Bwi* (𓄏𓄏), called *Hct-nsu* (𓄏𓄏); on the left (D), his wife (here called 'sister'), the chief of the harem of Arsaphes, *Hnry* (𓄏𓄏).

The person represented in the statue is the well-known Lower Egyptian vizier Rahotpe, also known as Parahotpe, whose tomb is at Sidmant;² he probably held office late in the reign of Ramesses II. A second vizier of the same name, but of

¹ Presented by Dr. C. Davies Sherborn. The statue was brought to England by Sir Sidney Saunders, in whose garden at Norwood, south London, it was dug up by Dr. Davies Sherborn.

² See Porter and Moss, *Top. Bibl.* IV, 117. De Meulenaere, following a suggestion by Černý, establishes that the tomb was made for one vizier only, not two, as formerly thought.

Upper Egyptian origin, also held office earlier in the same reign. The existence of two viziers, both of whom were apparently called Rahotpe or Parahotpe indifferently, has resulted in some confusion, which is not wholly resolved in the studies of Weil, von Beckerath, and Helck (see below). Order seems to have been achieved by De Meulenaere, *Chron. d'Ég.* 41 (1966), 223 ff., who identifies the two viziers as stemming respectively from Heracleopolis and Abydos; the two families were linked by marriage through Bui, the mother-in-law of the Lower Egyptian vizier, and sister of the Upper Egyptian vizier. This Bui, also called Kha'tnesu, was formerly taken as the first Rahotpe's mother. Her husband, named Minmose, is almost certainly the man represented on the back of this statue and there described as Rahotpe's brother; the term 'brother' is often used loosely to describe a male relative. On the family of Minmose and the priests of Onuris at Thisis see Kees, *Priestertum*, I, 102 ff., 148 ff.; also De Meulenaere, loc. cit.

On this statue Rahotpe is described as 'royal messenger to the land of Kheta', and he has in consequence been identified as the envoy used by Ramesses II to negotiate the treaty of Year 21 with the Hittites. This identification has been opposed with good reason by von Beckerath, *Tanis und Theben*, 61 ff. Rahotpe, his father Pahemnetjer, and other members of the family are represented on B.M. stela 183 (pl. xv below); details of Pahemnetjer's career are given in the comments on that stela.

Preservation and colour: Apart from some unimportant damage to the base, the surviving portion of this statue is in good condition. There are no traces of colour.

Bibliography: PSBA 14 (1892), 163 ff.; LEGRAIN, *Rec. trav.* 32 (1910), 36 (D 39); WEIL, *Veziere*, 96 ff.; LEFEBVRE, *Histoire des grands prêtres*, 251; VON BECKERATH, *Tanis und Theben*, 60; HELCK, *Verwaltung*, 318 ff., 453 ff.; DE MEULENAERE, *Chron. d'Ég.* 41 (1966), 226 ff.; PETERSON, *Medelhavsmuseet Bulletin* 5 (1969), 13. *Bronze*: *JSA* 54, 1968, 129 ff.

PLATE XV

Stela of *P3-ḥm-nṯr* (𓂏𓂏𓂏)¹ and others.

183

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Not recorded.

Dimensions: 0.76 m. h., 0.47 m. w.

Date of acquisition: Not recorded.

A stela with a pointed top, in the angle of which is a figure of an Anubis jackal. There are two registers of representations.

The upper register shows four men standing in adoration of a figure of Osiris attended by Hathor, 'lady of the southern sycamore', represented as a woman with a cow's head. The four men are two high priests of Ptah, *P3-ḥm-nṯr* and *Ddi* (𓂏𓂏𓂏), who wear leopard-skin cloaks over their long garments, the Memphite vizier *Rc-ḥtp* (𓂏𓂏𓂏), and the chief overseer of cattle of Amun,² *Mry-ty* (𓂏𓂏𓂏); Rahotpe wears the long vizier's robe with shoulder-straps.

In the lower register are shown six more people in attitudes of adoration: a man, the chief of bowmen, *P3y* (𓂏𓂏𓂏), and five women, of whom the first, third, and fifth hold sistrums and the second and fourth, flowers; four are singers of Amun: *Tity* (𓂏𓂏𓂏), *Šri(t)-Rc* (𓂏𓂏𓂏), *Mwt-nfrt* (𓂏𓂏𓂏), and *St-Mntw* (𓂏𓂏𓂏); the fifth, a singer of Hathor lady of the southern sycamore, named *Ḥnry* (𓂏𓂏𓂏), and described as 'their sister' (i.e. female relative), is said to be the dedicator of the stela.

¹ The last sign is simply a long vertical stroke.

² For the administration of cattle see Helck, *Verwaltung*, 176.

All the figures on the stela are carved in shallow sunk relief; the texts are incised.

The distinguished officials Pahemnetjer, Didi, and Rahotpe are well known from other monuments. Pahemnetjer was the name of several high priests of Ptah, but the one shown here may be identified as the father of the Rahotpe who was vizier in Lower Egypt late in the reign of Ramesses II; both are discussed in the comments on statue no. 712 (pl. xiv). The sarcophagus of a high priest of Ptah of the same name, B.M. no. 18 (pl. xvii), may have been made for this Pahemnetjer. Didi either preceded or followed Pahemnetjer as high priest of Ptah, according to Kees, *Priestertum*, I, 103, who suggests that he might have been Rahotpe's father-in-law. From B.M. 712 it emerges that the Minmose represented there was his father-in-law. Meryty, the fourth person in the upper register, has been taken as Rahotpe's son, e.g. Weil, *Veziere*, 98, and Helck, *Verwaltung*, 454, principally because a son named Mery occurs on B.M. 712. De Meulenaere more plausibly suggests that a father (Pahemnetjer) and three sons (Didi, Rahotpe, and Meryty) are shown. He also suggests (*Chron. d'Ég.* 41 (1966), 227) that this stela comes from Memphis. It is possible that the lady called Hunry, who appears as the dedicator of the stela in the lower register, was the wife of Rahotpe; his wife is so named on B.M. 712.

Preservation and colour: The surface is pitted and scratched in places, but the texts and representations are mostly intact. A few traces of red colour survive on the body and disc of Hathor.

Bibliography: *Sculpture Guide* (1909), 203 (no. 738); *PSBA* 14 (1892), 165 (number given as 796); KEES, *Priestertum*, I, 64, 103; HELCK, *Verwaltung*, 453; WEIL, *Veziere*, 96 ff.; DE MEULENAERE, *Chron. d'Ég.* 41 (1966), 227.

PLATE XVI

1. Stela of *Hri* (𓇨𓇧).

317

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Thebes.¹

Dimensions: 0.44 m. h., 0.29 m. w.

Date of acquisition: 1835 (?).

Round-topped stela with representations carved in sunk relief arranged in two registers. In the upper register the vizier Hori is shown on the right making a libation to statues of Amenophis I and Ahmes-Nefertari, the patron 'saints' of the royal necropolis workmen. Above the head of Amenophis I is a sun-disc with two pendent uraei.

In the lower register three senior workmen are shown worshipping and bringing offerings: the first two are the chiefs of a gang, *Hꜥy* (𓇨𓇧𓇧𓇧) and the chief craftsman *Imn-nht* (𓇨𓇧𓇧𓇧); the third, who is said to have made the stela, is the servant of the Lord of the Two Lands, *Hꜥy*, son of *Hꜥy*. The texts naming the officials are all incised.

The vizier Hori occupied his office at the end of the Nineteenth Dynasty and in the early Twentieth Dynasty; for other monuments see Weil, *Veziere*, 109 ff.; Helck, *Verwaltung*, 328 ff., 460 ff.; Černý, *Bibliotheca Orientalis*, 19 (1962), 143. For the cult of Amenophis I and Ahmes-Nefertari see Černý, *BIFAO* 27 (1927), 159 ff. The first Hay in the lower register is possibly the owner of Theban Tomb 267, and Amennakhte, the owner of Theban Tomb 266. Both these tomb-owners were officials working in the royal necropolis, and elsewhere the words *m st mꜥt* are added

¹ On internal evidence only.

to their titles; cf. B.M. 265 on pl. xxxv (for Amennakhte), and Bruyère, *Deir el Médineh* (1930), 116 (for Hay).

Preservation and colour: The stela is made up of two principal fragments; other small pieces are lost, including that part of the surface which carried the upper part of Hori's figure. There are traces of red paint on the bodies of the figures.

Bibliography: *Sculpture Guide* (1909), 189 (no. 681); PORTER AND MOSS, *Top. Bibl.* 1², ii, 719; *BIFAO* 27 (1927), 166, 169; BRUYÈRE, *Deir el Médineh* (1930), 116.

2. Statue of Ry (𓇀𓇏𓇏). 81

Date: Nineteenth Dynasty.

Material: Grey granite.

Provenance: Thebes.

Dimensions: 0.88 m. *h* (unrestored).

Date of acquisition: 1801.¹

Roy, a high priest of Amun, is represented in this statue with his knees drawn up to his chest; in front of the knees is a Hathor-headed sistrum. The principal text (A), incised on the back pillar of the statue, bears invocations to Mut of Asheru that Roy's statue might remain for ever in her temple, and to Amon-Re^c that Roy's name might endure for ever. His name and title are incised in a short line of text (B) which begins on the top of the knees and extends a short way down the front.

Many monuments are known of the high priest of Amun, Roma-Roy, who entered his high office in the late years of Ramesses II and continued in it until the reign of Sethos II. For his career see Lefebvre, *Histoire des grands prêtres*, 139 ff.; Kees, *Priestertum*, 117 ff.

Preservation and colour: The lower part of the piece is lost; it is otherwise in good condition. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 177 (no. 638); PORTER AND MOSS, *Top. Bibl.* II, 93; LEFEBVRE, *Inscriptions concernant les grands prêtres d'Amon Romê-Roÿ et Amenhotep*, 41 (with additional bibliography); VANDIER, *Manuel*, III, 457.

PLATE XVII

Sarcophagus of P₃-ḥm-nṯr (𓆎𓇏𓇏). 18

Date: Nineteenth Dynasty.

Material: Red granite.

Provenance: Saqqara (?).

Dimensions: 2.40 m. *l.*, 0.87 m. *w.*

Date of acquisition: 1839 (Anastasi collection).

A massive anthropoid sarcophagus inscribed with texts for a high priest of Ptah in Memphis, Pahemnetjer. On the lid, beneath the head, is a seated figure of Nut, who is named (A), and beneath this, a single column of text invoking Pahemnetjer (B). A line of text runs around the edge of the lid, interrupted at intervals by short lines of text inscribed at right angles to the main line. The latter contains two balancing inscriptions, which begin at the head-end, both containing standard sarcophagus texts addressed to Nut (C) and Geb (D). The transverse bands of text, four on each side, continue from the lid down the sides of the coffer. In them Pahemnetjer is described as a person revered before various funerary and canopic

¹ Presented by King George III. It was one of the group of objects ceded to the British authorities after the capitulation of Alexandria. The invocation of Mut of Asheru points to Karnak as the origin of the piece.

deities: on the left, Hapi (E), Anubis (F), Qebhsenuf (G), and Thoth, the follower of Re^c (H); on the right, Amsety (I), Anubis (J), Duamutef (K), and Thoth (L). Two vertical lines of text on the coffer at the head-end contain Pahemnetjer's name and title (M); they flank a figure of Nephthys in a squatting attitude on the 'gold'-sign. Two similar lines on the foot-end of the coffer (N) flank a figure of Isis, standing with raised arms, also on the 'gold'-sign.

The figures of the goddesses are carved in fine sunk relief with good detail; the texts are carefully incised, some of the signs having a little internal detail.

Pahemnetjer was a name borne by more than one high priest of Ptah; cf. Kees, *Priestertum*, I, 111 f.; Peterson, *Medelhavsmuseet Bulletin* 5 (1969), 13 f. As no genealogical details are included in the texts on this sarcophagus, it is not possible to determine for which high priest it was made. Pahemnetjer, the father of the Memphite vizier (Pa)rahotpe, occurs on B.M. stela 183 (pl. xv) and on statue 712 (pl. xiv), q.v. It has been suggested that it came from Saqqara, which is probable; but it might equally have come from Memphis, where the tombs of some prominent officials of the New Kingdom have been found.

Preservation and colour: The condition of the whole monument is good; a few signs only have been lost along the top edge of the coffer, in texts F, G, and J. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 182 (no. 654); PORTER AND MOSS, *Top. Bibl.* III, 192; KEES, *Priestertum*, I, 112; SCHMIDT, *Sarkofager, Mumiekister, og Mumiehyllstre i det Gamle Aegypten*, 126, fig. 643.

PLATE XVIII

Statue of *Py-ib-y* (𓂏𓂏𓂏𓂏𓂏).

46

Date: Nineteenth Dynasty.

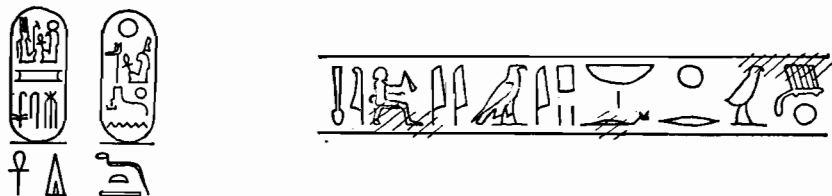
Material: Limestone.

Provenance: Not recorded.

Dimensions: 0.76 m. h.

Date of acquisition: Not recorded.

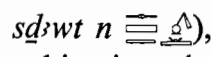
Piay is shown in a squatting position; he wears a close-fitting wig and a short beard. His skirt is drawn tight to form a flat surface in front which bears short texts with deeply incised signs, consisting of invocations of Osiris, Anubis, Ptah, Sokaris, and Ramesses II (A). Piay is here given the common title 'judge' *sꜥb*, and the rare title *sꜥ m sꜥwt nt sꜥtꜥ*, which possibly means 'scribe in the secret (or confidential?) treasury'.¹ His mother is named as *ꜥst* (𓂏). Two further vertical lines of incised text on the back pillar (B) contain further titles and functions of Piay. The flat surface of Piay's lap carries a representation of a pectoral bearing in low relief a figure of Ptah-Tjenen, flanked by the cartouches of Ramesses II (below, left):



On the upper right arm is incised the text shown above on the right.

There is a second statue of Piay shown in the same attitude in the Cairo Museum (no. 553, see Borchardt, *Statuen und Statuetten*, II, 100 and pl. 92). He bears the



¹ Piay is mistakenly listed as a *sꜥ nsꜥw, imy-r sꜥwt* by Helck, *Verwaltung*, 471.

same title (written *sš m sdwt n* ) and his mother is also named as *šst*. No provenance is known for this piece, but the Memphite area seems probable, as it may be for the British Museum statue also. Piay in the Cairo representation is shown wearing a pectoral, similar to that described above, but with a figure of Ptah in a booth and the prenomen only of Ramesses II.

Preservation and colour: The statue has suffered much damage, probably as the result of damp, the left side and base being much worn. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 170 (no. 614); *Library of Entertaining Knowledge*, II, 19 (upper); T. WHYTE, *PSBA* 15 (1893), 416.

PLATE XIX

Stela of *Pȝy-nḥsy* () and *Pȝ-Rc-m-ḥb* (). 141

Date: Nineteenth Dynasty.

Material: Limestone.

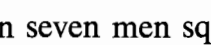
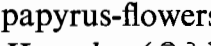
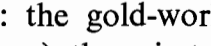
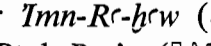

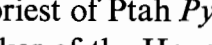
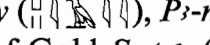
Provenance: Not recorded.

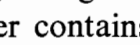
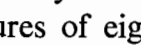
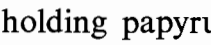
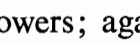
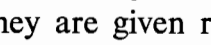
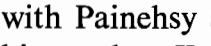
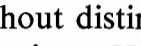
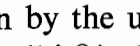
Dimensions: 0.76 m. *h.*, 0.39 m. *w.*

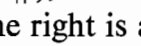
Date of acquisition: Not recorded.

A round-topped stela with representations and texts arranged in four registers; the representations are cut in shallow sunk relief, with little detail except in the case of the kneeling figures of the two principal dedicators in the top register, which are treated more elaborately within the limits of a slightly deeper relief. The texts are incised simply.

The centre of the top register is occupied by a figure of the Osiris-fetish of Abydos, supported by Isis on the right and Re^c-Herakhty on the left. Above the former is an animal figure (almost entirely lost) on a standard, and above the latter the figure of a ram. Behind Re^c-Herakhty stands a cow-headed goddess with a head-dress of horns and moon-disc surmounted by twin feathers, possibly Hathor. The fetish is worshipped by two kneeling officials, both chiefs of gold-workers in the House of Gold, Painehsy and Pre^cemheb. Texts above them describe their adoration of Osiris.

In the second register are shown seven men squatting in attendance, all holding papyrus-flowers: the gold-worker *Imn-Rc-ḥrw* ()¹, the chief gold-worker *Hnsw-ḥtp* ()¹, the priest of Ptah *Py-isy* ()¹, *Pȝ-n-dwȝ* ()¹, the scribe *Twn* ()¹, the gold-worker of the House of Gold *Swt-Rc* ()¹, and the priest and gold-worker *Pth-ms* ()¹. All these men are described as *sn:f* 'his brother', the antecedent of *f* being undoubtedly Painehsy or Pre^cemheb, indifferently.

The third register contains figures of eight ladies, squatting in attendance, all holding papyrus-flowers; again they are given relationships which connect them with Painehsy and Pre^cemheb without distinction by the use of the suffix *f* 'his': his mother *Tȝ-mi(t)* ()¹, his sister *Nfrt-iry* ()¹, his sister *Tȝ-wr(t)-m-ḥb* ()¹, his sister *Twi* ()¹, his sister *Inihȝy* ()¹, his sister *Tȝ-kȝi* ()¹, his sister *Nfrt-iry* ()¹, and *Šhmt-nfr(t)* ()¹.

At the bottom of the stela on the right is a standing figure of the gold-worker of the House of Gold, *Tny* ()¹, son of Pre^cemheb, in an attitude of adoration; before him are eleven lines of text beginning with a prayer of invocation to Osiris-Onnophris for standard offerings, followed by another prayer requesting freedom of movement in the after-life.

¹ The *sn:f* which follows this name may refer to Amon-Re^c-khau.

The 'House of Gold' in the principal titles of Painehsy, Pre'emheb, and Iny was almost certainly the workshop in which statues of deities were made, these statues often being of gold or of gilded wood; cf. Davies and Gardiner, *Tomb of Amenemhēt*, 58. The words *ms ntrw*, used twice after the title, seem to be not an additional title, 'maker of (statues of) gods', but a qualification of the main title, 'who makes (statues of) gods'; cf. the informative qualification added to the title of the necropolis-worker Anherkau, who was a *imy-r kst ms sšmw n ntrw nbw m ḥwt-nb* 'who makes the statues of all the gods in the House of Gold', Bruyère, *Deir el Médineh* (1930), 44, 68. The three officials are all shown wearing the characteristic gold collar, part of the equipment known as the 'gold of honour'; cf. Schäfer, *ZÄS* 70 (1934), 10 ff.

Preservation and colour: The lower left-hand portion of the stela was at some time detached from the main body of the piece, and its surface subjected to wear which has practically obliterated the text. Most signs can, however, be read with certainty. The photograph here published is many years old and shows more than can now be seen, especially in the first line of text at the bottom. The rest of the stela is in good condition apart from small areas of flaking, mostly in the top section. No traces of colour have survived.

Bibliography: *Sculpture Guide* (1909), 86 (no. 299).

PLATE XX

Stela of *Rc-ms* (𓂏𓂏𓂏𓂏).

139

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Not recorded.

Dimensions: 0.78 m. h., 0.36 m. w.

Date of acquisition: Not recorded.

A round-topped stela with representations carved in sunk relief arranged in four registers.

In the top register, beneath a winged sun-disc, are shown the prophet of Rameses II, navigating Amun, Ramose (on the left), and his son *Hr-m-trt* (𓂏𓂏𓂏𓂏), a scribe of the army (on the right). They kneel in adoration of the Osiris-fetish which is shown rising out of a shrine and supported by Horus and Isis. Two cartouches containing the prenomen and nomen of Merenptah are incised on either side of the double plumes on top of the fetish.

The two next registers contain scenes in which Kha'emteret, the son, stands on the right making an offering of incense and pouring a libation over a table of offerings for his father. In each register the act of devotion is joined by three people squatting and holding papyrus-flowers. They are as follows: first register, his mother, a singer of Pre^c, *Pry* (𓂏𓂏𓂏), a singer of Pre^c, *T3-wr(t)-m-ḥb* (𓂏𓂏𓂏), and the stable-master *P3-ḥm-ntr* (𓂏𓂏𓂏); second register, the singer of Amun, *Pry* (𓂏𓂏𓂏), the scribe, *Mr(i)-Pth* (𓂏𓂏𓂏), and the singer of Amun, *Twy* (𓂏𓂏𓂏).

The lowest register contains a similar scene in which the act of offering is made by the scribe of the table, *N3-ḥr-ḥ* (𓂏𓂏𓂏); the three participants in the act are the singer of Pre^c, *B3k(t)-Imn* (𓂏𓂏𓂏), the singer of Pre^c, *Twnw-ry* (𓂏𓂏𓂏), and the singer of Amun, *Ppy* (𓂏𓂏𓂏).

This stela is listed as Theban by Porter and Moss, *Top. Bibl.* i², ii, 808, on the basis of the provenance given in the *Sculpture Guide* (1909), 176. It is more likely

that the stela came from Abydos or Memphis. A singer of Amun, *Pp* (𓂏𓂏), a *Pꜣ-hm-ntr*, and possibly a *Pry* occur on B.M. 167 (pl. xxv), which is also probably a Memphite stela.

Preservation and colour: The stela is in good condition, having suffered only minor damage. Traces of yellow colour can be seen on the Osiris-fetish and on some of the male and female figures. Some wigs retain all or part of their black paint.

Bibliography: *Sculpture Guide* (1909), 176 (no. 636); SHARPE, *Eg. Inscr.* I, pl. 26; PORTER AND MOSS, *Top. Bibl.* 1², ii, 808.

PLATE XXI

Stela of *Bꜣk-ꜣa* (𓂏𓂏).

164


Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Not recorded.

Dimensions: 1.15 m. h., 0.70 m. w.

Date of acquisition: 1835 (Salt collection).¹

The arc of the stela contains the date: 'Regnal year 37, being the fifth *sed*-festival . . .' Beneath are shown recumbent figures of the Anubis of Upper Egypt (left) and the Anubis of Lower Egypt (right), with *shodsheds* in front and ointment jars over their backs. The figures are separated by the conventional group .

An extended cartouche spanning the full width of the stela and containing the titulary, names, and some epithets of Ramesses II separates the representations in the arc of the stela from two registers of figures. In the upper register, Bak-ꜣa, a stable-master, is shown kneeling in adoration before a seated figure of Osiris who is attended by ten deities: Horus, Isis, two jackal-headed deities (possibly the two forms of Anubis shown above in wholly animal form), Re-ꜣHerakhty, Onuris, Sakhmet, Thoth, Khnum, and Hathor as a cow emerging from the hill.

In the lower register Bak-ꜣa is represented offering incense and making a libation before eleven people squatting on the ground, the ladies holding lotus-flowers and the men sceptres: the god's father of Preꜣ, *Hꜣw-nfr* (written 𓂏𓂏), his mother *Rꜣ-ꜣy* (𓂏𓂏), his brother *Pꜣ-nḥsy* (𓂏𓂏), his sister *Tpi* (𓂏𓂏), his brother, the scribe of the house of Reꜣ, *Try-iry* (or *Try-sp 2*, 𓂏𓂏), his sister *Mi* (𓂏𓂏), his brother, the charioteer, *Pth-mi* (sic 𓂏𓂏), the singer of Preꜣ, *Pi* (𓂏𓂏), his sister *Ti* (𓂏𓂏);² the two final figures represent Bak-ꜣa himself³ and his wife, the singer of Preꜣ, *Nbt-tꜣwy* (𓂏𓂏).

The greater part of the stela is occupied by thirteen horizontal lines of incised text containing a prayer of praise to Osiris, spoken by Bak-ꜣa. In the bottom right-hand corner Bak-ꜣa is shown kneeling in an attitude of adoration. This last figure is cut in shallow sunk relief with a little internal detail; the figures in the upper registers are sharply cut in sunk relief with minimal internal detail, the effect being rather like that of plain cut-out figures or silhouettes.

¹ Lot 1117 in the sale catalogue of the collection (Sotheby, 29 June 1835). The provenance given there is Abydos, almost certainly erroneously; Memphis is more probable.

² Shown as a man; but from stela 166 (pl. xxii, where the name is written 𓂏𓂏), it is clear that *Ti* is a woman.

³ Possibly a different person from the Bak-ꜣa for whom the stela was made; see comment on 166 below.

The date in the arc of this stela presents difficulties. Year 37 witnessed the celebration of the third *sed*-festival of Ramesses II: the fifth was celebrated in year 42.¹ Possibly two additional strokes have been interpolated between three originally written to indicate the third *sed*-festival, but a careful examination of the stone has failed to confirm this possibility. Stela no. 166 (pl. xxii), which is similar in type, is dated to the third *sed*-festival, but unfortunately the regnal year-number is mostly lost. This second stela bears figures of some of the people represented on no. 164, and it provides confirmation for some of the readings on the latter stela. The relationships of the people shown on 164 are in general, however, to be determined by the representations and the types of name, not by the kinship words used. Both 'his brother' and 'his sister' are written $\downarrow \text{𓂏}$.

Preservation and colour: The stela is in good condition apart from a few places around the edges where chips have been lost. Considerable traces of yellow paint have survived in the signs and on the figures.

Bibliography: *Sculpture Guide* (1909), 169 (no. 612); SHARPE, *Eg. Inscr.* I, pl. 1; GAUTHIER, *Livre des rois*, III, 45 n. 1. $\text{K R } \overline{\text{38}}$

PLATE XXII

Stela of *Imn-ḥtp* ($\downarrow \text{𓂏} \text{𓂏}$) named *Hwy* ($\text{𓂏} \text{𓂏}$). 166

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Not recorded.

Dimensions: 1·10 m. h., 0·70 m. w.

Date of acquisition: 1835 (Salt collection).²

A date in the arc of the stela, unfortunately damaged, mentions the third *sed*-festival of Ramesses II, whose titulary, enclosed in a single elongated cartouche, is given below. The regnal year-number is only partially preserved (see below). Between the date and the titulary is the group 𓂏 flanked by *udjat*-eyes and ointment vessels.

There are four registers containing offering-scenes, of which the top is the most important. It shows on the left the charioteer Huy (a short form of the name Amenhotpe), seated with his wife, *Ti* ($\text{𓂏} \text{𓂏}$); behind them stand two daughters, *Hnwt-mḥyt* ($\text{𓂏} \text{𓂏}$) and *Rc-isy* ($\text{𓂏} \text{𓂏}$). Offerings of various kinds are presented to Huy and his wife by his brother, the stable-master *Bsk-rs* ($\text{𓂏} \text{𓂏}$); they consist of three pedestal tables bearing sliced loaves, the seven ritual oils, and various foods, a wine-jar on a stand, a garland of flowers, and a libation vessel on a tall stand.

In the three registers below Huy is shown in each case offering incense, a libation, and food to groups of relatives, all of whom are seated on chairs with high backs.³ The first row contains his father, the god's father of Pre ζ , *Hs(w)-nfr* ($\text{𓂏} \text{𓂏}$), his mother, the singer of Pre ζ , *Mrt-Rc* (𓂏), his grandfather, the god's father of Pre ζ , *Mr(i)-Rc* (𓂏), with his wife *Krh* ($\text{𓂏} \text{𓂏}$), his great-grandfather *Ty* ($\text{𓂏} \text{𓂏}$), with his wife *Ts-kiri* ($\text{𓂏} \text{𓂏}$), another great-grandfather,⁵ the adjutant of the army, *Hs(t)-nfrw* ($\text{𓂏} \text{𓂏}$), and his⁶ brother, the stable-master, *Pth-mi* ($\text{𓂏} \text{𓂏}$).

¹ Cf. Gauthier, *Livre des rois*, III, 43 n. 1; Borchardt, *ZÄS* 72 (1936), 54. The number 38 given for the year on this stela by Gauthier, op. cit. 45 n. 1, was taken by him from early B.M. *Guides*.

² Lot 1118 in the sale catalogue (Sotheby, 29 June 1835). As for stela 164 above, Memphis is more probable as a provenance than Abydos.

³ In some cases the backs have been omitted, where there was not sufficient room to carve them.

⁴ 𓂏 expected here.

⁵ Text is corrupt; see plate.

⁶ i.e. Huy's presumably.

The next row of relatives begins with Huy's brother, the charioteer, *P₃-nh₃sy* (𓂏𓂏𓂏𓂏), accompanied by his sister *S₃t-R_c* (𓂏𓂏𓂏), his brother, the priest of Pre_c, *Yy* (𓂏𓂏𓂏), his brother, the charioteer, *Pth-m(i)* (𓂏𓂏𓂏), the stable-master of the Residence, Bak-_caa, his sister *Mi* (𓂏𓂏𓂏), his brother, the shield-bearer, *Mr(i)-R_c* (𓂏), his brother, the stable-master, *P₃-(n)-irs* (𓂏𓂏𓂏𓂏), and his brother Bak-_caa.

In the bottom register, the first person shown facing Huy is his brother, the charioteer, *Swti* (𓂏𓂏𓂏); next comes his sister, the lady of the house, Takiri, his brother, the shield-bearer of his majesty, *P₃-hw* (𓂏𓂏), his brother, the master-builder, *Ipw* (𓂏𓂏), the men *P₃-snr* (𓂏𓂏𓂏), *Knn* (𓂏𓂏), the woman *Mi* (𓂏𓂏) and the men *Hr* (𓂏), *R_c-ms* (𓂏𓂏), Huy, and *Ry₃y* (𓂏𓂏𓂏). In this register nine people are shown facing Huy, of whom the second and fourth are women; but eleven names are given, of which the second and seventh are female.

The lower part of the stela carries six lines of text containing an invocation addressed to many gods for funerary benefits on behalf of Amenhotpe, named Huy, and his relatives represented on the stela.

The regnal year of the third *sed*-festival of Ramesses II was probably 37; stela 164 (see above) is dated to year 37 and is dedicated principally to Bak-_caa, who is certainly the Bak-_caa who offers to Huy in the top register of 166. He is named the brother of Huy, and on 164 his father's name is given as Hau-nefer. Huy's father also is Hau-nefer, but his mother was different from that of Bak-_caa.

Many scribal errors occur in the texts, which are incised and appear superficially well carved: e.g. 𓂏 for 𓂏 in *3bdw* in the cartouche, and the irregular use of 𓂏 for 𓂏 in the title *kt(n)*. Other errors are noted on the plate.

Preservation and colour: Apart from some small areas of damage around the edge, the stela is well preserved and in good condition. Traces of yellow paint remain on some of the figures and in some signs; no other colour is preserved.

Bibliography: *Sculpture Guide* (1909), 168 (no. 610); SHARPE, *Eg. Inscr.* I, pl. 39. 𓂏𓂏 𓂏𓂏 𓂏𓂏

PLATE XXIII

Stela of *Bnc* (𓂏𓂏𓂏).

149

Date: Nineteenth Dynasty.

Material: Limestone.

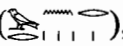


Provenance: Not recorded.

Dimensions: 1.21 m. h., 0.70 m. w.

Date of acquisition: 1837 (d'Athnasi collection).

The stela takes the form of a doorway with a cavetto-cornice surmounted by a triangular projection representing a pyramidion. On this projection a figure of the Anubis-jackal on a shrine is carved in shallow sunk relief. The cornice, partly marked out with a formalized pattern representing palm-fronds, carries a much damaged representation of the sun-disc in the horizon (𓂏), adored on each side by a cynocephalous ape and a human-headed *ba*-bird. Standard offering-texts on behalf of Ben_ca are incised on the lintel and jambs.

Two scenes occupy the rest of the stela; they are finely carved in sunk relief with much detail and moulding. In the upper scene the scribe of the harem in Memphis, Ben_ca, and his wife, the singer of Hathor, *Inih₃y* (𓂏𓂏𓂏), stand and adore Osiris behind whom stand Isis and Nephthys. Inihay holds a sistrum and a lotus-flower in one hand; Osiris is shown seated, with a sun-disc on his head. In the lower scene the chief washerman of the Lord of the Two Lands, *Hwy* (𓂏𓂏), and his wife,

the singer of Hathor, *Wrnr* () , are shown seated on high-backed chairs receiving food-offerings, incense, and libations from his son, the scribe of the archive-office, *Nn* () , and his daughter, the singer of the lady of the (southern) sycamore, *Yy* () .

Two lines of text below the lower register contain a further invocation for offerings on behalf of Benca.


No indication is provided by the texts of the relationship of Benca and Inihay in the upper register with the people in the lower register. There can be little doubt, however, that they were related, although possibly not very closely. All six people in both registers seem to be shown on stela no. 167 (pl. xxv, q.v.), but there again indications of relationship are lacking. This latter stela bears a cartouche of Ramesses II, which serves to date both stelae to that reign. The style of the representations on no. 149 provides further confirmation of this date. The careful, finely modelled, elaborate figures of people can hardly be dated later than the reign of Ramesses II; within that reign an earlier rather than a later date might be favoured.

Triangular-topped stelae are not common; the category is discussed by Vandier, *Manuel*, II, 516 ff. This example was purchased at the sale of the d'Athanas collection (lot no. 984). In the sale catalogue (Sotheby, 13 March 1837) it was described as having come from Abydos, but a Memphite origin is more probable in view of Benca's office, which is specifically located in Memphis, and also of the attachment of all the ladies to the cult of Hathor, lady of the southern sycamore.

Preservation and colour: Apart from damage to the triangular projection and the cornice, both of which are much broken, the stela is in very good condition. Traces of red paint remain on the flesh of the male figures and in the dividing lines of the texts in the upper and lower registers.

Bibliography: *Sculpture Guide* (1909), 134 (no. 474); *Introductory Guide* (1930), 261.

PLATE XXIV

Stela of *P3-sr* () .

165

Date: Nineteenth Dynasty.

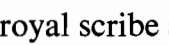
Material: Limestone.

Provenance: Not recorded.

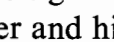
Dimensions: 1.76 m. h., 0.87 m. w.

Date of acquisition: 1835 (Salt collection).¹

A round-topped stela carved on a rectangular slab, with two scenes separated by a text in five horizontal lines.

The scene occupying the top of the stela is carved in good shallow sunk relief. It shows on the right the overseer of builders of the Lord of the Two Lands, Paser, with his brother, the royal scribe and chief lector priest, *Tnry* () , standing in adoration of a statue of Osiris; behind Osiris stands Isis, and in the background the goddess Hathor is shown, as a cow emerging from the hill of the West.

The inscription contains an invocation for funerary offerings on behalf of Paser, addressed to the mortuary deities Osiris, Ptah-Sokar, and Anubis, and to all the gods of the after-life. The signs of the text are finely cut, with no internal detail.

In the lower scene Paser and his wife *Ppy* () receive funerary offerings and honour from relatives. The honoured couple are shown seated on high-backed

¹ Lot 1124 in the sale catalogue (Sotheby, 29 June 1835), which gives the provenance of the piece, probably erroneously, as Abydos.

chairs behind a well-piled offering-table, and the relatives are disposed in two sub-registers; they squat on the ground and all except one hold lotus-flowers; all wear ointment cones on their heads, the women having lotus-flowers on their brows. The upper row contains Pepy's father and mother *Bꜣy* (𓂏𓂏𓂏) and *Ry* (𓂏𓂏), the lady *Nꜣ-šꜣꜣt* (𓂏𓂏𓂏𓂏), described as 'her mother', i.e. probably Roy's mother, and the lady of the house, also called Nashayet, who was sister of Paser and wife of Tjunroy.¹ The lower row contains brothers and sisters of Paser: his sister *Tit-nfrt* (𓂏𓂏𓂏𓂏),² his brother *Imn-wꜣh-sw* (𓂏𓂏𓂏𓂏𓂏), his brother, the scribe of the House of Life, *Ry* (𓂏𓂏), his brother *Pth-m-wꜣs* (𓂏𓂏𓂏𓂏), and his sister *Tnhꜣy* (𓂏𓂏𓂏𓂏 *sic*). The representations in this lower scene are all carefully carved in shallow sunk relief, and the texts are simply incised.

Of the people represented on this stela, the royal scribe Tjunroy is well known from his Saqqara tomb in which a list of kings was found. He was undoubtedly an important official in the Memphite region during the reign of Ramesses II,³ and it is therefore probable that this stela comes from this region.

Preservation and colour: The surface is much discoloured, but the scenes and texts are wholly preserved and in good condition. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 178 (no. 643); SHARPE, *Eg. Inscr.* I, pl. 2.

PLATE XXV

Stela of *Pth-m-wꜣs* (𓂏𓂏𓂏𓂏).

167

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Not recorded.

Dimensions: 0.88 m. h., 0.42 m. w.

Date of acquisition: 1835 (Salt collection).⁴

A round-topped stela with one principal scene occupying the top third of the face, and three narrow subsidiary registers below.

In the arc of the stela above the principal scene there is a winged sun-disc from which descend two arms to embrace a cartouche containing the nomen of Rameses II. The scene represents an act of adoration by the royal envoy to all foreign lands, Ptahemuia, who stands with arms raised before a seated Osiris supported by Isis and Harsiesis, standing. In front of Osiris is a lotus-flower on which stand the four sons of Horus.

The first of the subsidiary registers shows two ritual priests, *Bnc* (erroneously written 𓂏𓂏𓂏)⁵ and *P(ꜣ)-n-pꜣ-mr* (𓂏𓂏𓂏), presenting food- and drink-offerings to four seated men: the high priest of Ptah, *Hri* (𓂏𓂏), the royal scribe, *Pꜣ-hm-nꜣtr* (𓂏𓂏), the deputy of the archive-office, *Nn* (𓂏𓂏), and his father, the chief washerman, *Hwꜣy* (erroneously written 𓂏𓂏).⁶

The two bottom registers show men and women squatting in attendance, forming a continuation of the first subsidiary register. In the upper there are three men and

¹ It is noteworthy that the relationships of several people in this row are written after their names, not before them, as is usual.

² With { for }.

³ For his career see Kees, *Priestertum*, 110; for his tomb, Porter and Moss, *Top. Bibl.* III, 192. A statue of him, also from Saqqara, is in the Cairo Museum; see Borchardt, *Statuen und Statuetten*, IV, no. 1105.

⁴ Lot 845 in the sale catalogue (Sotheby, 29 June 1835).

⁵ For correct form see stela 149, pl. xxiii.

⁶ From stela 149 Nn is known as the son of Huy, and there Huy's title is more clearly *hꜣꜣy rꜣꜣty*. The writing is very corrupt here.

three women: his son, the chief washerman,¹ *Tḥ-ms* (𓂏𓂏𓂏), the scribe of the offering-table of the Lord of the Two Lands, *Imn-ms* (𓂏𓂏𓂏), the policeman, *Hr-m-iw* (𓂏𓂏𓂏),² the singer of the lady of the sycomore, *Wrrr* (𓂏𓂏𓂏), the singer of Amun, *Pp* (𓂏𓂏), and the singer of Mut, *Mwt-nfrr* (𓂏𓂏𓂏). Six ladies are shown in the bottom register: the singer of Hathor, *Tnhꜣy* (𓂏𓂏𓂏), the singer of Amun, *Tꜣ-sw-ri* (𓂏𓂏𓂏), the singers of the lady of the sycomore, *Nfrr-iry* (𓂏𓂏𓂏) and *Yy* (𓂏𓂏𓂏),³ and the singers of Amun, *P . . . y* (𓂏 . . . 𓂏𓂏)⁴ and *Tꜣ-wr(t)-ḥtp·ti* (𓂏𓂏𓂏).

All the representations on this stela are cut in shallow sunk relief of very moderate work; those in the lowest register are scarcely more than cut in outline. The texts are all simply incised and exhibit many errors which have been noted on the plate and in the notes.

Many of the people shown on this piece occur also on stela 149 (pl. xxiii); the identifications are discussed in the comments on 149. The High Priest of Ptah, Hori, shown in the second register of 167, is known from other monuments; there is a tomb at Saqqara which probably belonged to him (Porter and Moss, *Top. Bibl.* III, 227), and he is named on a stela in a private collection in Egypt (*Ann. Serv.* 48 (1948), 449 ff.). Maystre has placed him in the period between the Amarna Age and the reign of Ramesses II (*Ann. Serv.* 48 (1948), 454), while Kees assigns him to the reign of Ramesses III or later (*Priestertum*, 113–14). The cartouche of Ramesses II on this B.M. stela supports Maystre's opinion, and further confirmation is provided by the style of the representations on stela 149, which can hardly be later in date than the early part of the reign of Ramesses II.

Preservation and colour: The surface of the stela has suffered in places from flaking, especially at its lower end. Traces of colour survive: red on the men and in the dividing lines, yellow on the women, white on the garments.

Bibliography: *Sculpture Guide* (1909), 169 (no. 611).

PLATE XXVI

Stela of *Nfr-ḥr* (𓂏𓂏).

163

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Not recorded.

Dimensions: 0·74 m. h., 0·54 m. w.

Date of acquisition: 1835 (Salt collection).⁵

A round-topped stela bearing three registers of representations. Above the top register, in the arc of the stela, is the date *Year 62, first month of shōmu, day*⁶ *29 of Ramesses II*. The king's names and titles are written within an elongated horizontal cartouche. In the scene, the dedicator of the stela, a scribe of the dispatch office, Neferher, is shown kneeling in adoration of Osiris seated on a throne. Before Osiris is a lotus-flower on which stand figures of the four sons of Horus, and behind him are Isis, Nephthys, and Harsiese. The figures here, and in the other two registers, are carved in shallow sunk relief of moderate quality; the texts are all simply incised.

¹ Again the title is corruptly written; read 𓂏𓂏𓂏 *ḥry rhty*.

² Possibly for *Hr-m-ipt* (𓂏𓂏𓂏).

³ On 149 written 𓂏𓂏𓂏.

⁴ A trace after 𓂏 suggests 𓂏. The name may be *Pry* (𓂏𓂏𓂏), which occurs twice on stela 139 (pl. xx), once belonging to a singer of Amun.

⁵ Lot 848 in the sale catalogue (Sotheby, 29 June 1835).

⁶ Erroneously written 𓂏.

In the middle register Neferher, with a piled offering-table in front of him, makes an offering of water and incense to seven relatives who squat on the ground, the men holding sceptres and the woman a lotus-flower: his father, the *nnw*,¹ *Dḥwty-ms* (𓂏𓂛𓂛𓂛), his mother *Tꜣ-wrt* (𓂏𓂛𓂛), his brother *Pꜣ-Rꜥ-ḥtp* (𓂏𓂛𓂛𓂛), his brother, the *nnw*,¹ *Hr-m-wiꜣ* (𓂏𓂛𓂛𓂛), his brother, the scribe, *Pꜣ-srw* (𓂏𓂛𓂛𓂛), his brother *P(ꜣ)-n-In-ḥrt* (𓂏𓂛𓂛𓂛), and his brother *Imn-ḥrw* (𓂏𓂛𓂛𓂛).

The bottom register shows Neferher offering a tray of food to a group of ladies, all of whom squat on the ground holding lotus-flowers to their noses. Seven ladies are shown, but eight are named: the lady of the house, *Nt-ḥꜥ-ti* (𓂏𓂛𓂛),² his sister³ *Tꜣ-gmy* (𓂏𓂛𓂛), his sister *Tꜣ-nḥt* (𓂏𓂛𓂛), his sister *Mḥy* (? (𓂏𓂛𓂛), his sister *Rꜥ-i* (𓂏𓂛𓂛), his sister *Nfꜣrt-iry* (𓂏𓂛𓂛), his sister *Dwꜣ* (𓂏𓂛𓂛), and his sister *Nt-ḥꜥ-ti* (𓂏𓂛𓂛).

Preservation and colour: The condition of the piece is generally good. Traces of colour remain: red on male bodies, yellow on female bodies and on the two offering-tables, black on the wigs of the ladies in the bottom register.

Bibliography: *Sculpture Guide* (1909), 170 (no. 613) and pl. xxiii; SHARPE, *Eg. Inscr.* i, pl. 8; WIEDEMANN, *Aegyptische Geschichte*, Supplement, 51; GAUTHIER, *Livre des rois*, iii, 48.

PLATE XXVII

Stela of *Wnn-nfr* (𓂏𓂛𓂛).

154

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Not recorded.

Dimensions: 1.01 m. h., 0.67 m. w.

Date of acquisition: 1845 (d'Athnasi collection).⁴

A round-topped stela with three registers of representations carved in fair sunk relief, the human figures being executed with some elongation of proportions. All the texts are carefully incised.

The scene of adoration in the top register shows the first charioteer of his majesty⁵ and royal envoy to every land, Unennefer, standing with arms raised before an offering-table, a seated figure of Osiris, and figures of Isis and Hornedjitef. Unennefer is again shown in the middle register; here he is represented on the right, standing and offering incense and a libation to two men and four ladies, all seated on high-backed chairs and smelling lotus-flowers: his father, the standard-bearer,⁶ *Ry* (𓂏𓂛), his brother, the royal scribe, *Mr-n-Pth* (𓂏𓂛), the singer of Amun, *Kꜣ-nḥbt* (𓂏𓂛), his mother, the singer of Bastet, *Bꜣk-wrnr* (𓂏𓂛), his wife, the singer of Bastet, *Hnwt-Twnw* (𓂏𓂛), and his wife, the singer of Amun, *Twy* (𓂏𓂛). The name *ꜣst* (𓂏) is written between the heads of the last two ladies;

¹ This title is not quoted by the *Wörterbuch*, and no other examples have been found.

² *Mꜣt ḥrw* with this name and with others in the register is written 𓂏𓂛.

³ Written here and elsewhere in the register 𓂏𓂛.

⁴ This stela was not sold with the greater part of this collection in 1837, but in a subsequent sale (Sotheby, 17 July 1845) when it was lot 145.

⁵ For the titles *kꜣn* 'charioteer' and *ḥry iḥw* 'stable-master' see Schulman, *Military Rank*, 67 f., 51 ff.

⁶ Taken thus by Brunner, *JEA* 45 (1959), 3. On palaeographical grounds it would be preferable to read here *ḥry mꜣt* 'chiseller', taking the second sign to be the boring-tool; cf. Gardiner, *Onomastica*, i, 72*; a parallel case in this volume, where *ḥry mꜣt* seems undoubtedly the right reading, occurs on stela 132 (pl. XLV, 1). A chiseller, however, fits ill in the company of charioteers and stable-masters, whereas a standard-bearer would be more at home. A scribal confusion may be detected here, but a satisfactory explanation is not evident.

it cannot be assigned with certainty to any of the people represented, but it is carved apparently by the same hand as the rest of the texts.

In the bottom register, a scene similar to that in the middle register shows Unennefer's son, the stable-master of the Residence, *Sḥ-Bstt* (𓂏𓂏𓂏), offering food and a libation to two men and three women, seated on high-backed chairs: his father, the first charioteer of his majesty, *Imn-m-ipt* (𓂏𓂏𓂏𓂏), his brother, the stable-master of the Residence, *Hri* (𓂏𓂏), and two daughters and a sister, all singers of Bastet, *Tḥ-ḥr(t)* (𓂏𓂏𓂏), *Nfrrt-iyti* (𓂏𓂏𓂏𓂏), and *Tri* (𓂏𓂏𓂏).

The relationships given refer in all probability to Unennefer, the principal figure represented, Roy and Bakwerel being his father and mother, Tery his sister, Merenptah¹ and Hori his brothers; Henutiunu and Iuy were Unennefer's wives, and his children were Sibastet, Takhaḥt, and Nefertiti. The lady Qanehbet is given no relationship, but may be Roy's sister. The 'father' Amenemope in the bottom register has been identified as the revered 'master' of the same name and titles mentioned in Pap. Anastasi III (B.M. 10246), which was completed in Year 3 of King Merenptah.² The attractive implication of this identification is that Amenemope acted as Unennefer's instructor in royal chariot-driving and as a royal envoy, and that Unennefer expressed his devotion to his master by including him on his stela. The papyrus provides an approximate date for the stela—late Nineteenth Dynasty.

Preservation and colour: The piece is almost without damage, and its surface is firm and unaffected by salt. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 186 (no. 671), pl. XXIV; BRUNNER, *JEA* 45 (1959), 3 ff.

PLATE XXVIII

Stela of *Pay* (𓂏𓂏𓂏).

156

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Not recorded.

Dimensions: 1.05 m. h., 0.57 m. w.

Date of acquisition: 1845 (d'Athanasii collection).³

A round-topped stela with three registers of scenes and a short text. In the top register, below a winged sun-disc, the overseer of the harem, Pay, is shown offering praise to the gods Osiris, Hornedjitef, and Isis, figures of whom are represented seated on thrones placed on a dais with an offering-table in front. Pay wears the *shebiu*-collar, part of the equipment known as the 'gold of honour'; see p. 24 above. Eight lines of text incised above Pay describe his act of adoration and enumerate epithets. This text, especially in the last lines, is badly carved and in places difficult to read.

The scene in the central register shows Pay's son, the scribe of the treasury of the Lord of the Two Lands, *Nb-Imntt* (𓂏𓂏𓂏), offering food and drink, incense, and a libation to Pay and his wife *Rpt* (𓂏𓂏), who are seated on high-backed chairs beneath which are a monkey and a small bowl or basket of fruit. In his act of offering, Nebimentet is supported by four men and three women who are shown in two sub-

¹ Described, in error, as *snt-f*. Brunner, *JEA* 45 (1959), 4, makes Merenptah the brother of Roy.

² See Brunner, loc. cit.

³ Lot 147 in the sale catalogue (Sotheby, 17 July 1845), where it is described, probably erroneously, as having come from Abydos. On the internal evidence of the mention of the temple of Ptah and of titles incorporating the name of the city of Memphis, the Memphite area is more probable as its provenance.

registers, the men above the women: his son, the scribe of the treasury of the temple of Ptah, *Mh* (𓄏𓄏), his son, the bow-carrier of the Lord of the Two Lands, *Rc-msw* (𓄏𓄏𓄏), the stable-master *Hst-isy* (𓄏𓄏𓄏), his son *Mnn* (𓄏𓄏), his daughter *Mwt-m-wis* (𓄏𓄏𓄏), his daughter . . . *pw* (𓄏𓄏), and his daughter *Nfirt-iry* (𓄏𓄏𓄏). The texts above the figures name them individually, and Nebimentet's act is described as 'making *htp-di-nsw*'.

A similar act is shown in the bottom register. Here the recipients of the offering are the follower of his majesty, *Imn-m-hb* (𓄏𓄏𓄏), and his wife, the lady of the house, *Bsk(t)-mrt* (?) (𓄏𓄏𓄏); the performer of the act is Pay, their son. Pay is supported by three men and one woman: his son, the infantryman of the ship's contingent . . . (no name is cut; if it were written in ink, it has now disappeared), his son, the stable-master Hatiay (shown in the central register also), his son, the herdsman of Amun, *Bwy* (𓄏𓄏), and the woman *Nnn* (𓄏𓄏).

At the bottom of the stela are four lines of text containing an invocation to Osiris, Onnophris, Hornedjitef, Wepwawet, and other deities for funerary benefits on behalf of Pay.

All the figures and other representations on the stela are cut in fair sunk relief. The texts are simply incised, and they exhibit many errors of understanding and of detail. In particular, the text above Pay in the top register is in part incomprehensible; in the middle register *st* is written where *syt* is needed; in the bottom register the name of one person is missing. Other points of difficulty are noted on the plate.

Preservation and colour: Apart from the loss of a few small flakes and chips, the stela is in a good state of preservation and shows no signs of the eruption of salt. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 206 (no. 752); PORTER AND MOSS, *Top. Bibl.* 1², ii, 808.

Beck, de la

PLATE XXIX

Stela of *Hw-ms* (𓄏𓄏).

158


Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Not recorded.

Dimensions: 0.94 m. h., 0.72 m. w.

Date of acquisition: 1835 (Salt collection).¹

This stela is in the form of a doorway with a cavetto-cornice and torus moulding at the top. The lintel and jambs and the central area are carved with scenes in fine, well-detailed sunk relief, and with texts, the signs of which are simply incised, of good form, but without internal details. On the lintel the common group  is flanked by *udjat*-eyes and figures of the Anubis-jackal on a shrine. Each jamb contains a line of text consisting of an invocation for offerings on behalf of the judge of (the Temple of) Ptah, Humose; that on the right is addressed to Ptah-Sokar, and that on the left to Osiris.

Of the two registers occupying the central area, the upper shows a scene of adoration. A figure of Osiris, seated in an elaborate kiosk with lotus-flower posts and a frieze of cobras above a cornice, receives offerings and praise from Humose, his

¹ Lot 983 in the sale catalogue (Sotheby, 29 June 1835), where Abydos, probably erroneously, is given as provenance. Memphis is more probable in view of Humose's attachment to the temple of Ptah.

wife, the lady *Ty* (𐀓𐀓), and his son *P3-w3h* (𐀓𐀓𐀓). In the register below, Humose and his wife are shown, seated on low-backed chairs, and accompanied by their small daughter *Nbt-nht* (𐀓𐀓), receiving a *htp-di-nsw*-offering of food, incense, and a libation from Pawah, here given the title of scribe. He is attended by four ladies squatting on mats, holding flowers of different kinds: the lady *Trnn* (𐀓𐀓𐀓), her daughter *Shmt* (𐀓𐀓), the lady *Twf* (𐀓𐀓), and her daughter *Ndmt-Mn-nfr* (𐀓𐀓𐀓).¹ Sakhmet and Nodjme-mennefer were probably daughters of Ty.

Preservation and colour: A few chips only are lost and the stela is generally in a good condition. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 187 (no. 674); SHARPE, *Eg. Inscr.* 1, pl. 10; PORTER AND MOSS, *Top. Bibl.* v, 96.

PLATE XXX

Stela of *Nfr-cbw* (𐀓𐀓𐀓).

150+1754

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Thebes.²

Dimensions: 1.76 m. h., 1.03 m. w.

Date of acquisition: Not recorded.

A round-topped stela bearing five registers of representations carved in good sunk relief; the human figures are shown with great liveliness. All the label-texts are simply incised, with no internal details.

The top register contains a scene in which the serpent-goddess Mertesger is shown on the left crowned with a double plume and disc.³ Before her are piled offerings, and two men kneel in attitudes of reverence, the necropolis-workman *Nfr-cbw* (𐀓𐀓𐀓) and his father *Nfr-rnpt* (𐀓𐀓𐀓). Neferabu's mother is named as *M3hy* (𐀓𐀓𐀓).

A scene of opening of the mouth before the tomb occurs in the second register. Most of the scene of the actual ceremony is lost, but the upper part of a group of female mourners on the right is well preserved. From the damaged texts above the scene it seems that the mummy was that of Neferronpe, the father, and that the obsequies were presided over by Neferabu and his wife *T3-3st* (𐀓𐀓). Six female mourners are identified as *Iy* (𐀓𐀓), *T3-nt-imntt* (𐀓𐀓), *T3-sn-nfrt* (𐀓𐀓), *M3hy* (𐀓𐀓), *Mwt-m-wib* (𐀓𐀓), and *T3-wr(t)* (𐀓𐀓). The name of one male mourner is partly preserved to the left of the female group. His title is outline draughtsman, and the beginning of the name is *M3* . . . (𐀓 . . .), possibly in full *M33-n-i-nht-f*; see below.

The third register shows a funerary shrine in a bark, mounted on a sledge, being dragged by oxen, of which only the hindquarters remain, and a group of men. The procession to the West is described in the text at the top of the register, and the names of various attendants are given. It is not, however, possible to assign these names with certainty to specific figures: the scribe, *Ipw* (𐀓𐀓), Neferabu's son *Mr(i)-Twnw* (𐀓𐀓), his son *Ndm-gr* (𐀓𐀓), the outline draughtsman *P3-b3ki* (𐀓𐀓), the scribe of Amun, *Nhtw* (𐀓𐀓), the outline draughtsman, *P3-3d* (𐀓𐀓), Neferabu's son Neferronpet, and three incomplete names, 𐀓𐀓 (probably *Ndm*),⁴ . . . 𐀓𐀓, and . . . 𐀓. A figure in a long cloak, probably Neferabu, stands on the sledge in front of the shrine, and the mourning goddesses Isis and Nephthys flank the shrine.

¹ Or, possibly, *Ndm* (𐀓𐀓)-*Mn-nfr*, which is given by Ranke, *Personennamen*, 1, 215, 16. However, 𐀓 seems a more likely reading than 𐀓.

² On internal evidence only.

³ See Bruyère, *Mert Seger à Deir el-Médineh*, 144 ff.

⁴ 𐀓 read by Birch above 𐀓.

A similar scene occupies the fourth register. Here the attendants are named as follows: his brothers *Hwy* (𓂏𓂏𓂏), *Mry-shmt* (𓂏𓂏𓂏𓂏𓂏), *Pꜣy* (𓂏𓂏𓂏), *Nb-ntrw* (𓂏𓂏𓂏𓂏), the necropolis-workmen *Wnn-hw* (𓂏𓂏𓂏𓂏𓂏) and *Hr-m-wiꜥ* (𓂏𓂏𓂏), and the outline draughtsman *Pꜣy* (𓂏𓂏𓂏).

The bottom register, much of which is preserved on a fragment acquired by the Museum by purchase in 1931 (now numbered 1754), shows relatives of Neferꜣabu and other people bringing funerary furniture and offerings to the tomb: from left to right, Neferꜣabu's sons Neferronpe and *Rꜣ-ms* (𓂏𓂏𓂏𓂏) bear chests suspended from yokes; his son Nedjemger¹ carries a chair; his son Meriunu with the outline draughtsman Ipu bring more chests suspended from yokes; the outline draughtsman Pashed carries a folding stool and a four-legged stool; the sculptor . . . 𓂏𓂏𓂏(?) holds a chest on one shoulder and some other object in one hand (the figure being divided between 1754 and 150); the sculptor *Hnr-tbty-fy*² carries an upholstered chair; and the sculptor *Bꜣki* (𓂏𓂏𓂏) carries a bed with a head-rest.

Neferꜣabu, the necropolis-workman, was buried in Tomb no. 5 at Deir el-Medina in the Theban Necropolis. J. Vandier, who has published this tomb (*La Tombe de Nefer-Abou*, Cairo, 1935), discusses (pp. 1 ff.) the possible discovery of the tomb in the early nineteenth century, but he is unable to determine precisely when the various objects which apparently came from the tomb at that time were found. This large stela probably came from the chapel of the tomb (Vandier, *op. cit.*, 48); the parts acquired by the British Museum in the mid-nineteenth century are in poor condition (see below), and there can be little doubt that the stela was smashed in antiquity. The additional piece acquired by the museum in 1931 (purchased in Luxor) is in better condition and may have been separated from the remainder at the time of destruction. Vandier lists the known monuments of Neferꜣabu and he establishes the genealogy of the family. Three pieces are published below, the stela 589 (pl. xxxi), the stela 305 (pl. xxxii, 1), and the offering-table 421 (pl. xxxii, 2). A part of a wooden board bearing religious texts, also in the British Museum (no. 65593), has the name of a necropolis-workman Neferꜣabu, and stela B.M. 269 (*Hieroglyphic Texts* vii, pl. 40) carries representations of Neferꜣabu and of the outline draughtsman Maa-ni-nakhtef; both pieces probably belong to the Neferꜣabu of Tomb 5, Maa-ni-nakhtef occurring on Neferꜣabu's stela 305 and possibly on the stela discussed here. Maa-ni-nakhtef occurs also on B.M. stela 267 (pl. xxxvii, 1 below). A necropolis-workman named Neferꜣabu is mentioned on B.M. ostrakon 5634, dated to a regnal year 46 (?); this document has been used, with justification, to place Neferꜣabu in the reign of Ramesses II.³

Preservation and colour: The surviving portion of the stela is made up of a number of pieces, all of which have suffered much damage from deliberate hammering and from flaking. The additional piece 1754 is, on the contrary, in good condition. This small piece also provides information about the original colouring of the whole, for no traces of colour have survived on 150. It would seem from 1754 that the surface of the whole stela was painted with a pale yellow wash; the figures and texts were emphasized with a darker yellow and details were added in red.

Bibliography: *Sculpture Guide* (1909), 204 (no. 742); PORTER AND MOSS, *Top. Bibl.* i², i, 14.

¹ Only the signs 𓂏𓂏 have been cut; but traces of 𓂏 in yellow paint can be detected before 𓂏.

² Written 𓂏𓂏𓂏𓂏𓂏; read, probably, 𓂏𓂏𓂏𓂏𓂏.

³ *Inscriptions in the Hieratic and Demotic Character*, pl. xx, 4; Vandier, *La Tombe de Nefer-Abou*, 72. On the date see Černý, *JEA* 15 (1929), 254; 40 can certainly be read, with some digits, of uncertain number, following.

Stela of *Nfr-cbw* (𓂏𓏏𓏏𓏏𓏏).

589

Date: Nineteenth Dynasty.*Material*: Limestone.*Provenance*: Thebes.*Dimensions*: 0.39 m. h., 0.28 m. w.*Date of acquisition*: 1843 (Belmore collection).

A round-topped stela inscribed on both sides with texts simply incised; one side (obverse) also bears representations cut in shallow sunk relief.

The obverse is divided into two registers. In the upper, Ptah is shown seated on a throne within a kiosk, before which is set an offering-table piled above and below with offerings of food and flowers. Above, in the centre, is a large U-sign flanked on one side by four ears and on the other by two eyes. An inscription in four lines in the kiosk names the god. In the lower register is a figure of the necropolis-workman Nefer^cabu, kneeling in adoration, with a text of nine vertical lines containing a prayer addressed to Ptah.

A further text in ten vertical lines fills the reverse side of the stela; it again is essentially a prayer to Ptah, but it embodies unusual expressions of personal guilt which have aroused interest; cf. Eрман, *Denksteine aus der thebanischen Gräberstadt* (*Sitz. d. kön. preuß. Akad. d. Wiss.* 49 (1911), 1100 ff.); Gunn, 'The religion of the poor in Ancient Egypt', in *JEA* 3 (1916), 88; Peet, *A Comparative Study of the Literatures of Egypt, Palestine and Mesopotamia*, 89; also see Kuentz, 'La cécité comme châtement divin dans l'Égypte ancienne', in *Actes XXI^e Congrès oriental*, 89.

The monuments of Nefer^cabu are discussed above under pl. xxx. Vandier, *La Tombe de Nefer-Abou*, 1 ff., suggests that this stela did not come from Nefer^cabu's tomb at Deir el-Medina, but from a shrine in western Thebes. It was obtained in the Theban area by the Earl of Belmore, from whose collection it was acquired by the British Museum in 1843.

Preservation and colour: The stela has been cracked into two pieces, but is now repaired with very little loss along the break. Otherwise it is in good condition. A few traces of colour remain; the texts appear to have been painted blue; a little blue and red can be detected on the offerings; remains of white paint are preserved on the body of Ptah.

Bibliography: *Sculpture Guide* (1909), 217 (no. 786); PORTER AND MOSS, *Top. Bibl.* 1², ii, 728.

PLATE XXXII

1. Stela of *Nfr-cbw* (𓂏𓏏𓏏𓏏𓏏) and *Nfr-rnpt* (𓂏𓏏).

305

Date: Nineteenth Dynasty.*Material*: Limestone.*Provenance*: Thebes.*Dimensions*: 0.63 m. h., 0.42 m. w.*Date of acquisition*: 1835 (Salt collection).¹

This round-topped stela bears three registers of representations carved in good shallow sunk relief, accompanied by incised texts.

¹ Lot 577 in the sale catalogue (Sotheby, 29 June 1835). On internal evidence the piece must have come from Deir el-Medina in the Theban Necropolis, not Abydos, as stated in the catalogue. It probably did not, however, come from the tomb of Nefer^cabu (no. 5). For the monuments of this man see no. 150+1754 above.

In the top register the ceremony of opening the mouths of four mummies is depicted. The mummies stand on the left and are surrounded by three women mourners and two men mourners: (from left) *n-htp* (𓂏𓂏), *T3-wr(t)* (𓂏𓂏), *Nfr-rbw* (𓂏𓂏), *T3-nt-imntt* (𓂏𓂏), *T3-sn-nfr(t)* (𓂏𓂏). The mummified persons are identified by names written above and behind the representations; three names are preserved: Neferabu, his mother *M3hy* (𓂏𓂏), and his wife *T3-3st* (𓂏𓂏); the fourth is undoubtedly his father Neferronpe. Neferronpe's grandson *Nfr-rnpt* (𓂏𓂏) performs the act of opening the mouth, and the appropriate ritual words are read out by the outline draughtsman *M33-n-i-nht:f* (𓂏𓂏); between these two officiants stands a girl *Hnr* (𓂏𓂏), holding palm branches, and behind them are three more mourning women: Neferronpe's daughter *Mwt-nfr(t)* (𓂏𓂏), the lady *T3-3st* (𓂏𓂏), and the lady *(T)3-sn-nfr(t)* (𓂏𓂏).

The middle register contains an embalming scene. A mummy is shown lying on a funerary couch inside a kiosk; over it bends the embalming priest represented with the jackal-head of Anubis. The kiosk is approached from the right by four men and two women, carrying floral offerings: his son *Hwy* (𓂏𓂏), his son *Mry-M3rt* (𓂏𓂏), his grandson *P3-šd* (𓂏𓂏), his son *I* (𓂏𓂏), the woman *Mwt-m-hb* (𓂏𓂏), and the woman *Mwt-m-wi3* (𓂏𓂏); the relationships given here, and established from other evidence, make it clear that the mummy represented is that of Neferronpe.¹ Eleven lines of text in the lowest sector of the stela contain part of chapter 1 of the *Book of the Dead*, inscribed for Neferronpe by his son Neferabu.

Preservation and colour: Apart from the bottom right-hand corner and the chipped area at the top, the stela is in good condition. No traces of colour are preserved.

Bibliography: *Sculpture Guide* (1909), 191 (no. 693); PORTER AND MOSS, *Top. Bibl.* 1², ii, 728.

2. Offering-table of *Nfr-rbw* (𓂏𓂏).

421

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Thebes.

Dimensions: 0.36 m. l., 0.27 m. w.

Date of acquisition: Not recorded.

The surface of this offering-table is carved in the form of the conventional sign representing an offering-mat with a loaf (𓂏); the 'mat' part is thickened here to provide an area sufficient to carry representations of various food offerings incised in a sunken libation panel, surrounded by a wide border containing standard offering-texts on behalf of the necropolis-workman Neferabu. In the field to the right and left of the 'loaf', which forms the spout leading from the libation depression, are cut the names of Neferabu's son *Nfr-rnpt* (𓂏𓂏) and daughter *M3hy* (𓂏𓂏).²

Like the other monuments of Neferabu (discussed on p. 35 above), this piece undoubtedly comes from the Theban Necropolis, possibly from Neferabu's tomb at Deir el-Medina (no. 5).

Preservation and colour: One side, which bore the top line of the text, is lost: otherwise, apart from minor chips, the piece is in good condition. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 153 (no. 552); PORTER AND MOSS, *Top. Bibl.* 1², ii, 743.

¹ See the genealogy in Vandier, *La Tombe de Nefer-Abou*, 55 f.

² The text reads 'his son', but the name is determined by 𓂏.

1. Stela of *Nb-dfꜣw* (☉𓂏𓂏𓂏𓂏𓂏).

807

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Thebes.

Dimensions: 0.40 m. h., 0.27 m. w.

Date of acquisition: Not recorded.

A round-topped stela decorated with two registers of representations in sunk relief accompanied by incised texts. In the upper register Thoth and Ptah are shown seated on thrones with a piled offering-table in front of them. Thoth is described as 'Lord of Khmun' and '(great) god', and Ptah as 'Lord of truth, King of the Two Lands'.

The lower register shows the necropolis-workman Nebdjefau and his son *Hr-nfr* (𓂏𓂏) kneeling in adoration of the deities. In front of them is inscribed a short text of praise to I'ah-Thoth and Ptah.

Nebdjefau's tomb is at Deir el-Medina (no. 1319), and it is probable that this stela came from the same place. Bruyère has collected the monuments of the man in *Deir el-Médineh* (1933–1934), 40 ff., but B.M. stela no. 793, listed by him, is in fact of another man. For stela no. 268, also of Nebdjefau, see below, and for the libation-bowl no. 28, dedicated by Herunefer, his son, see pl. xxxiv.

Preservation and colour: The stela is well preserved and carries traces of yellow over the whole surface, possibly the remains of a general surface wash.

Bibliography: *Sculpture Guide* (1909), 190 (no. 690); PORTER AND MOSS, *Top. Bibl.* 1², ii, 728. *KRI I* 403

2. Stela of *Nb-dfꜣw* (☉𓂏𓂏𓂏𓂏).

268

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Thebes.¹

Dimensions: 0.31 m. h., 0.305 m. w.

Date of acquisition: 1843 (Belmore collection).

The upper part of the stela, which was probably round-topped, is lost, and with it part of the representation of the bark of the sun-god Re^c, which is carved in shallow, rather rough sunk relief.

In the lower part figures of the necropolis-workman Nebdjefau² and his wife, the lady *Hwt-Hr* (𓂏𓂏), are shown. They kneel in adoration of the bark, and in front of them in four vertical lines is inscribed a version of the standard prayer to the sun-god. The representations and text are cut very roughly.

Preservation and colour: In addition to the loss of the top of the stela, much surface damage has been suffered by the upper part of what survives. The lower register is substantially intact and in good condition. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 191 (no. 691); PORTER AND MOSS, *Top. Bibl.* 1², ii, 728. *KRI I* 410

¹ This piece is probably a lucarne-stela from the pyramid of Nebdjefau's tomb at Thebes; cf. Bruyère, *Deir el-Médineh* (1933–1934), 40. For other monuments of this man see no. 807 above.

² For the title *ꜥ n ꜥ m st mꜣt*, held by Nebdjefau here, and by him and his son Herunefer on the libation-bowl no. 28 (see below), cf. Bruyère, op. cit. 49. It was a title held apparently only by the male members of one or two families at Deir el-Medina.

Libation-bowl of *Hr-nfr* (𐀨𐀢) and others.

28

Date: Nineteenth Dynasty.*Material*: Sandstone.*Provenance*: Thebes.*Dimensions*: 0.69 m. in diam., 0.27 m. h.*Date of acquisition*: 1823 (Salt collection).

This libation-vessel takes the form of a circular bowl with a shallow central depression; a line of text is carried on the upper surface of the rim. There are two vestigial lug-handles set at 180° to each other; one is carved in the shape of a Hathor-head and on its upper surface is a small text; the other forms a flat panel carrying five vertical lines of text which are supplemented by a short horizontal line on each side of the vertical face of the rim of the bowl. All the texts are incised.

The circular text on the rim (pl. xxxiv A) contains two offering-formulas addressed to Thoeris reading in different directions; that to the left is on behalf of Herunefer, whose parents are named as *Nb-dfꜣw* (𐀢𐀢𐀢) and *Hnr* (𐀨𐀢), and his wife, the lady *Hmt-ntr* (𐀨𐀢); that to the right is on behalf of the necropolis-workman *Dḥwty-ḥr-mktꜣ* (𐀢𐀢𐀢)¹ and his son *Nḥt-Dḥwty* (𐀢𐀢𐀢). The short text on top of the Hathor-head lug names the 'sculptor' *Nfr-rnpt* (𐀢𐀢𐀢), while that which covers and flanks the other lug (pl. xxxiv B) lists nine necropolis-workmen: *ꜣ-mkt* (𐀢𐀢𐀢), *Tkꜣy* (𐀢𐀢𐀢), *Pꜣ-šd* (𐀢𐀢𐀢), *Hwy* (𐀢𐀢𐀢), his brother *Hꜣ-m-Wꜣst* (𐀢𐀢𐀢), *P(ꜣ)-n-nbw* (𐀢𐀢𐀢), *ꜣ-ḥtpꜣ* (𐀢𐀢𐀢), his brother *Nb-dfꜣw* (𐀢𐀢𐀢), and his brother *ꜣ-mkt* (𐀢𐀢𐀢).

Nebdjefau, whose sons Herunefer and Djehuthermaktuf are the principal dedicators of this piece, is well known from other monuments; see the notes on B.M. stela 807 (pl. xxxiii, 1), above. For other monuments of Djehuthermaktuf, whose tomb is no. 357 in the Theban Necropolis (cf. Porter and Moss, *Top. Bibl.* 1², i, 420), see Bruyère, *Deir el-Médineh* (1929), 79; two stelae of his in the British Museum (nos. 266, 547) are published in *Hieroglyphic Texts*, vii, pls. 37, 22. Of the men named in the text on the lug and side of the rim, 'Amak was the father of Amenemuia, owner of Theban Tomb no. 356; Pashed is a name held by several necropolis-workmen (see the notes on 591, pl. xxxvi, 2, below); 'Ahotpef occurs on B.M. pyramidion no. 479 (not yet published in *Hieroglyphic Texts*); Pennub was the owner of B.M. stela 8497 (cf. Porter and Moss, *Top. Bibl.* 1², ii, 732). For the title *ꜣ n r m st mꜣt* held by Nebdjefau, Herunefer, and 'Amak see the notes on 268 above.

As necropolis-workmen, the people mentioned on this bowl were all closely associated with the workmen's village at Deir el-Medina. Museum records indicate that the bowl came from Karnak, but this provenance is unlikely and may be due to a misinterpretation of information provided by Salt, from whom the piece was acquired. According to notes drawn up by him, the bowl was 'brought down by M. Belzoni in 1816', presumably from Luxor to Cairo. Belzoni worked for Salt at Karnak, but also in western Thebes; his narrative of operations makes no mention of the bowl, which he may have purchased in Luxor.

Preservation and colour: The bowl is for the most part intact, but the texts have suffered from rubbing and chipping in a number of places. There are no surviving traces of colour.

Bibliography: *Sculpture Guide* (1909), 199 (no. 722); PORTER AND MOSS, *Top. Bibl.* 1², ii, 746.

B. ap. de Meun.

c. 20

¹ No traces of 𐀢 or 𐀢𐀢 can be seen.

1. Stela of *Pš-šd* (𓂏𓂏𓂏𓂏).

262

Date: Nineteenth Dynasty.*Material*: Limestone.*Provenance*: Thebes.*Dimensions*: 0.32 m. h., 0.25 m. w.*Date of acquisition*: 1843 (Belmore collection).

Two registers with representations carved in shallow sunk relief occupy this round-topped stela; all the texts are simply incised. In the upper register the necropolis-workman Pashed is shown presenting a flaming offering-table to a figure of Ptah in his customary kiosk. In front of the kiosk are two tall offering-stands with vessels and flowers, and a third low open-work stand of offerings. Most of the text accompanying the figure of Ptah is lost; in five short lines Pashed is named and described as the son of *Hh-n-nhw* (𓂏𓂏𓂏𓂏𓂏). The lower register contains an invocation to Ptah on behalf of Pashed's wife *Mhꜣy-ib* (𓂏𓂏𓂏𓂏𓂏). She is shown kneeling and offering a vessel to Ptah,¹ and behind her are two sons, a boy named Heh-enekhu² like his grandfather, and a man named *Imn-ms* (𓂏𓂏𓂏𓂏).

This Pashed was the owner of Theban Tomb no. 292, at Deir el-Medina; cf. Porter and Moss, *Top. Bibl.* i², i, 374 ff. One further stela, B.M. 598, of the same man has been published in *Hieroglyphic Texts*, vi, pl. 37. The present piece was acquired in Thebes by the Earl of Belmore and almost certainly came from Deir el-Medina.

Preservation and colour: The stela has been put together from several pieces and the plaster with which it was repaired has in places filled signs or parts of signs; in most cases, however, the readings are certain. A few traces of yellow paint are visible on the field of the upper register.

Bibliography: *Sculpture Guide* (1909), 172 f. (no. 624); PORTER AND MOSS, *Top. Bibl.* i², ii, 733.

2. Stela of *Bꜣki* (𓂏𓂏𓂏).

265

Date: Nineteenth Dynasty.*Materials*: Limestone.*Provenance*: Thebes.³*Dimensions*: 0.51 m. h., 0.36 m. w.*Date of acquisition*: 1843 (Belmore collection).

Two registers occupy the face of this round-topped stela; the representations are carved in a shallow sunk relief of fair quality, all the texts being incised. In the upper register, the foreman Baki and his son, the necropolis-workman *Hr-m-wiꜣ* (𓂏𓂏𓂏𓂏), make adoration before Ptah and Hathor of the West. The latter protects the former with her wings; both are shown standing within a small kiosk. Behind the kiosk is carved an *ankh*-sign (mostly lost) with arms supporting a fan, accompanied by a vertical line of hieroglyphics of amuletic force.

The lower register contains figures of five men with arms raised in adoration, accompanied by a short text of praise to the two deities shown above. The men are: Baki, the chief craftsman *Imn-nht* (𓂏𓂏𓂏𓂏), the necropolis-workman *Pš-šd* (𓂏𓂏𓂏𓂏), the magician *Imn-ms* (𓂏𓂏𓂏𓂏), and the necropolis-workman *Wnn-nfr* (𓂏𓂏𓂏𓂏).

¹ On stela B.M. 598 she is shown holding a similar vessel; cf. *Hieroglyphic Texts*, vi, pl. 37.

² The reading of the name is certain; the initial signs have been partially filled with plaster.

³ On internal evidence there can be little doubt that this stela came from the neighbourhood of Deir el-Medina.

A stela in Turin of a *ḳ n ist m st mꜣꜣt* named Baki has been taken as being of the same man as the owner of B.M. 265 (Porter and Moss, *Top. Bibl.* 1², ii, 717). It is clearly dated to the reign of Sethos I. The identification is probable, and the date would suit B.M. 265. This Baki is also the owner of Tomb no. 298 at Deir el-Medina. His son, Horemuia, is cited in Papyrus Salt 124 (B.M. 10555, 2, 11) as one of the workmen accused of malpractices in the royal necropolis; cf. Černý, *JEA* 15 (1929), 256 f. The chief craftsman Amennakhte, probably the owner of Theban Tomb no. 266, occurs also on stela no. 317 (pl. xvi, 1).

Preservation and colour: In general the stela is in good condition, although a few surface flakes have been lost. Much colour is preserved: the background is pinkish, the exposed flesh of the men, red; Ptah's face is green, the wings of the goddess, green, and the garlands, red, green, and blue. The sacred staves and emblems also carry considerable traces of colouring—red, blue, and green.

Bibliography: *Sculpture Guide* (1909), 137 (no. 485); PORTER AND MOSS, *Top. Bibl.* 1², ii, 717; GARDINER, *PSBA* 39 (1917), 34.

PLATE XXXVI

1. Fragment of a relief. 261

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Thebes.

Dimensions: 0·42 m. w., 0·23 m. h.

Date of acquisition: 1843 (Belmore collection).


This small fragment probably comes from the wall of a tomb. It shows the upper part of a man with hands raised in adoration; the hand of a second figure is preserved behind him. The representations are carved in shallow sunk relief. Parts of six incised lines of text remain in front of the figure, and there are traces of the ends of five or six further lines above the head. The text consists of a part of a prayer for funerary benefits, and it mentions a number of names and titles, of which only one is wholly preserved, that of *Pꜣ-šd* (𓂏𓂏𓂏), an outline draughtsman in the royal necropolis. His son, who may also have been an outline draughtsman, was named . . . *nḥtw* (. . . 𓂏𓂏).

An outline draughtsman named Pashed was the owner of Theban Tomb no. 323 (Porter and Moss, *Top. Bibl.* 1², i, 394), and he may be identified with the Pashed mentioned in this text. However, the only son of Pashed named in Tomb 323 is *Mꜣꜣ-n-i-nḥt-f*; cf. Bruyère, *Deir el-Médineh* (1923–1924), 85. The name of the son of Pashed, an outline draughtsman, of stela no. 8726 in the Hermitage Museum, Leningrad, is unfortunately not preserved; see Porter and Moss, *Top. Bibl.* 1², ii, 732. It is unlikely that the fragment discussed here came from Tomb 323, but rather from the tomb of a son or grandson of Pashed. It was acquired by the Earl of Belmore in the Theban region and almost certainly came originally from Deir el-Medina.

Preservation and colour: The piece is in poor condition; it has cracked and been repaired, and the surface has flaked considerably. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 192 (no. 695); PORTER AND MOSS, *Top. Bibl.* 1², ii, 740.

Date: Nineteenth Dynasty.*Material*: Limestone.*Provenance*: Thebes.*Dimensions*: 0·44 m. w., 0·41 m. deep.*Date of acquisition*: 1843 (Belmore collection).

The shape of this offering-table is based on the form of the sign , the base of which represents the area for the reception of offerings, while the 'loaf' on top forms the spout. The offering-area, which is depressed about 2 cm. below the surface of the rim, is covered with representations of food- and drink-offerings carved in good low relief. The upper surface of the rim bears incised texts invoking funerary offerings on behalf of the necropolis-workman Pashed; in the right-hand text Amon-Re is invoked, and in the left-hand, Amenophis I, described as 'son of Amun'.

Pashed's connection with the royal necropolis at Thebes renders it probable that this piece came from the area of Deir el-Medina. There are insufficient details in its texts to establish a connection between this Pashed and any of the other necropolis-workmen so named. Theban Tombs nos. 3, 292, 323, 326 (same owner as for 3), and 339 all belonged to men of this name. The following monuments, in addition to 591, in the British Museum, celebrate necropolis-workmen called Pashed:

28, a libation-bowl (pl. xxxiv above).

261, a fragmentary stela (pl. xxxvi, 1 above).

262, a stela (pl. xxxv, 1 above); the owner of Tomb 292.

264, a stela (*Hieroglyphic Texts*, vii, 41).

265, a stela (pl. xxxv, 2 above).

282, a stela (*Hieroglyphic Texts*, vii, 19).341, a stela (*Hieroglyphic Texts*, vii, 25).598, a stela (*Hieroglyphic Texts*, vi, 37); the owner of Tomb 292.

Preservation and colour: Apart from a few small chips around the edge, the piece is in good condition. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 154 (no. 554); PORTER AND MOSS, *Top. Bibl.* i², ii, 744.

PLATE XXXVII

1. Stela of *Nb-nfr* (𓂏𓂏𓂏𓂏) and others.

267

Date: Nineteenth Dynasty.*Material*: Limestone.*Provenance*: Thebes.*Dimensions*: 0·55 m. h., 0·36 m. w.*Date of acquisition*: 1843 (Belmore collection).

A round-topped stela, the surface of which is divided into three registers containing representations in fair sunk relief, accompanied by short docketts, the signs of which are simply incised.

In the top register four deities are shown, seated on thrones, with a table piled with garlands (now mostly lost) in front. They are Ptah, 'Lord of Truth', and the triad of the Cataract region, Khnum, 'Lord of Heaven', Satis, 'Lady of Elephantine', and Anukis, 'Lady of Siheil'.

The second and third registers contain figures of eight men, kneeling with their hands raised in adoration: the foreman Nebnufer, the necropolis-workman *Kj-sj*

(𐎃𐎆), his son, the necropolis-workman *3ny* (𐎃𐎎[𐎑𐎎]), the necropolis-workmen *Nfr-htp* (𐎎𐎆𐎃𐎆), *Nb-Imntt* (𐎎𐎃𐎎𐎆), *W3d-ms* (𐎆𐎎𐎎), and *Nfr-snt* (𐎎𐎆𐎃𐎆), and the outline draughtsman *M33-n-i-nht-f* (𐎎¹𐎎𐎎𐎎𐎎𐎎).

All the men represented on this stela are well known from other monuments from Deir el-Medina, the workmen's village in the Theban Necropolis. The Earl of Belmore acquired the piece in the Theban area in 1818, and it is probable that it also came originally from Deir el-Medina. The foreman Nebnufer was part owner of Tomb no. 6 at Deir el-Medina, and the relief B.M. no. 447 (pl. xxxviii, 1 below) probably came from this tomb. For this tomb see Porter and Moss, *Top. Bibl.* i², i, 14, and for other monuments of the same man, *ibid.* ii, 590, 700, 727, 739, 743, and 746. He was the father of the Amenmose who brought the charges contained in Papyrus Salt 124 (B.M. 10055); cf. Černý, *JEA* 15 (1929), 251 f. His other son, Neferhotep, may be the man of that name shown at the right-hand end of the second register; his docket is damaged and no relationship preserved. For Kasa, Any, Nebamentet, and Nefersenut see the comment on stela no. 369 below; and for Maa-ni-nakhtef see the comment on stela no. 150+1754 above (pl. xxx). The devotion shown to the triad of the Cataract region is well illustrated by this stela; cf. Bruyère, *Tombes thébaines à décoration monochrome*, 87. A shrine dedicated by Kasa to the Cataract deities is in the Turin Museum; cf. Porter and Moss, *Top. Bibl.* i², ii, 745, and Černý, *Egyptian Stelae in the Bankes Collection*, under no. 7.

Preservation and colour: Apart from the loss on the right side of the top register, the condition of the piece is mostly good and the surface is sound. Much colour has been preserved: the background is yellow, the flesh of the men, red, their wigs, red, their clothes, white with pleats marked in red; Ptah has a blue wig, green face, and white wrappings; Satis has a green dress and Anukis a red dress; the latter's head-dress has red and blue feathers. The panels of the seats are painted with red, blue, and green stripes; their folded cushions are red. The incised texts were all originally blue.

Bibliography: *Sculpture Guide* (1909), 172 (no. 622); PORTER AND MOSS, *Top. Bibl.* i², ii, 727; BRUYÈRE, *Tombes thébaines à décoration monochrome*, 86.

2. Stela of [K3-s3] (𐎎𐎎𐎎).

369

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Thebes.²

Dimensions: 0.26 m. h., 0.17 m. w.

Date of acquisition: Not recorded.

The field of this round-topped stela is divided into two registers of representations. Of the upper register much of the scene has been lost on the right-hand side, where a large surface flake is missing. At the top is a winged disc, and beneath it, set centrally, is the Hathor-symbol, which is carved in sunk relief with much more modelling than is used for the other subjects on the stela. The symbol is flanked by seated cats, and on the left is shown a seated figure of Hathor, whose name and epithets are given in three short vertical lines of incised text above. Above the symbol is part of a text, probably the end of the docket naming the goddess of the standard '[Hathor] mistress of the gods'. The area to the right of the standard probably contained a figure of the dedicator of the stela standing in an attitude of adoration.

¹ This sign is reversed on the stone.

² On the basis of internal evidence.

In the lower register is shown a group of ladies and men bringing offerings. The first is the lady *Bw-hꜣt-nf* (𓁢 𓁢 𓁢 𓁢 𓁢), closely attended by her young daughter *Nbw-hꜣ-hsbd* (𓁢 𓁢 𓁢 𓁢 𓁢). The other offering-bearers are her daughters *Šrit-Rc* (𓁢 𓁢 𓁢 𓁢) and *Imntt-wsrt* (erroneously written 𓁢 𓁢 𓁢), and his (i.e. Kasa's) sons *Nb-Imntt* (𓁢 𓁢), *Any* (𓁢 𓁢 𓁢), and *Nfr-snt* (𓁢 𓁢 𓁢).

The dedicator of the stela is almost certainly Kasa, the owner of Theban Tomb no. 10 at Deir el-Medina (Porter and Moss, *Top. Bibl.* 1², i, 19), whose wife is there named *Bw-hꜣ-nf*, with Δ in place of the \circ found on this stela; possibly the \circ is a graphic error for Δ . Of the children of Kasa and his wife named on the stela, Sherit-Re^c, Amentet-wosret, Nebamentet, and Nefer-senut are mentioned in the texts of the tomb; cf. Černý, Bruyère, and Clère, *Répertoire onomastique*, 1, 75 ff. Nebamentet, Any, and Nefer-senut are given as sons of Kasa on a stela found between the Valley of the Kings and Deir el-Medina (cf. Bruyère, *Deir el-Médineh (1934–1935)*, 361–2), and the four men are represented, among other worshippers, on B.M. stela 267 (see above), where all are described as necropolis-workmen. B.M. stela 316 (*Hieroglyphic Texts*, VII, pl. 30) was dedicated by the same Nefer-senut; he was father of Pennub, whose tomb is no. 211 at Deir el-Medina (see again Bruyère, loc. cit.; id. *Tombes thébaines à décoration monochrome*, 86; also Černý, *JEA* 15 (1929), 254, for the genealogy of the family).

A similar Hathor-symbol flanked by cats occurs on another Deir el-Medina stela dedicated by the wife of Kasa, there given a fuller form of name, Bukha^cneftah; cf. Černý, *Egyptian Stelae in the Bankes Collection*, no. 7. The goddess represented on that stela and the symbol are both named Nebethotep. Černý, loc. cit., places Kasa in the first half of the reign of Ramesses II.

Preservation and colour: The surviving part of this stela is in good condition. The top of the Hathor-symbol is cut partly on a flint which constituted an obstacle to the carver; part of the symbol on the right side is made up of ancient plaster used to cover up the flaw produced by the flint. Many traces of colour are preserved: the bodies of the figures are red; so too are the face, top, and streamers of the Hathor-symbol, the dividing lines of the texts, and the upper part of the preserved wing of the winged disk; blue colour is partly preserved on the wig of the symbol, the throne of Hathor, the band round the edge of the stela, and the hieroglyphic signs; the wigs of the people represented in the lower register are black.

Bibliography: *Sculpture Guide* (1909), 190 (no. 689); PORTER AND MOSS, *Top. Bibl.* 1², ii, 723.

PLATE XXXVIII

1. Slab from the tomb of *Nfr-hꜣtp* (𓁢 𓁢 𓁢) and *Nb-nfr* (𓁢 𓁢 𓁢). 447

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Thebes.

Dimensions: 1.04 m. h., 0.37 m. w.

Date of acquisition: Not recorded.

This slab contains part of a single register from a tomb wall bearing a double offering-scene carved in shallow sunk relief with simple incised docket-texts. On the left, the necropolis-foreman Nebnufer with his wife, the lady *Ty* (𓁢 𓁢 𓁢), are shown seated on stools with a table piled with fruit before them; a banquet is offered to them by his son, Neferhotep, and a tazza of ointment by his daughter *Hnwt-mhyt*

(𓂏𓂏𓂏𓂏𓂏𓂏). The corresponding scene on the right shows Nebnufer and Iy similarly seated, receiving offerings of drink and food from his daughter *Iy-m-wꜣww* (𓂏𓂏𓂏𓂏𓂏𓂏𓂏), and a son whose name is not preserved. The short texts above this double scene give the names and relationships of the people represented and briefly describe the actions of offering.

Theban Tomb no. 6 at Deir el-Medina was made for the foreman Neferhotep and Nebnufer, and this slab is thought to have come originally from this tomb (see Porter and Moss, *Top. Bibl.* 1², i, 15). The Neferhotep shown on the slab is Nebnufer's son, and he also was a foreman. His importance in the community of workmen at Deir el-Medina seems to have been greater than that of his father and grandfather, and his tomb (no. 216) is one of the finest in that area (see Bruyère, *Deir el-Médineh (1923–1924)*, 36 ff.). The daughter of Nebnufer, Iyem-uau, bears the same name as her grandmother, Nebnufer's mother and the elder Neferhotep's wife. For a short genealogy of the family see Černý, *JEA* 15 (1929), 251, and for fuller details see Černý, Bruyère, and Clère, *Répertoire onomastique*, 1, 58 ff. (Tomb no. 6) and 102 ff. (Tomb no. 216). For other remarks on Nebnufer see pl. xxxvii, 1 above.

Preservation and colour: The surface is much pitted and scraped, but in other respects the stone is in good condition. Some colour is preserved: the flesh of the men and the women is shown red; traces of red and blue remain on the garlands, offerings, necklaces, and headbands. The dividing lines of the text are red.

Bibliography: *Sculpture Guide* (1909), 193 (no. 700); PORTER AND MOSS, *Top. Bibl.* 1², i, 15.

2. Fragment of relief.

318

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Thebes.

Dimensions: 0·31 m. *h.*, 0·43 m. *w.*

Date of acquisition: 1834 (Sams collection).

This fragment bears part of a double scene probably from the wall of a tomb; the figures are carved in shallow sunk relief of good quality and the docket texts are sharply cut, not simply incised. The right-hand scene contains a figure of the falcon-headed god Re^c-Herakhty seated on a throne holding a *was*-sceptre and *ankh*-sign. Before him are a small offering-table and a man standing with arms upraised in an attitude of worship. The man's name is lacking, but his title is preserved; he is a *sdm-cꜣ n Imntt*, which suggests that he was a necropolis-workman in the Theban area. Back to back with Re^c-Herakhty is shown the god Osiris, the two figures being separated by an elaborate fan. Presumably Osiris was originally shown receiving worship also. The texts are simple label-inscriptions.

No record of provenance is preserved for this piece; for the reason given above it probably came from Thebes and may have come from a tomb; for the type of scene cf. the fragment no. 319 (pl. XLIV, 4), which also came from the Sams collection.

Preservation and colour: The condition of the fragment is good; it bears no traces of colour.

Bibliography: *Sculpture Guide* (1909), 207 (no. 753).

Date: Nineteenth Dynasty.*Material*: Limestone.*Provenance*: Thebes.*Dimensions*: 0·24 m w., 0·17 m. h.*Date of acquisition*: 1843 (Belmore collection).

This small fragment bears figures, carved in good sunk relief, of two men kneeling in attitudes of adoration. The remains of incised texts accompanying the scene contain part of a prayer to the setting sun, and also part of the title of the man on the right, who is a necropolis-workman of Deir el-Medina. There can be little doubt that the piece came originally from that area. It was acquired by the Earl of Belmore in Thebes in 1818.

It has been described as a part of a pyramidion in view of the representation, but nothing in the physical form of the fragment supports this description. It is more probably part of a simple stela.

Preservation and colour: The condition of the fragment itself is good. Traces of red paint survive on both figures and in the signs of the inscriptions.

Bibliography: *Sculpture Guide* (1909), 185 (no. 664).

PLATE XXXIX

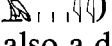
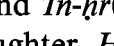
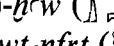

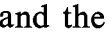
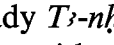
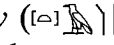
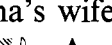
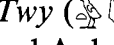
1. Stela of *Kḥw* (Δ .



144

Date: Nineteenth Dynasty.*Material*: Limestone.*Provenance*: Thebes.*Dimensions*: 0·95 m. h., 0·57 m. w.*Date of acquisition*: Not recorded.

A round-topped stela with representations arranged in three registers; the figures are carved in shallow sunk relief, apart from those of the gods in the top register, for which a deeper relief was used. The texts in the top register are carefully cut but without internal details; those of the other two registers are simply incised.

The top register contains a double scene in which the foreman of necropolis-workmen Qaha offers incense to Osiris (on the left) and Anubis (on the right). The gods are shown seated on low-backed thrones, set back to back on a shallow dais. Titles, epithets, and names make up the texts occupying the arch of the stela.

Two files of relatives bringing offerings of various kinds are shown in the middle register; they approach a centrally placed offering-table. From the right come a lady whose name is damaged, two of her sons *ḥny* () and *In-ḥr(t)-ḥrw* (), her daughter *Sḥt-mḥyt* (), and a girl, also a daughter, *Ḥnwt-nfwt* ();¹ from the left come the carpenter *Ḥwy* () and the lady *Tḥ-nḥsy* (); two further figures are badly damaged: one is of a man, whose title and name are lost; the other, of a woman, is named *Tḥ-tmḥt* (). The identities and relationships of the people shown in this register can be established from other monuments of Qaha, including the inscriptions in his tomb (no. 360) at Deir el-Medina in the Theban Necropolis; cf. Bruyère, *Deir el-Médineh* (1930), 72 ff., 109 ff. In the right-hand file, the leading person can only be Qaha's wife, *Twy* (), although what is preserved of the name here seems to be . Any and Anherkh'au are sons of Qaha. In the left-hand file, Huy and Tanehesy are Qaha's parents; from the name of the woman Tatemehet it is possible to deduce that the man whose name and title are lost is Hay, a son of Huy and husband of Tatemehet; he was the owner of

¹  is here written for .

Tomb 328 at Deir el-Medina.¹ Possibly one of the Hays shown on B.M. stela 317 (pl. xvi, 1) is the same person.

A further two files of relatives bearing offerings are shown in the bottom register; they approach a centrally placed offering-table. From the right come *Mr·(i)-wꜣst* (𓄏𓄏𓄏), the lady *Tꜣ-nt-Imntt* (𓄏𓄏𓄏𓄏, the upper part of the last sign being lost), the necropolis-workman *Kꜣn-hr-hpš·f* (𓄏𓄏𓄏𓄏𓄏), and a lady, 'her daughter', *Tꜣ-nḥsy* (𓄏𓄏𓄏). Meriwese and Tentamentet are elsewhere identified as son and daughter of Qaha (Bruyère, op. cit. 115 ff.), and it is probable that Tanehesy also is another daughter, for Qaha's mother was similarly named. No Qenhikhepshef is known among the relatives of Qaha; he may, however, have been the husband of Tanehesy. A necropolis-workman of the same name was the dedicator of B.M. stela 278, which seems to be of a somewhat later date.

The left-hand file also contains figures of four people: the men *Kꜣr* (𓄏𓄏𓄏) and *Pꜣ-hry-pdt* (𓄏𓄏𓄏), his wife *Tꜣ-hꜣt* (𓄏𓄏𓄏), and the man *Hꜣwy-nfr* (𓄏𓄏𓄏). This Karo, whose wife was Takhꜣat and son Huynefer, seems not to have been a member of the family of Qaha and Huy. Two stelae of his (nos. 328 and 818) are published below (pl. XL). His wife, Takhꜣat, however, may be a sister of Qaha; a stela in the Bankes collection shows Qaha and a number of relatives, including a sister Takhꜣat and a brother Paheripedjet.² For Karo and his family see the comments on stela 328 below.

As noted above, Qaha was the owner of Theban Tomb no. 360, and his father Huy, the owner of Tomb no. 361. According to Bruyère, op. cit. 73, this stela probably came from the courtyard of Tomb no. 360. He was the principal dedicator of two other stelae in the British Museum, no. 291 (*Hieroglyphic Texts*, vi, pl. 32) and no. 191 (below). It is also possible that the Qaha of stela no. 274 (*Hieroglyphic Texts*, vi, pl. 41) is the same man. It has been shown that he occupied his office as foreman at Deir el-Medina during the reign of Ramesses II; cf. Černý, loc. cit.

Preservation and colour: Part of the top left-hand edge is destroyed, and much of the surface has flaked away. There are no surviving traces of paint.

Bibliography: *Sculpture Guide* (1909), 196 (no. 713); BRUYÈRE, *Deir el-Médineh* (1930), 73, 110, 114; PORTER AND MOSS, *Top. Bibl.* i², i, 424.

Rep. de ellen
s. 295

2. Stela of *Kꜣhꜣ* (𓄏𓄏𓄏).

191

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Thebes.

Dimensions: 0·75 m. h., 0·48 m. w.

Date of acquisition: Not recorded.

In the upper part of this round-topped stela are carved representations of three deities. In the centre, in high relief of fine quality, is the goddess Qudshu, here called Kent,³ shown naked, facing front and standing on a lion. She holds two snakes in one hand and a bunch of lotus-flowers and buds in the other. She is flanked by figures of Min and Reshpu standing on shrines; these figures are carved in low relief.

¹ All that remains of his text on the stela is part of 𓄏. Porter and Moss, *Top. Bibl.* i², i, 397, date the tomb to the Twentieth Dynasty (cf. Bruyère, op. cit. 118); the relationships established by this stela make an earlier date more appropriate.

² See Černý, *Egyptian Stelae in the Bankes Collection*, no. 2.

³ For the equation of Qudshu and Kent see Leibovitch, *Syria*, 38 (1961), 23 ff. On the possibility that the divine name was first written in ink as Qudshu see Helck, *AfO* 22 (1968/9), 23. Careful examination of the stone does not support the view expressed there.

Min, on the left, is accompanied by his formal garden with lettuce-plants and a fan of feathers; Reshpu, on the right, holds a spear and an *ankh*-sign, and on his brow is a gazelle's head. The names and epithets of the deities are carved with simple incised signs above their heads.

The base of the upper scene projects forwards as a narrow shelf, the underside of which is carved back in the form of a cavetto-cornice which in turn serves as the upper frame of the scene occupying the bottom part of the stela. Here three persons are shown making adoration before and bringing offerings to a figure of the goddess 'Anat, who is represented seated on a low-backed throne behind piled offerings; she holds a spear, a shield, and a mace. All these figures are carved in shallow sunk relief of good quality, the texts accompanying them being simply incised. The first person is identified as the necropolis-foreman Qaha; the second, a woman, is his wife *Twy* (𓆎 𓆏 𓆏), and the third, his son *iny* (here written erroneously 𓆎 𓆏 𓆏).¹

Qaha, the owner of Theban Tomb no. 360 at Deir el-Medina, and his family are discussed in the comments on stela no. 144 above. There can be no doubt that this stela came from the neighbourhood of Deir el-Medina. Stelae with representations of these Asiatic deities have been much discussed, and it is thought that they may represent expressions of piety by workmen of Semitic extraction.² Stela no. 355 on pl. XLII below has a similar subject; it was dedicated by a necropolis-workman named, probably, Any, who might be identified with the son of Qaha of the same name.

Preservation and colour: Apart from the head of Qudshu and the head of the lion, which have been broken off, the stela is in good condition. Other small losses are of no great significance. In the upper scene no colour remains apart from a few traces of red guide-lines, and the markings on the cornices of the two shrines supporting Min and Reshpu (now faded to an indeterminate colour). The divisions of the cornice above the lower scene are painted in red, blue, and yellow. Traces of red paint remain on the figures of the goddess and the three worshippers. The surface of the lower scene also carries very considerable traces of the original marking out of the inscriptions and scenes in red paint. From these traces it is evident that the original painted draft was only very roughly followed when the stela was carved. No significant textual variants emerge from a study of these red paint traces.

Bibliography: *Sculpture Guide* (1909), 179 (no. 646); PORTER AND MOSS, *Top. Bibl.* i², ii, 723; STADELMANN, *op. cit.* 119.

PLATE XL

1. Stela of *Ksr* (𓆎 𓆏 𓆏).

328

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Thebes.

Dimensions: 0.35 m. h., 0.24 m. w.

Date of acquisition: Not recorded.

The representations on this round-topped stela are arranged in two registers; they are carved in shallow sunk relief, those in the upper register being more carefully cut. Texts accompanying the scenes are incised; those in the upper register are better cut than those in the lower register.

¹ This name is written in the usual form 𓆎 𓆏 𓆏 on stela no. 144 above.

² See in particular Boreux, *Mélanges syriens offerts à Monsieur René Dussaud*, 673 ff.; I. E. S. Edwards, *JNES* 14 (1955), 51; Leibovitch, *Syria*, 38 (1961), 23 ff.; R. Stadelmann, *Syrisch-palästinensische Gottheiten in Ägypten*, 56 ff., 113 ff.

In the upper register Ramesses II is shown making an offering of *marcat*, in the form of the squatting goddess on a basket, to Ptah, who holds an elongated *djed*-pillar and a *was*-sceptre. The titles and names of the king and the god are inscribed above them, and a simple line of text before the king describes his action 'giving *marcat* to the lord of *marcat*'. Behind the king is shown the vizier *P3-sr* (𓂏𓂏), who carries a standard, the device of which consists of a *serekh* enclosed with the *ka*-arms, surmounted by a Horus-falcon wearing the red crown and a uraeus-serpent wearing the white crown.

Karo and his son *Hwy-nfr* (𓂏𓂏𓂏𓂏), both of whom are described as necropolis-workmen, are shown in the lower register, kneeling in prayer to Ptah. The essence of the prayer is contained in three vertical lines of text in front of Karo.

The tomb of Karo is known at Deir el-Medina in the Theban Necropolis (no. 330), and it is probable that this stela came from the same neighbourhood, although no details of provenance have been recorded. Karo, his wife Takhat, and his son Huynefer are shown on the stela of Qaha, no. 144 (pl. xxxix, 1), and also on stela no. 818 below (with other members of the family). For other documents of Karo see Bruyère, *Deir el-Médineh* (1923–1924), 95 ff.; a statuette of the man (no. 65. 114) is preserved in the Metropolitan Museum of Art, New York.¹

The representation of Ramesses II and his vizier on this stela securely dates it to the reign of that king. For this type of stela incorporating a royal offering-scene and a scene of devotion, with a text including the mention of the *K3-nsw* *ꜥnh m mꜣꜣt*, see Bruyère, *Deir el-Médineh* (1935–1940), pt. III, 65 ff.; see *ibid.* II, fig. 157 for a good parallel example of the same date. The vizier Paser is well known from many monuments, including B.M. statues 687 (pl. x above), 954 (pl. XI above), and 510 (pl. XII, 1 above); see the comments on 687.

Preservation and colour: The stela is generally in a fair condition, although its surface is rubbed in places; very few signs of the texts are missing. Much colour is preserved. The hieroglyphic signs were filled with blue, and the border of the stela and the cap and beard of Ptah painted blue. The visible flesh of the king, the vizier, and the two men bears considerable remains of red, and the limbs of the king, showing through his 'transparent' linen garments, are pink. The details of the collar and counterpoise of Ptah are marked in red and black, and his figure delineated in red. The striations of the king's *nemes* are marked in black, and the outline and pleats of his dress, and of those of Karo and Huynefer, are indicated with red. Details on the standard are marked in black and red. The dividing lines of the text are red.

Bibliography: *Sculpture Guide* (1909), 168 (no. 609); PORTER AND MOSS, *Top. Bibl.* I², II, 723; BRUYÈRE, *Deir el-Médineh* (1923–1924), 97.

2. Stela of [K3r] (𓂏𓂏𓂏).

818

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Thebes.

Dimensions: 0.38 m. *h.*, 0.29 m. *w.*

Date of acquisition: 1854.²

A much damaged stela, originally probably round-topped, with one whole scene largely preserved and part of another, both being carved in very shallow sunk relief, accompanied by simply incised label-texts.

¹ Mentioned in *Bull. MMA* 24 (1965–6), 53.

² Presented by A. Lyttleton Annesley, who had inherited the collection of his brother, George Annesley, Viscount Valencia. The latter obtained many of his antiquities from Henry Salt; cf. Dawson, *Who Was Who*, 6.

The upper scene, of which only the bottom is preserved, showed originally a man, on the right, making offering or adoration to a goddess seated on a low-backed throne. Of the man's name only the sign 𓂏 remains, but it can with confidence be restored as *K3r* ($\text{𓂏} \text{𓂏} \text{𓂏}$) from the names of his wife and children preserved in the scene below. Behind the figure of the goddess the words 'like Re^c' can be read, undoubtedly the last words of a phrase of the common form 'all life, endurance, and power be behind her, like Re^c'.

In the lower scene Karo's wife *T3-hct* ($\text{𓂏} \text{𓂏} \text{𓂏}$) and eight members of their family are shown bringing offerings or in attitudes of adoration. The children are arranged in closely associated pairs; first two sons *Hwy-nfr* ($\text{𓂏} \text{𓂏} \text{𓂏}$) and . . . 𓂏 (?), then three pairs of daughters: *Mr-s-gr* ($\text{𓂏} \text{𓂏} \text{𓂏}$) and *Nfrr-iry* ($\text{𓂏} \text{𓂏} \text{𓂏}$), *P3-šd* ($\text{𓂏} \text{𓂏} \text{𓂏}$) and *T3-nt-ipt* ($\text{𓂏} \text{𓂏} \text{𓂏}$), *Hnwt-dww* ($\text{𓂏} \text{𓂏} \text{𓂏}$)¹ and *Hnwt-mrt* ($\text{𓂏} \text{𓂏} \text{𓂏}$).

Karo, the owner of Tomb 330 at Deir el-Medina in the Theban Necropolis, and a workman in the necropolis gang, is discussed with his wife and eldest son Huynefer under no. 328 above. Of the other children mentioned on this stela, Meresger, Pashed, and Tintope are named in one of the surviving texts in Karo's tomb; cf. Bruyère, *Deir el-Médineh* (1923–1924), 94.² The daughter Hentdjuu is probably the wife of the necropolis-foreman Anherkh^cau, who was a son of Qaha. Qaha's family and Karo's family seem to have been linked by several ties of marriage; cf. the comments on stela 144 above. Anherkh^cau and Hentdjuu are represented on B.M. stela 597 (*Hieroglyphic Texts*, VII, pl. 28), and possibly also on stela 1515, where the man's name is shortened to Kha^c (*Hieroglyphic Texts*, VIII, pl. 45).

No details of the provenance of this piece have been recorded, but there can be little doubt that it came originally from the neighbourhood of Deir el-Medina.

Preservation and colour: The two surviving fragments of the stela are mounted together in their correct relative positions; the edges and surface of the fragments have lost many small pieces. No colour is preserved.

Bibliography: *Sculpture Guide* (1909), 192 (no. 698); PORTER AND MOSS, *Top. Bibl.* I², ii, 723.

PLATE XLI

1. Stela of *H3mwy* ($\text{𓂏} \text{𓂏} \text{𓂏}$) and *P(3)-n-nbw* ($\text{𓂏} \text{𓂏}$). 359

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Thebes.

Dimensions: 0.24 m. h., 0.16 m. w.

Date of acquisition: Not recorded.³

This stela has a pointed top and is carved with representations in shallow sunk relief of two men, Khamy (on the right) and Pennub (on the left). They are shown seated on low-backed chairs facing each other with a small offering-table between them. Each holds a lotus-flower in one hand and a cloth in the other; their feet rest on a communal footstool. In the short vertical incised texts above their heads each is described as *šh ikr n Rc*, 'excellent spirit of Re^c'.

One further stela of these men and one of Khamy alone are described below (nos. 372 and 344), and five others of both of them are known elsewhere:⁴ Turin Museum

¹ Written, as the result probably of faulty transcription, $\text{𓂏} \text{𓂏} \text{𓂏}$. I owe the elucidation of this name to Professor Černý.

² Pashed is there given as a son; only part of Tintope's name is preserved, and she too is described as a son.

³ Possibly from the Salt collection.

⁴ B.M. stela 8497 was made for a Pennub, who cannot be certainly identified with the *šh ikr* of the same name.

nos. 22 and 116, one at Cannes, and two found in the excavations at Deir el-Medina. These stelae are listed by Bruyère in *Deir el-Médineh (1934–1935)*, pt. III, 161 f.,¹ and he discusses in detail the cult of the *šh ikr*, op. cit. 151 ff. At Deir el-Medina small stelae of this kind, round-topped (like 344) or with pointed top, seem to have formed elements in domestic cults to the dead, and they were placed in niches in the houses of the necropolis-workmen. No details of provenance are preserved, but there can be little doubt that this stela came originally from the village at Deir el-Medina.

Preservation and colour: At some time this piece was sawn into two halves, which are now mounted together and backed by slate. Otherwise it is in good condition and retains substantial traces of colour: red on the flesh of the men, the woodwork of the chairs, the fillets and cones on the heads, the stems of the lotus-flowers, the folded cloths and hanging girdles, and the dividing lines of the texts; blue on the collars of the figures, the lotus-flowers, the offering-table, the sides of the chairs (but not the small inset panels of the sides, which are red), and the incised lines around the scene; yellow on the background of the scene below the texts, and the kilts of the men. The pointed objects on the offering-table are blue and probably represent flowers; beneath them are objects painted red, possibly joints of meat.

Bibliography: *Sculpture Guide* (1909), 189 (no. 682); PORTER AND MOSS, *Top. Bibl.* 1², ii, 725.

2. Stela of *P(š)-n-nbw* (𓂏𓂏𓂏𓂏) and *Hšmwy* (𓂏𓂏𓂏𓂏𓂏). 372

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Thebes.

Dimensions: 0·26 m. *h.*, 0·16 m. *w.*

Date of acquisition: Not recorded.

This stela with pointed top carries representations in two registers carved in shallow sunk relief. The texts are simply incised. In the upper register the emblem of the West, now damaged, is shown standing in an elongated horizon-sign and flanked by squatting figures of Isis and Nephthys who have their arms raised in adoration. In the lower register Khamy (on the right) and Pennub (on the left) are represented seated on high-backed chairs on either side of an offering-table which carries an elaborate garland (?). Khamy is shown with a shaved head, holding out one hand towards the table; Pennub wears a wig with a heavy side-lock, and in one hand he holds a lotus-flower.


As on stela 359 above, both men are described as ‘excellent spirits of Re’, but no indication is given of their relationship. It has been suggested (e.g. Bruyère, *Deir el-Médineh (1934–1935)*, pt. III, 372) that Khamy was Pennub’s father; the contrary has also been suggested (e.g. Porter and Moss, *Top. Bibl.* 1², ii, 724). For other monuments and a note on *šh ikr* see 359 above, where the source of these stelae is discussed.

Preservation and colour: The tip of the stela is lost and some flakes are gone from the surface. A crack runs through the middle of the stela. Otherwise the condition of the surface is good, and most of the original colour is preserved: the field is painted yellow; the flesh of the goddesses is yellow and their garments are red; the men’s flesh is red and their garments were originally white; the chairs and Pennub’s wig are black; the offering garland (?) is red and blue (now faded).

Bibliography: *Sculpture Guide* (1909), 184 (no. 659); PORTER AND MOSS, *Top. Bibl.* 1², ii, 725; BRUYÈRE, *Deir el-Médineh (1934–1935)*, pt. III, 162.

¹ He does not include mention of this stela or of no. 344.

Date: Nineteenth Dynasty.*Material*: Limestone.*Provenance*: Thebes.*Dimensions*: 0·19 m. *h.*, 0·13 m. *w.**Date of acquisition*: Not recorded.

The arch of this round-topped stela is occupied by the conventional group  flanked by two eyes of Horus. The signs are incised. In the scene below, the deceased person Khamy is shown seated on a high-backed chair, his feet on a footstool, with a piled offering-table before him; beneath the whole is a conventionalized reed mat. Khamy stretches out one hand towards the table, and in the other holds a cloth. Five short vertical lines of text above give his name and described him as an 'excellent spirit of Re'. The text is incised and the scene carved in shallow sunk relief of which much is scarcely more than incised.

For Khamy and other stelae of his see the comments on 359 above, where the designation *ꜥh ikr n Rꜥ* is also discussed. As for 359, it may be asserted that the stela came from Deir el-Medina in the Theban Necropolis.

Preservation and colour: A large flake is missing from the right-hand lower corner; otherwise the stela is in good condition and still bears considerable traces of paint. Red can be seen on the body of Khamy, including his wig, on the joints of meat and the contents of the basket on the offering-table, on the *shen*-sign and bowl in the arch of the stela, on the dividing lines of the text, and vestigially on the supports of the feet of the chair and the mat; yellow on the woodwork of the chair, on the loaves and the basket on the offering-table, and on the mat; traces of blue on the offering-table and in the incised line surrounding the scene; green on the plants on the offering-table.

Bibliography: *Sculpture Guide* (1909), 189 (no. 684); PORTER AND MOSS, *Top. Bibl.* 1², ii, 724.

PLATE XLII

Date: Nineteenth Dynasty.*Material*: Limestone.*Provenance*: Thebes.*Dimensions*: 0·50 m. *h.*, 0·36 m. *w.**Date of acquisition*: 1843 (Belmore collection).

This round-topped stela carries two scenes and an offering-text contained within a line of text bordering the stone; to the left this line of text consists of the name and epithets of Amon-Reꜥ, and to the right it names the necropolis-workman Parennefer as the dedicator of the stela. The upper scene is simply incised and shows Parennefer kneeling in adoration of a figure of the ram of Amon-Reꜥ named 'Amon-Reꜥ the self-begetter'. Between the divine figure and the man stands a piled offering-table. The text above the scene names Parennefer and the god, but the lines containing the god's names and epithets are interrupted by a fragment of another stela which has been inset into the face of the stone. This insertion, which was already in place when the stela was in the possession of Lord Belmore (see *Belmore Collection*, pl. 13), may be modern, although it may be doubted whether such a 'repair' would have been considered necessary or worth while in the early nineteenth century.

Alternatively it may be suggested that a repair was made in antiquity, perhaps after the removal of a flint;¹ for this repair part of another stela (also round-topped, with a single-winged disc, of Eighteenth Dynasty type)² was inset and plastered over to give a smooth surface for the reception of the necessary texts. At a later date it would follow that the plaster fell out.

In the lower scene a figure of the goddess Mut is shown adored by Parennefer's wife *Mwt-m-wiḥ* (𓄎𓄏=𓄏), her daughter *Wrrnr* (𓄎𓄏𓄏), and two sons, *Sthy* (𓄎𓄏𓄏) and *Bḥk-n-mwt* (𓄎𓄏𓄏). The figures in this scene are very lightly carved and many details, perhaps once indicated by paint, are missing; thus both sons are shown as if carrying flowers, but only the bloom of the one carried by Bakenmut is incised.

At the bottom of the stela are lines of incised text containing a standard offering-text addressed to Amon-Re^c and Mut on behalf of Parennefer.

Two other stelae of Parennefer are in the British Museum, no. 271 (*Hieroglyphic Texts*, vii, pl. 38) and no. 1347 (*ibid.* vi, pl. 36); the former shows Parennefer adoring the sun-god—probably a lucarne-stela from the east side of the pyramidion of his tomb; the latter bears a scene of worship of Amenophis I and Nefertari. The fact that Parennefer was a *sḏm-rš m st mḥt*, and therefore a workman of the royal necropolis village of Deir el-Medina, makes this Theban district the probable provenance of his three stelae. On stylistic grounds it is probable that the stelae were made in the Nineteenth Dynasty, although a late Eighteenth Dynasty date is not impossible.

Preservation and colour: Apart from the damaged area containing the inserted fragment, the stela is in good condition. A few traces of colour can still be distinguished: red on the face of Parennefer and on the body of Mut; blue on the mane of the ram, the head-dress of Mut, and the chair on which she sits; a brownish red on the body, legs, and face of the ram and on the offering-table.

Bibliography: *Sculpture Guide* (1909), 177 (no. 640); PORTER AND MOSS, *Top. Bibl.* i², ii, 731.

2. Stela of ʒny (𓄎𓄏𓄏).

355

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Thebes.

Dimensions: 0·27 m. w., 0·18 m. h.

Date of acquisition: 1823 (Salt collection).

The representations on this round-topped stela are not carved, but drawn in outline and, in part, painted; the texts are written in black paint. There are two registers, in the upper one of which are shown three deities: in the middle, facing front and standing on a lion, is the goddess Qudshu; she is shown naked, holding lotus-flowers in her right hand and serpents in her left hand; the text above her head, which probably contained her name, is lost. On her left (viewer's right) stands the god Reshpu holding a spear and a mace, only slight traces of which survive. His name is partly preserved and also his epithets 'great god, lord of heaven'. The god Min is represented on Qudshu's right in characteristic attitude, holding up a flail. His name is lost, but the epithet 'great god' can be read with probability.

The lower register contains representations of three persons: the necropolis-workman Any, kneeling in adoration, a woman, kneeling and holding an ointment

¹ Cf. B.M. stelae 263 (pl. XLIII, 1 below) and 814 (*Hier. Texts*, vii, pl. 32) which contain undoubted ancient repairs.

² Cf. Janssen and Dunham, *Semna Kumma*, 119 n. 2.

jar, described as ‘his [wife?], the lady . . . *ntrw* (. . . 𓏏𓏏𓏏)’, and a youth, standing and carrying an offering of some kind, ‘her beloved son . . . (?)’. The names of neither the lady nor the youth can be read with any certainty. The first sign of the female name is only partly preserved and could possibly be 𓏏. No name *Nbt-ntrw* is given in Ranke, *Personennamen*, but it seems a reasonable formation. The name of the principal dedicator of the stela is also in doubt. The suggested reading is 𓏏[𓏏]𓏏, of which the signs outside the brackets seem sure.¹ Very vague traces beneath 𓏏 could be interpreted as 𓏏, but with no real certainty. His title ‘servant in the place of truth’ establishes him as a workman of the village of Deir el-Medina in Thebes, and makes Thebes the certain origin of the stela. Stelae with representations of these principally foreign deities were commonly set up in small shrines by necropolis-workmen of Deir el-Medina. For further comments see the notes on the similar stela 191 above (pl. xxxix, 2), on which the son of the dedicator, Qaha, is named Any. It is possible that he is the same as the Any who dedicated the stela discussed here.

Preservation and colour: The stone is in good condition, but much paint has been lost. Four colours were used, reddish brown, yellow, white, and black. The colours for the various figures are as follows: Reshpu—flesh, red; kilt, white; flap of kilt, yellow with red lines for ‘pleats’; belt and tie outlined in black. Qudshu—body, yellow with details marked in red; bangles, armbands, and hair, black; serpents, black and red; lotus-flowers, red and yellow; lion, yellow with details in black and red. Min—body, white; cross straps, red; collar, yellow; crown and flail, yellow with red details; face, apparently black, but most of the paint is lost. In the lower register the exposed flesh of the three figures is red; hair and wigs, black; garments, white. The dividing lines of the texts are red.

Bibliography: *Sculpture Guide* (1909), 180 (no. 650); PORTER AND MOSS, *Top. Bibl.* i², ii, 717; BOREUX in *Mélanges syriens offerts à Monsieur René Dussaud*, 675 ff.; LEIBOVITCH, *Syria*, 38 (1961), 26 f.; STADELMANN, *Syrisch-palästinensische Gottheiten in Ägypten*, 119.

PLATE XLIII

1. Stela of P . . . (𓏏 . . .).

263

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Thebes.

Dimensions: 0.36 m. h., 0.25 m. w.

Date of acquisition: 1843 (Belmore collection).

The field of this round-topped stela is occupied by a figure of the god Reshpu shown in the guise of a warrior, holding in one hand a spear and shield, and in the other, which is upraised, a mace. A quiver of arrows is slung on his back. Before him stands a small offering-table which carries a libation-vessel surmounted by a lotus-flower. These representations are cut in shallow, slightly modelled, sunk relief. They are accompanied by incised texts: above, six vertical lines containing the name of the god and his standard epithets; behind the god, a conventional exhortation for divine powers; at the bottom, a single horizontal line names the dedicator of the stela, a necropolis-workman whose name, unfortunately, is lost, though the traces of the first sign suggest that it may be 𓏏.

¹ The bird has been taken as the falcon and the name read Hor, but the traces now visible certainly suit 𓏏.

This monument belongs to the group of dedicatory stelae bearing representations of foreign gods found in large numbers in and around the village of the necropolis-workmen at Deir el-Medina in the Theban Necropolis. Some further discussion of the type can be found in the comments on stelae nos. 191 (pl. xxxix, 2) and 355 (pl. XLII, 2) above, both of which carry representations of Reshpu in company with other deities. The title of the dedicator of the present stela, 'servant in the place of truth', confirms that he was a workman of the village at Deir el-Medina. The roughly rectangular insertion represents an ancient repair.¹

Preservation and colour: The bottom left-hand corner is lost; otherwise the stela is complete and in fair condition. Some rubbing of the surface at the top has obscured a few signs and made others uncertain. The whole surface of the stela has been whitened; no other traces of colour can be seen.

Bibliography: *Sculpture Guide* (1909), 180 (no. 647); PORTER AND MOSS, *Top. Bibl.* 1², ii, 730; STADELMANN, *op. cit.* 67.

2. Stela of Iyi (𓆎𓆏𓆑).

370

Date: Nineteenth Dynasty (?)

Material: Limestone.

Provenance: Thebes.

Dimensions: 0.27 m. h., 0.17 m. w.

Date of acquisition: Not recorded.

In the upper register of this round-topped stela the lady Iyi is shown kneeling and presenting a small brazier with a flaming offering to the goddess Anukis, who is represented seated on a low-backed chair. In front of Anukis is a small offering-stand bearing a libation-vessel topped with a lotus-flower. The names of the lady and goddess are inscribed in simple incised texts above their heads. The representations here and in the lower register are in shallow sunk relief, within the limits of which much modelling has been achieved; the style is gauche.

Three kneeling daughters of Iyi are shown in the lower register: *Twi* (𓆎𓆏𓆑), *Mr-s-gr* (𓆎𓆏𓆑𓆒), and *Šrit-Rr* (𓆎𓆏𓆑𓆒). The first two raise their hands in adoration; the third raises one hand and in the other holds a flask.

Although no details of provenance have been recorded for this stela, it is probable that it came from the Theban area, and more precisely from the necropolis-workmen's village of Deir el-Medina. The deities of the Cataract district of Aswan were much venerated by the necropolis-workmen; the triad of Elephantine (including Anukis) are shown on stela no. 267 (pl. xxxvii, 1) above; see also Bruyère, *Tombes thébaines à décoration monochrome*, 87. The names held by the four ladies are also all well known at Deir el-Medina, although it has not proved possible to associate them closely with any well-established family of that village. It is equally difficult to date the stela precisely; it could be later than the Nineteenth Dynasty, as given above, possibly Twentieth Dynasty.

Preservation and colour: Apart from the loss of a few flakes from the surface, the condition of the stela is good. No traces of colour have survived.

Bibliography: *Sculpture Guide* (1909), 194 (no. 704); PORTER AND MOSS, *Top. Bibl.* 1², ii, 722.

¹ See the account of stela 283 (pl. XLII, 1) above.

1. Libation tank of *Imn-m-ḥb* (𓂏𓂏𓂏𓂏𓂏𓂏𓂏𓂏𓂏𓂏) and *Bꜥk-n-mwt* (𓂏𓂏𓂏𓂏𓂏𓂏). 384

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Thebes.

Dimensions: 0·24 m. l., 0·17 m. w.

Date of acquisition: Not recorded.

A rectangular block with bevelled sides and a central depression for the receipt of libations. The flat rim carries an incised text arranged in two parts, both containing invocations for funerary benefits addressed to Amon-Re^c. The left-hand text is on behalf of the necropolis-workman Amenemheb; the right-hand text is in favour of his son Bakenmut 'who caused his name to live'.

The title of Amenemheb, which is not fully preserved, ensures that he belonged to the community of necropolis-workmen at Deir el-Medina. He occurs also on B.M. pyramidion 468, which also bears a representation of Bakenmut (*Hieroglyphic Texts*, VIII, pls. XLIX, L).

Preservation and colour: Much of the inscribed surface has suffered from disintegration, and some signs are lost while others are indistinct. There are no traces of colour.

Bibliography: Nil.

2. Stela of *Pꜥy* (𓂏𓂏𓂏). 373

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Thebes.

Dimensions: 0·20 m. h., 0·15 m. w.

Date of acquisition: 1834 (Sams collection).


This round-topped stela bears one scene, carved in shallow sunk relief, showing the falcon-headed deity Haroeris seated on a low-backed throne; in one hand he holds an *ankh*-sign and in the other a *was*-sceptre. Before him stands a small offering-table bearing a libation-vessel on top of which are a lotus-flower, a bud, and a leaf. Three short vertical lines of incised text give the god's name and epithets, which include *sdm nhyw* 'who hears those who pray'.¹ A single line of text at the bottom of the stela states that it was made by the outline draughtsman Pay. From other monuments Pay is known to have been a member of the workmen's community at Deir el-Medina (cf. Porter and Moss, *Top. Bibl.* I², ii, 700, 731, 744); he seems to have lived during the late Eighteenth and early Nineteenth Dynasties, cf. Spiegelberg, *Graffiti*, no. 817 (quoted in Bruyère, *Deir el-Médineh* (1935-40), 70). B.M. stela no. 276 shows Pay's son Nebre^c adoring Haroeris (*Hieroglyphic Texts*, v, pl. 43). An outline draughtsman named Pay is mentioned on a further B.M. monument, a slab no. 186 (*Hieroglyphic Texts*, vi, pl. 40), along with two sons, Rahotpe and Pre'emheb; he is probably not the same Pay as the dedicator of the stela discussed here. An outline draughtsman Pay occurs also on B.M. stela 150 (pl. xxx above).

¹ A variant of the more usual *sdm nht* 'who hears prayers' as in the prayer to Haroeris on stela 276, mentioned above.

Preservation and colour: The condition of the piece is good and some colour is preserved: traces of the red lines of the original drawn outline; also the diagonal red lines marking the 'pleats' of the god's skirt.

Bibliography: *Sculpture Guide* (1909), 204 (no. 743); PORTER AND MOSS, *Top. Bibl.* i², ii, 731.

KRI I 390

3. Part of a pillar of *Nb-wnn-f* (☩ ). 357

Date: Nineteenth Dynasty. *Material:* Limestone.

Provenance: Thebes (?). *Dimensions:* 0.29 m. *h.*, 0.25 m. *in diam.*

Date of acquisition: 1834 (Sams collection).

A hemicylindrical piece of stone, probably part of a pillar or pilaster, bearing a scene in which the kneeling figure of the royal scribe and overseer of troops, Nebunenef, makes adoration to Osiris 'who is upon his hill'. Nebunenef holds a fan in his left hand. Osiris is seated on a high-backed throne and before him rises an open lotus-flower on which stand the mummiform figures of the four sons of Horus. The figures are carved in sunk relief, that of Nebunenef being executed with much elaborate detail. The short label-texts are incised.

This piece was probably acquired in the Theban area. Tomb no. 157 in the Theban Necropolis was prepared for a Nebunenef who was High Priest of Amun early in the reign of Ramesses II. Among his many titles found in the tomb is *imy-r mšc*, 'overseer of troops' (cf. Sethe, *ZÄS* 44 (1907), pl. III, 22), but the title *sš nsw* does not occur among those texts so far published. It is not therefore possible to make a certain identification between the Nebunenef of this tomb and the man shown on the fragment here discussed. The possibility remains attractive, however, and it is strengthened by the similarity in the style of carving found here to that on B.M. 1820, a piece certainly from Tomb 157, which shows Nebunenef standing in an attitude of adoration; cf. *BMQ* 23 (1960–1), 10 and pl. v.

Preservation and colour: The fragment is in good condition and bears some traces of paint: blue in some signs, on parts of the figure of Osiris, and on the lotus-flower; red on the throne of Osiris and on the figure of Nebunenef.

Bibliography: *Sculpture Guide* (1909), 189 (no. 683).

4. Fragment of relief. 319

Date: Nineteenth Dynasty (?). *Material:* Limestone.

Provenance: Thebes (?). *Dimensions:* 0.24 m. *h.*, 0.21 m. *w.*

Date of acquisition: 1834 (Sams collection).

This fragment, which may have formed part of a tomb wall or belonged to a large stela, bears parts of two scenes showing deities carved in sharp sunk relief. On the right are the upper parts of figures of Osiris and Anubis, the latter with one hand on the shoulder of the former. On the left is part of a figure of Hathor, shown as a woman wearing the horned disc. Above the figures in both scenes are short incised vertical lines of text containing the names and epithets of the deities, preserved only fragmentarily.

The scenes on this fragment are not unrelated in subject and style to those on the fragment no. 318 (pl. xxxviii, 2), which also came from the Sams collection. It is

probable that the Theban provenance suggested for 318 is equally appropriate for 319.

Preservation and colour: The condition of the piece is good and it retains considerable traces of colour: red, on the figure of Anubis, the disc, and the dividing lines of the text; blue, in the hieroglyphic signs; yellow, on the crown of Osiris and the handle of his flail; traces of red and yellow (for orange?), on the figure of Hathor.

Bibliography: *Sculpture Guide* (1909), 187 (no. 672).

PLATE XLV

1. Stela of *Hri* (𓂏𓂏).

132

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Not recorded.

Dimensions: 0.90 m. h., 0.55 m. w.

Date of acquisition: Not recorded.

A round-topped stela carved in sunk relief with representations arranged in three registers. The top register is badly damaged, but enough survives to show that it contained a scene of a man and a woman making offerings or adoration to the deities Osiris, Horus, Isis, and Thoth. All the label-texts accompanying these representations are lost with the exception of that referring to Thoth and a few uninformative signs from the others. The man and woman shown here are probably Hori and his wife. They occur again in the right-hand part of the middle register, which contains two scenes. Hori, who is described as 'overseer of the fields of the Lord of the Two Lands', is shown seated with his wife *T(3)-nt-p3-t3* (𓂏𓂏𓂏𓂏𓂏), receiving offerings of incense and water from his brother, 'the overseer of cattle of the Ramesseum', *B3k-n-Imn* (𓂏𓂏𓂏𓂏𓂏), who wears a leopard-skin garment. In the corresponding scene on the left his father and mother *Mry-Rc* (𓂏𓂏𓂏𓂏) and *Iny* (𓂏𓂏𓂏𓂏), receive incense and offerings from Hori himself.

The bottom register contains representations of seven people, standing and making adoration. The first, 'deputy of the granary of Pharaoh', is named Hori, presumably the same person as the Hori of the middle register. Next come three brothers: the stable-master Hor (𓂏), the chiseller *Mr(i)-M3st* (𓂏𓂏), and the scribe of the granary *Nfr-rnpt* (𓂏𓂏); then two sisters, the singer of Isis, *3st* (𓂏𓂏), and *Mwt-3st* (𓂏𓂏). Finally, a further brother, a prophet of the temple of Min, *Hr-nht* (𓂏𓂏).

Thebes has been given as the provenance of this piece, and while no specific information is available to confirm it, the attribution is very probable in view of the title of Hori's brother Bakenamun which associates him with the Ramesseum. The title chiseller (*t3y md3t*) held by Merma'at presents a problem. Under 154 above (pl. xxvii), a title written very similarly has been taken as 'standard-bearer' (*t3y sryt*). In the present context there can be little doubt that *md3t* should be read.

Preservation and colour: Apart from the loss of the top of the stela and the bottom left-hand corner, the piece is in good condition. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 188 (no. 675); PORTER AND MOSS, *Top. Bibl.* 1², ii, 808.

Date: Nineteenth Dynasty.*Material*: Granite.*Provenance*: Not recorded.*Dimensions*: 0.49 m. *h.*, 0.22 m. *w.**Date of acquisition*: 1802.¹

Part of a kneeling figure of the royal scribe Amenmose. He was shown holding before his body some object, no doubt of ritual character, now lost. Four vertical lines of text (A) with carefully incised signs run down the length of the front of the figure; the two outer lines have lost their initial words. The text contains a prayer for a long life and a happy after-life for Amenmose, whose parents are named as *P(ḥ)-n-Drty* (𓂏𓂏𓂏𓂏𓂏) and *Inyt* (𓂏𓂏𓂏𓂏𓂏𓂏, written 𓂏𓂏𓂏𓂏 in text B). Three more vertical lines of incised text (B) occupy the back pillar; they contain further short funerary prayers on Amenmose's behalf.

This Amenmose was the owner of Theban Tomb no. 373; cf. Porter and Moss, *Top. Bibl.* 1², i, 433. The date of the tomb and the details of parentage given in this last quoted work are amended in *op. cit.* ii, p. xvii. Amenmose can be dated to the reign of Ramesses II by a statue in Cairo from the Karnak cachette (Legrain, *Statues de rois et de particuliers*, II, 36, no. 42169), which has that king's cartouches on the knees. This statue also bears Amenmose's mother's full name, *Mwt-m-int*, of which the form given on B.M. 137 is an abbreviation. The father Pendjerti is not to be confused with a man of the same name who occurs in graffiti in the Aswan area; cf. Labib Habachi, *JEA* 51 (1965), 125 and n. 3.

Preservation and colour: The upper part of the figure is lost and small areas of damage disfigure the preserved portion. The surviving text, however, is clear and readable. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 207 (no. 756).

3. Stela of *Sn-ḳdw* (𓂏𓂏𓂏𓂏𓂏𓂏?).*Date*: Eighteenth–Nineteenth Dynasty. *Material*: Limestone.*Provenance*: Thebes.²*Dimensions*: 0.24 m. *h.*, 0.30 m. *w.**Date of acquisition*: 1843 (Belmore collection).

The upper part only of this round-topped stela is preserved. It carries a scene carved in good-quality shallow sunk relief of the deceased and his wife seated before an offering-table. Both wear heavy wigs surmounted by cones of scented fat. The wife's name, *ḥy* (𓂏𓂏𓂏), is clearly to be read, and a single stroke before it may be the sole surviving sign of her title *nbt-pr*. The husband's name can be read with some difficulty; all the signs are distinguishable and can be confirmed by comparison with the name of the son, which is also to be read *Sn-ḳdw*. The son is shown dressed in the leopard-skin garment of a ritual priest, making a libation of water before his parents. The short incised vertical texts above describe the making of *ḥtp-di-nsw* by the son, and its reception by the parents.

¹ Presented by King George III. It was one of the objects obtained under the provisions of the Treaty of Alexandria in 1801. In early inventories it is described as having come from Upper Egypt, with no further details.

² Most of the pieces in the Belmore collection were acquired in Thebes in 1818. This provenance is probable, therefore.

The name of the owner of this stela has in the past been read as Un-nefer, this name having been taken from the man's epithet *ḥsy n nb-f Wnn-nfr*. His actual name is mostly written in very shallow signs on a slight depression in the stone. It is possible that the name of father and son should be *Sn-mdw*, reading 𓂏 for 𓂏 , but the latter sign is almost wholly certain in the writing of the son's name. On stylistic grounds the stela should be dated probably to the late Eighteenth Dynasty; a somewhat later date is not, however, impossible.

Preservation and colour: The surface of the fragment has flaked considerably due to the action of salt. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 175 (no. 633); PORTER AND MOSS, *Top. Bibl.* 1², ii, 808.

PLATE XLVI

1. Stela of *Sthy* ($\text{𓂏} \text{𓂏} \text{𓂏} \text{𓂏}$).

217

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Thebes.

Dimensions: 0.20 m. *h.*, 0.16 m. *w.*

Date of acquisition: 1835 (Salt collection).¹

The decoration of this round-topped stela is wholly incised. In the arch is a rough winged disc, below which is represented a frieze of lotus-flowers. The scene in the centre, also very roughly cut, shows, on the left, a kiosk containing a figure of a queen wearing a vulture-head-dress and two high plumes, seated on a throne with an offering-table and offering-bowl (?) in front. Two cartouches contain signs which may be read as the prenomen of Amenophis I (Djeserkare^c) and the name of Queen Ahmes Nefertari. In front of the kiosk two men are shown standing; the first, who offers incense, is the outline draughtsman of Amun, Sutekhy; the name of the second man, who holds a staff, and who was also probably an outline draughtsman of Amun, is too damaged to be read. A single line of text below the scene gives the names of three outline draughtsmen, Sutekhy, *Nb-r-nhh* ($\text{𓂏} \text{𓂏} \text{𓂏}$?), and *Sth-ms* ($\text{𓂏} \text{𓂏} \text{𓂏}$?); several hieratic forms of signs are employed. The reading of 𓂏 in the second name is very doubtful, but the alternative given elsewhere, *Nb-Rr* ($\text{𓂏} \text{𓂏}$), is certainly not possible.

The provenance given for this stela in the sale catalogue is Abydos, but this is most unlikely. Many stelae from this collection, similarly described as coming from Abydos, can be shown to have come from Thebes (e.g. B.M. 291 = lot no. 436; see *Hieroglyphic Texts*, vi, pl. 32). The representation of Ahmes Nefertari and the naming of Amenophis I, the 'patrons' of the Theban Necropolis, on this stela make Thebes its probable provenance.

Preservation and colour: A number of small flakes have been lost from the surface of the stela; some small breaks have been repaired in the past. Traces of red and black paint occur on many parts of the stela, but no clear colour-pattern can be distinguished.

Bibliography: *Sculpture Guide* (1909), 180 (no. 648); PORTER AND MOSS, *Top. Bibl.* 1², ii, 734.

¹ Lot 140 in the sale catalogue of the collection (Sotheby, 29 June 1835).

1. Stela of *ʿkbr* (𓀓𓏏𓏏).

290

Date: Nineteenth Dynasty.*Material*: Limestone.*Provenance*: Not recorded.*Dimensions*: 0.60 m. *h.*, 0.37 m. *w.**Date of acquisition*: Not recorded.

This round-topped stela carries two registers with representations carved in shallow sunk relief accompanied by texts which are simply incised. The upper register contains a figure of Osiris seated on a throne, centrally placed, behind whom are shown standing figures of Isis and Nephthys. A small offering-stand is set before Osiris, and it carries a water-pot cooled by a lotus-flower. Making adoration to Osiris is 'Akber who bears the title 'door-keeper of the third phyle of Ramesses-Miamun, beloved of Month'; he is also called *Rc-ms-sw-nht* (𓏏𓏏𓏏𓏏). The text above his head describes the act of adoration.

In the lower scene two men and two women are shown, also making adoration: the *mškb*, *P(ʿ)-n-Tʿ-wr(t)* (𓏏𓏏𓏏), the doorkeeper, *P(ʿ)-n-šcyt* (𓏏𓏏𓏏),¹ a lady of a house, who appears to be unnamed, and a singer of Amun, *ʿst-m-hb* (𓏏𓏏).

A study of this stela by Schulman (see below) has led to the identification of Pentawer with a man of the same name, the owner of a stela now in Philadelphia. He takes the name 'Akber to be of Semitic origin, and he suggests that the stela may be an ex-voto from a mortuary foundation of Ramesses II at Qantir in the Delta. For the title *mškb*, of which he provides a list of instances, he proposes the meaning 'runner' in the military sense, after considering earlier discussions of the word.

Preservation and colour: The stela is in a generally good condition, only a very few small chips having been lost. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 197 (no. 715); SCHULMAN, *ZÄS* 93 (1966), 123 ff.

2. Stela of *Hwy* (𓏏𓏏).

315

Date: Nineteenth Dynasty.*Material*: Limestone.*Provenance*: Not recorded.*Dimensions*: 0.48 m. *h.*, 0.34 m. *w.**Date of acquisition*: Not recorded.

The decoration on this much damaged round-topped stela is very similar to that on stela no. 290 above. In the upper register, a seated Osiris, supported by Isis and Horus, receives adoration from the scribe of accounts of the divine offerings of all the gods, Huy. A small offering-table carrying a libation-vessel topped by a lotus-flower is represented between Osiris and Huy. In the text above Huy his parents are named *Hʿt-ʿy* (𓏏𓏏) and *Mi* (𓏏). The representations in this register are in shallow sunk relief and the texts are simply incised. In the lower register the surface is so worn that only a very few traces of figures and texts can be distinguished. No sign can be made out with any certainty.

Preservation and colour: Much of the surface is lost and what remains is badly affected by salt. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 185 (no. 667).

¹ Schulman, *ZÄS* 93 (1966), 125, reads *Pʿ-n-nʿyt*; there is, however, a late name, 𓏏𓏏; cf. Ranke, *Personennamen*, I, 111, 9.

1. Stela of *Mntw-Mnw* (𓄏𓄏𓄏𓄏𓄏𓄏).

304

Date: Nineteenth Dynasty.*Material*: Limestone.*Provenance*: Not recorded.*Dimensions*: 0.63 m. *h.*, 0.42 m. *w.**Date of acquisition*: Not recorded.

This round-topped stela bears three registers of representations carved in sunk relief of good quality, accompanied by incised texts.

At the very top of the lunette of the stela is a winged disc, and below it a scene in which Osiris, Isis, and Horndjitef are shown receiving offerings from the scribe of the offering-table of the Lord of the Two Lands, Mentumin, his wife *3st-m-hb* (𓄏𓄏𓄏𓄏𓄏), and three sons, the scribe *Hr-m-W3st* (𓄏𓄏𓄏𓄏𓄏𓄏), the scribe *Hr-Mnw* (𓄏𓄏𓄏), and *Yn* (𓄏𓄏𓄏?). In the text above, Astemheb is described as speaking words of praise to the spirit of Isis.

In the central register Min of Coptos, who is given the epithet 'dwelling in Abydos', is approached with prayers and offerings by the standard-bearer of a company *Hr* (𓄏𓄏), and the lady *T3 . . .* (𓄏𓄏 . . .),¹ together with six sons, five of whom only are represented: *Iiw* (𓄏𓄏𓄏𓄏), *Nbt-iwn* (𓄏𓄏𓄏),² the infantryman *Nby* (𓄏𓄏𓄏), *Mnw-hr* (𓄏𓄏𓄏), *Hr-nht* (𓄏𓄏𓄏), and *Nht-Imn* (𓄏𓄏𓄏).

A single horizontal line of text between the central and bottom register contains an invocation for funerary offerings on behalf of Mentumin, addressed to Osiris, Isis, and Horus, here called 'son of Osiris'. Mentumin's name is contained in a vertical line which continues from the horizontal line on the right.

The scene in the bottom register contains two groups of people, the first, on the left, consisting of five women squatting on the ground, smelling lotus-flowers, the second, on the right, consisting of four men seated on stools; a piled offering-table stands between the two groups. The women are: the lady *T3-snt* (𓄏𓄏𓄏), the lady *D3y* (𓄏𓄏𓄏),³ the lady *Nhsi* (?) (𓄏𓄏𓄏),⁴ his daughter⁵ *W3d(t)-rnpt* (𓄏𓄏𓄏), and his daughter⁵ *Ni* (𓄏𓄏). The men are: the prophet of Min *M3i-m-W3st* (𓄏𓄏𓄏),⁶ the herdsman of Amun *Wsr-h3t* (𓄏𓄏𓄏), the policeman *T3-nfr* (𓄏𓄏𓄏), and *Iwni-nfri* (𓄏𓄏𓄏).⁷

Coptos has been given as the provenance of this piece, probably on the grounds of the presence of a figure of Min, of several persons bearing names containing that god's name, and of one official who was a priest of Min. The Min depicted is, however, described as *hry-ib 3bdw* 'dwelling in Abydos'; it is therefore equally, if not more, likely that Abydos was the source of the piece.

Preservation and colour: The lower part of the stela is badly damaged by the action of salt; the upper part is in good condition. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 183 (no. 657); PORTER AND MOSS, *Top. Bibl.* v, 129.

¹ The final part of the name was not cut.

² Normally a female name; cf. Ranke, *Personennamen*, 1, 187, 22. If the last sign is 𓄏, the reading should perhaps be *Nbt-Iwnt*; cf. *ibid.* 187, 23.

³ The determinative may perhaps be 𓄏.

⁴ The reading is very doubtful.

⁵ The feminine 𓄏 is omitted.

⁶ 𓄏 is reversed on the stela.

⁷ The reading is very doubtful.

Date: Nineteenth Dynasty.*Material*: Limestone.*Provenance*: Not recorded.*Dimensions*: 0·58 m. *h.*, 0·37 m. *w.**Date of acquisition*: 1839 (Anastasi collection).

This round-topped stela is carved in good shallow sunk relief with a single scene arranged in three registers. At the top Ptahmose and his wife *Wrnr* (𓂏𓂏𓂏) make adoration and offer incense and libations to Osiris and Isis. Their action is described in the text incised above the figures. In the two registers below are figures of men and women who support Ptahmose and Werel in their act of worship. First come four men, and one woman with a child: his son *Hry* (𓂏𓂏); the names of the second and third men are lost, but that of the third may contain the element *Imn* (𓂏𓂏); the fourth man is *Imn-m-ipt* (𓂏𓂏𓂏𓂏); the child is his daughter's daughter *Tt* (𓂏𓂏), and the woman his (?) daughter 𓂏𓂏?𓂏: this last name is very doubtful, although the readings of most of the signs seem certain.¹ Five women are shown in the bottom register, all bearing flowers and garlands: his mother, the lady *Iby* (𓂏𓂏𓂏), his daughter *Hr* (𓂏𓂏),² his daughter *Rr* (𓂏𓂏), his daughter *Tri* (𓂏𓂏𓂏), and his daughter *Bsk(t)-Mwt* (𓂏𓂏𓂏).

The good quality of the figure-representation on the stela is not matched by accuracy in the incised texts. Many small irregularities in writing have been noted and some names are very strange. In addition to the peculiarities noted already, it should be pointed out that the *hnty* is lacking from Osiris' epithet *hnty Imntt*; the feminine *ꜣ* is omitted in two writings of the title *nbt-pr* and also in some names.

Preservation and colour: Much wear of the surface has resulted in the loss of some of the label-texts; the bottom right-hand corner has been broken off. No colour survives.

Bibliography: *Sculpture Guide* (1909), 144 (no. 509).

PLATE L

1. Stela of *Pa-ihry* (𓂏𓂏𓂏𓂏𓂏𓂏).

313

Date: Eighteenth–Nineteenth Dynasty. *Material*: Limestone.*Provenance*: Not recorded.*Dimensions*: 0·56 m. *h.*, 0·33 m. *w.**Date of acquisition*: Not recorded.

Three registers carved with representations in rough sunk relief occupy this round-topped stela. In the top register, below a single-winged sun-disc, a figure of Osiris is shown seated on a low-backed throne, with a libation-vessel on a stand in front, receiving praise from the stable-master Pa-ihry and the lady *Nbti* (𓂏𓂏). The latter holds a tall papyrus-flower fan.

At the right end of the central register a man and a woman are shown seated on high-backed chairs, receiving libations and other offerings from six men. The recipients are an overseer of cattle whose name may be doubtfully read 𓂏𓂏?𓂏,³ and

¹ The second sign may possibly be 𓂏 and the fifth could be an elongated 𓂏.

² The first sign is a simple stroke, but must be intended for 𓂏. Can the name *Hnr* (𓂏𓂏) have been intended?

³ The stroke over the back of 𓂏 is extended by a smaller, shallower stroke at right angles which is probably erroneous.

the lady Nebeti. The offerers are *Hsw* (𓆎 𓆏), 𓆎 𓆏 𓆏 𓆏 𓆏,¹ *Inpw-Rc* (𓆎 𓆏 𓆏), *Nn* (𓆎 𓆏), *P3-n-ḥst* (𓆎 𓆏 𓆏 𓆏 𓆏), and *Irnnw* (𓆎 𓆏 𓆏 𓆏).

A similar scene occupies the bottom register. The seated couple here are *Rc-ms* (𓆎 𓆏) and the lady *Wrn* (𓆎 𓆏). Libations and offerings are presented by the man *P3-nṯrw-rw* (𓆎 𓆏 𓆏 𓆏 𓆏),² the lady *Trty* (𓆎 𓆏), the lady *Hnwt-šnti* (𓆎 𓆏 𓆏 𓆏), the lady *W3wy* (𓆎 𓆏 𓆏), and the lady *Kmt* (𓆎 𓆏); a girl, unnamed, squats behind the last lady.

There are many doubtful readings in the names on this stela, due probably to the careless way in which they were incised. Many of the names are not found elsewhere, and most of those quoted in Ranke, *Personennamen*, are cited from this stela only, e.g. *P3-ihry*, *P3-nṯrw-rw* (read *P3-nṯr-srw*), *W3wy*. From the manner of dress and the presence of a single-winged disc, the stela should probably be dated to the late Eighteenth Dynasty; a somewhat later date cannot, however, be ruled out.

Preservation and colour: The condition of the stela is good and considerable traces of yellow paint remain on the figures and in the signs.

Bibliography: *Sculpture Guide* (1909), 195 (no. 712).

2. Stela of *Hwy* (𓆎 𓆏).

354

Date: Nineteenth Dynasty.

Material: Limestone.

Provenance: Not recorded.

Dimensions: 0.33 m. h., 0.30 m. w.

Date of acquisition: 1835 (Sams collection).

Poorly cut representations arranged in two registers occupy this round-topped stela. At the top of the upper register are two eyes of Horus flanking the group 𓆏; beneath, the scene shows Osiris seated on a throne set on a dais with an offering-table before him, receiving praise from Huy and his wife *Twby* (= 𓆎 𓆏 𓆏 𓆏); a small figure on the right, holding a garland, is his daughter *B3k(t)-Mwt*³ (𓆎 𓆏). Huy is given a title which can with certainty be read *rbty* (𓆎 𓆏); it is otherwise unknown, and it may therefore represent an incorrect transcription of hieratic.⁴

In the lower register a man and a woman seated on high-backed chairs receive offerings. The man is *Rb* (𓆎), described as 'his (i.e. probably Huy's) father', and the woman is his wife *Nbt-nfr* (𓆎 𓆏). A libation is poured out before them by his daughter *Hrti* (𓆎 𓆏).⁵ Three sons squat on the floor to the left: *Imn-m-ipt* (𓆎 𓆏 𓆏), *Imn-(m)-wshṯ* (𓆎 𓆏 𓆏 𓆏), and *Smn* (𓆎 𓆏).

This stela is very poorly executed and the imperfections in the surface of the stone render the badly cut texts even more doubtful. Many signs are to be questioned.

Preservation and colour: The stela is in good condition, very little having been lost by surface-flaking or chipping. Traces of red paint remain on the figures and on the other representations.

Bibliography: *Sculpture Guide* (1909), 175 (no. 631).

¹ The second sign might be 𓆏 and the fourth 𓆏. No meaningful reading can be offered.

² The sign after 𓆏 might be 𓆏.

³ The child could possibly be male; in which case the 𓆏 after 𓆏 would be erroneous.

⁴ Cf. *Wb.* II, 414, 8.

⁵ The reading is uncertain; the first sign might be 𓆏.

Stela of *Pth-m-ḥb* (𓂏𓂏𓂏).

314

Date: Nineteenth Dynasty.*Material*: Limestone.*Provenance*: Not recorded.*Dimensions*: 0.50 m. h., 0.36 m. w.*Date of acquisition*: Not recorded.

The surface of this round-topped stela is occupied by three registers carved in shallow sunk relief with accompanying texts simply incised. In the top register the scribe of élite troops of the Lord of the Two Lands, Ptahemheb, is shown kneeling in adoration of Osiris seated on a throne, Horus 'son of Osiris', and Isis. Before Osiris an open lotus-flower supporting figures of the four sons of Horus is represented.

The two lower registers contain figures of kneeling men and women receiving incense and a libation from Ptahemheb, who is shown standing at the right-hand end of the middle register. He is described as making *ḥtp-di-nsw*. In the middle register the people are: his father, the scribe of élite troops, *Imn-nḥtw* (𓂏𓂏𓂏), his mother *Mꜣꜣt-nfr(t)* (𓂏𓂏), his brother *Stḥ-m-ḥb* (𓂏𓂏), the scribe *Pth-m-ḥb* (𓂏𓂏), and his lady of the house *Bꜣk(t)-Imn* (𓂏𓂏 sic).

Eight people are shown in the bottom register: his daughter *Mꜣꜣt-nfr(t)* (𓂏𓂏), his son¹ *Imn-nḥtw* (𓂏𓂏), his daughter *Mrt-wrrr* (𓂏𓂏),² his daughter *Tꜣ-ḥy* (𓂏𓂏), his daughter *ꜣst-nfrt* (𓂏𓂏), his daughter *Wꜣdyt-šdꜣs* (𓂏𓂏), his daughter *Ḥwt-Ḥr* (𓂏𓂏), and his sister *Tꜣ-mi(t)* (𓂏𓂏).

The *sš nfrw* 'scribe of élite troops' is discussed by Schulman, *Military Rank*, 62 ff. A *sš nfrw* named *Imn-nḥtw* is known from a stela in Bologna, see Kminek-Szedlo, *Museo civico di Bologna. Catalogo di antichità egizie*, 192, no. 1918, but he cannot with certainty be identified with the Amennakhtu who is the father of Ptahemheb on this British Museum stela.

Preservation and colour: A few small chips of stone are missing from the surface of this stela, but its general condition is good. There are no traces of colour.

Bibliography: *Sculpture Guide* (1909), 191 (no. 692).

¹ Written *sꜣtꜣ*.

² Or 'his beloved daughter *Wrrr*'.

INDEX TO NUMBERS

<i>No.</i>	<i>Plate</i>	<i>No.</i>	<i>Plate</i>
16+73	I	260	IV
18	XVII	261	XXXVI
19	V	262	XXXV
26	IX	263	XLIII
27	V	265	XXXV
28	XXXIV	267	XXXVII
37	I	268	XXXIII
42	VI	283	XLII
46	XVIII	285	XLV
57	I	287	IV
61	VI	290	XLVIII
64	II	304	XLIX
67	V	305	XXXII
68	I	313	L
73+16	I	314	LI
75	III	315	XLVIII
81	XVI	317	XVI
88	I	318	XXXVIII
89	III	319	XLIV
91	III	328	XL
96	VI	344	XLI
104	VII	345	XLVI
105	III	354	L
108	XIII	355	XLII
109	VI	357	XLIV
117	VIII	359	XLI
122	XII	366	XLIX
132	XLV	367	IV
137	XLV	369	XXXVII
139	XX	370	XLIII
141	XIX	372	XLI
144	XXXIX	373	XLIV
146	XLVII	384	XLIV
149	XXIII	385	XXXVIII
150+1754	XXX	421	XXXII
154	XXVII	440	VII
156	XXVIII	447	XXXVIII
158	XXIX	510	XII
163	XXVI	518	I
164	XXI	589	XXXI
165	XXIV	591	XXXVI
166	XXII	687	X
167	XXV	712	XIV
182	XLVI	807	XXXIII
183	XV	818	XL
191	XXXIX	954	XI
217	XLVI	1754+150	XXX

INDEXES OF NAMES AND TITLES

1. ROYAL NAMES

Ahmes Nefertari 217, 317	Men-ka-Re ^c 117	Rameses II 19, 27, 42, 46, 61, 67, 96, 104, 108, 109, 117, 163, 164, 166, 167, 290, 328, 440, 687, 712
Amenophis I 117, 217, 317, 591	Merenptah 61, 64, 139	Senefer-ka 117
Amenophis II 117	Mery-en-Hor 117	Sesostris II 117
Amenophis III 16+73, 37, 57, 64, 68, 88, 89, 91, [105], 117, 518	Nefer-ka-Hor 117	Sesostris III 117
Ammenemes II 117	Nefer-ka-Re ^c 117	Sethnakhte 64
Ammenemes III 117	Nefer-ka-Re ^c Khendu 117	Sethos I 117, 146
Ammenemes IV 117	Nefer-ka-Re ^c Neby 117	Sethos II 26
Amosis I 117	Nefer-ka-Re ^c Pepy-sonbe 117	Tuthmosis I 117
Djed-ka-Re ^c Shemay 117	Nefer-ka-Re ^c Tereru 117	Tuthmosis II 117
Horemheb 75, 117	Netjery-ka-Re ^c 117	Tuthmosis III 117
	Ny-ka-Re ^c 117	Tuthmosis IV 117
	Rameses I 117	

2. PRIVATE NAMES

3ny m. 144, 191, 267, 355, 369	'Irnw m. 158, 313	<i>P3-ihry</i> m. 313
3hy f. 285	'Iry-iry(?) m. 164	<i>P3-w3h</i> m. 158
3st f. 46, 132, 154	'Irty f. 313	<i>P3-b3ki</i> m. 150
3st-m-hb f. 290, 304	'Ik3y m. 28	<i>P(3)-n-'In-hrt</i> m. 163
3st-nfrt f. 314		<i>P3-(n)-irs</i> m. 166
'I m. 305	Yy m. 166	<i>P(3)-n-p3-mr</i> m. 167
'I3y f. 366	Yy f. 149, 167	<i>P3-n-n3yt(?)</i> m. 290
'lit-nfrt f. 165	Ywyw m. 146	<i>P(3)-n-nbw</i> m. 28, 359, 372
'Iiw m. 304	Yn m. 304	<i>P3-n-hst</i> m. 313
'Iy f. 447	<i>3-mkt</i> m. 28	<i>P3-n-33yt(?)</i> m. 290
'Iyi ¹ f. 150, 370	<i>3-htpf</i> m. 28	<i>P(3)-n-T3-wr(t)</i> m. 290
'Iy-m-w3ww f. 447	<i>3n-htp</i> m. 305	<i>P(3)-n-dw3</i> m. 141
'Ich-ms m. 167	<i>chi-pt</i> m. 146	<i>P(3)-n-Drt3y</i> m. 137
'Iwy f. 139, 154	<i>ckbr³</i> m. 290	<i>P3-n3rw-rw</i> m. 313
'Iwni-nfri(?) m. 304		<i>P3-Rc-m-hb</i> m. 141
'Iwny m. 137	W3wy f. 313	<i>P3-Rc-htp</i> m. 163
'Iwnw-ry f. 139	W3d-ms m. 267	<i>P3-rn-nfr</i> m. 283
'Ipy f. 367	W3d(t)-rnpt f. 304	<i>P3-hw</i> m. 166
'Ipw m. 150(2), 166	W3dyt-3d's f. 314	<i>P3-hm-n3r</i> m. 18, 139, 167, 183, 712
'Imn-w3h-sw m. 165	Wnn-nfr m. 154, 265	<i>P3-hry-pdt</i> m. 144
'Imn-m-ipt m. 154, 354, 366	Wnn-hw m. 150	<i>P3-snr</i> m. 166
'Imn-(m)-w3ht m. 354	Wrn f. 313	<i>P3-sr(w)</i> m. 163, 165, 328, 510, 687, 954
'Imn-m-hb m. 156, 384	Wrnr f. 149, 167, 283, 314, ⁴ 366	<i>P3-3d</i> m. 28, 150, 261, 262, 265, 305, 591
'Imn-ms m. 137, 167, 262, 265, 367	Wsr-h3t m. 304	<i>P3-3d</i> f. 818
'Imn-nht m. 265, 317		<i>P3y</i> m. 150(2), 156, 183, 373
'Imn-nhtw m. 314	B3y m. 165	<i>P3(y)-nh3y</i> m. 141, 164, 166
'Imn-r-h3t f. 345	B3wy m. 156	<i>Pi</i> f. 164
'Imn-Rc-hcw m. 141	B3k-3 m. 164, 166(2)	<i>Py-ly</i> m. 46, 141
'Imn-htp m. 166 ²	B3k-wrnr f. 154	<i>Pp</i> f. 167
'Imn-hcw m. 163	B3k-n-'Imn m. 132	<i>Ppy</i> f. 139, 165
'Imn . . . m. 366	B3k-n-Mwt m. 283, 384	<i>Pry</i> f. 139(2), 167(?)
'Imntt-wsrt f. 369	B3k(t)-'Imn f. 139, 314	<i>Pth-m-w3</i> m. 165, 167
'Inih3y f. 141, 146, 149, 165, 167	B3k(t)-Mwt f. 354, 366	<i>Pth-m-hb</i> m. 314(2)
'Iny m. 141	B3k(t)-mrt f. 156	<i>Pth-mi</i> m. 164, 166(2)
'Iny f. 132	B3ki m. 265, 1754	<i>Pth-ms</i> m. 141, 366
'Inyt f. 137	Bw-h3t-n'f f. 369	
'In-hr(t)-hcw m. 144	Bwi f. 712	
'Inpw-Rc m. 313	Bnc m. 149, 167	
	P . . . m. 263	<i>M3-n-i-nht'f</i> m. 150, 267, 305

¹ Possibly to be read 'Iy only.

² Called *Hwy*.

³ Also called *Rc-ms-sw-nht*.

⁴ The name here is, possibly, *Mrt-wrnr*.

Msi-m-Wist m. 304
Mst-nfr(t) f. 314(2)
Mshy f. 150(2), 305, 421
Ml f. 164, 166(2), 315
My(?)¹ m. 167
Mwt-3st f. 132
Mwt-m-wi f. 150, 156, 283, 305
Mwt-m-hb f. 305
Mwt-nfrt f. 167, 183, 305
Mnw-ms m. 712
Mnw-hr m. 304
Mnn m. 156
Mntw-Mnw m. 304
Mr(i)-Iwnw m. 150
Mr(i)-Wist m. 144
Mr(i)-Pth m. 139
Mr(i)-Mst m. 132
Mr(i)-Rc m. 166(2)
Mr-n-Pth m. 154
Mrt-wrnr² f. 314
Mrt-Rc f. 166
Mrs-gr f. 370, 818
Mry m. 712
Mryty m. 183
Mry-Mst m. 305
Mry-Rc m. 132
Mry-Shmt m. 146, 150
Mryt-Rc f. 510, 954
Mh m. 156
Mhy f. 163
Mhy-ib f. 262

Nt-hr-ti f. 163(2)
Ns-hr-h m. 139
Ns-šcrt m. 165(2)
Ni f. 304
Nb-'Imntt m. 156, 267, 369
Nb-wnr²f m. 357
Nb-nfr m. 267, 447
Nb-ntrw m. 150, 687, 954
Nb-r-nhh m. 217
Nb-r-tf-n-mwt(?) f. 366
Nb-df³w m. 28, 268, 807
Nbt f. 313
Nbt-'Iwn m. 304
Nbt-nfr f. 354
Nbt-nht f. 158
Nbt-twy f. 164
Nby m. 304
Nbw-hr-hsbd f. 369
Nfr-cbw m. 150, 305(2), 421, 589
Nfr-rnpt m. 28, 108, 132, 150, 305(2), 421
Nfr-hr m. 163
Nfr-htp m. 267, 447
Nfr-snt m. 267, 369
Nfrit-lytl f. 154
Nfrit-in⁴ f. 367
Nfrit-iry f. 141(2), 156, 163, 167, 818
Nn⁴ m. 149, 167
Nn⁵ m. 313
Nnn f. 156
Nhsi(?) f. 304
Nht-'Imn m. 304
Nht-Dhwty m. 28

Nhtw m. 150
Ndm(?) m. 150
Ndm-gr m. 150
Ndmt-Mn-nfr f. 158

Ry m. 81, 154, 165
Ry f. 165
Ry:ry m. 166
Rc f. 366
Rc-i f. 163
Rc-iy f. 164, 166
Rc-ms m. 139, 146, 150, 156, 166, 313
Rc-ms-sw-nht m. 290
Rc-htp m. 183, 712
Rb m. 354
Rpt f. 156
Rm m. 146
Rnw f. 146(2)

Hsw-nfr m. 164, 166(2)
Hs(t)-nfrw m. 166
Hst-by m. 156, 315

Hsy m. 317(2)
Hwt-Hr f. 268, 314
Hw-ms m. 158
Hwy m. 28, 144, 146, 149, 150, 166, 167, 305, 315, 354
Hwy-nfr m. 144, 146, 328, 818
Hmt-nfr f. 28
Hnwt-'Iwnw f. 154
Hnwt-mrt f. 818
Hnwt-mhyt f. 166, 447
Hnwt-nfrt f. 144
Hnwt-šnt f. 313
Hnwt-dww f. 818
Hnr f. 28, 305
Hnr-tbty:fy(?) m. 1754
Hnry f. 183, 712
Hr m. 132(2), 166
Hr-m-wi m. 163, 265
Hr-Mnw m. 304
Hr-nfr m. 28, 807
Hr-nht m. 132, 304
Hri m. 132(2), 146, 154, 167, 317
Hr f. 366
Hrt(?) f. 354
Hh-n-nhw m. 262(2)
Hsw m. 313

Hsmwy m. 344, 359, 372
Hc m. 304
Hc-m-iw m. 167
Hc-m-Wist m. 28, 304
Hc-m-trt m. 139
Hcy m. 366
Hct-nsw f. 712
Hsw-htp m. 141

St-Mntw f. 183
Ss-Bstt m. 154
Ss- . . . s(?) m. 313
Sst-mhyt f. 144
Sst-Rc f. 166
Swti m. 166

Swt-cs m. 141
Snn m. 354
Sn-ḳdw m. 285(2)
Shmt f. 158
Shmt-nfr(t) f. 141
Shy m. 217, 283
Sh-m-hb m. 314
Sh-ms m. 217

Šrit-Rc f. 183, 369, 370

Ḳs-nhbt f. 154
Ḳsh m. 144, 191
Ḳn-hr-hps⁵f m. 144
Ḳnn m. 166
Ḳd f. 146

Ḳs-s m. 267, 369
Ḳr m. 144, 328, 818
Kmt f. 313
Krh f. 166

Ts-3st f. 150, 305(2)
Ts-chy f. 314
Ts-wr(t) f. 150, 163, 305
Ts-wr(t)-m-hb f. 139, 141
Ts-wr(t)-htp:ti f. 167
Ts-mi(t) f. 141, 314
Ts-nt-ipt f. 818
Ts-nt-'Imntt f. 144, 150, 305
T(s)-nt-p:ts f. 132
Ts-nhsy f. 144(2)
Ts-nht f. 163
Ts-hct f. 144, 154, 818
Ts-sw-ri f. 167
Ts-sn-nfrt f. 146, 150, 305(2)
Ts-snt(?) f. 304
Ts-ks f. 141
Ts-ktri f. 166(2)
Ts-gmy f. 163
Ts-tmht f. 144
Ts f. 304
Ti f. 164, 166
Tity f. 183
Ty m. 166
Ty f. 158
Twi f. 146, 370
Twy f. 144, 191
Twn m. 141
Tpi f. 164
Tri f. 154, 366
Tt f. 366
Ttity m. 287

Ts-nfr m. 304
Twl f. 141
Twby f. 354
Twf f. 158
Twri m. 954
Tnry m. 165

Dw f. 163
Ddi m. 183

Dsy f. 304
Dhwty-ms m. 163
Dhwty-hr-mkt⁵f m. 28




¹ Probably for *Hwy*.



⁵ Written *Nn-n*.



² Possibly just *Wnrn*.

³ Or *Nfrit-'In-hr*.

⁴ Written *Nnw*.

....  (?) m. 150
....  m. 150
....  m. 150

 m. 156
....  m. 261
....  f. 355

....  (?) m. 355
....  (?) m. 818

3. TITLES

šh ikr n Rc 344, 359, 372

imy-r šht 132

imy-r šht n nb tšwy 132

imy-r ipt nsw m Mn-nfr 156

imy-r ipt nsw n hmt-nsw wrt nbt tšwy 156

imy-r imy-hnt n nb tšwy 510, 687, 954

imy-r pr-hd n nb tšwy 154

imy-r mšc 357

imy-r niwt 108, 183, 317, 328, 510, 687, 712, 954

imy-r hmw-ntr [n ntrw nbw] 687

imy-r kdw n nb tšwy 165

imy-r kšw (or ihw) 313

imy-r kšw (or ihw) wr n 'Imn 183

imy-r kšw (or mmnt) nt hwt-Wsr-Mšc-Rc-stp-n-Rc m pr-'Imn 132

iry cš 290

iry cš n sš 3 Rc-ms-sw-mry-'Imn-mry-Mntw 290

iry-pct 108, 122, 687, 954

iry pdt n nb tšwy 156

it-ntr n pš-Rc 164, 166(2)

idnw n pr-čnh 712

idnw n mšc 166(2)

idnw n tš st n šc(t) 167

idnw n tš šnwt pr-cš cws 132

cš n ist m st mšc 144, 191, 267, 447

cš n c m st mšc 28(2), 268

wcw 304

wcw n hnt(t) 156

wcb 141, 146

wcb n pš-Rc 166

wcb n Pth 141

wcb hry-hbt n Pth 167(2)

wpty nsw r hšwt nbt 167

wpty nsw r tš n Htš 712

wpty nsw r tš nb 154

wr hrp hmww (n Pth) 18, 167, 183(2), 712

wr hrp hmww sm n Pth 108

wrt hnt n 'Imn 510, 687, 954

wrt hnt n 'In-hr 712

wrt hnt n Hry-šf 712

whmw(?) 167

wšbt hmt-ntr 150

bšk n nb tšwy 317

mniw n 'Imn 156, 304

mškb 290

mšy 304

nbt-pr 28, 132, 144(2), 146(2), 150(2), 156(2), 158(3), 163, 164, 165(2), 166(2), 191, 262, 268, 283, 285(?), 290, 304(5), 305(4), 313(5 or 6), 314, 355, 366(2), 369, 370, 447, 712(2), 818

nby 141

nby n hwt-nbw 141

nnw(?) 163(2)

r Nhn 687

rbty(?) 354

hšty-c 108, 122, 687, 954

hm-ntr Mšc 687

hm-ntr n pr-Mnw 132

hm-ntr n Mnw 304

hm-ntr n Rc-ms-sw-mry-'Imn-hnf-'Imn 139

hm-ntr tpy n 'Imn 81, 687, 954

hm-ntr tpy n 'In-hr 712

hmww 144

hmw wr 317

hmw wr m st mšc 265

hry ihw (n hnw) 132, 139, 154(2), 156, 164, 166(3), 167, 313

hry ist 317

hry ist m st mšc 144, 265

hry wdb hmwt nb nty hr š n ist 46

hry pdt 183

hry nbyw 141

hry nbyw m (or n) hwt-nbw (msw ntrw) 141(2)

hry rhty 167(2)

hry rhty n nb tšwy 149

hry kdw 166

hrp Srkt n nb tšwy 265

hry-hb hry-tp 165

sšb 46, 122, 137, 315, 687(2), 712, 954(2)

scšš 167

sm 18

sm m hwt-Pth 954

sš 139, 141, 150, 158, 163, 287, 304(2), 314(2)

sš ipt nsw 149, 167

sš ipt nsw n(t) hnt m Mn-nfr 149

sš ipt nsw n(t) hnt m Hwt-kš-Pth 149

sš wdhw 139, 167

sš wdhw n nb tšwy 167, 304

sš pr-čnh 165

sš pr-hd n pr-Pth 156

sš pr-hd n nb tšwy 156

sš prwy-hd n nb tšwy 146

sš m st mšc 28

sš mšc 139

sš m sdšwt nt sštš 46

sš mšc n tš hwt Mn-Mšc-Rc-ib-hry-m-šbdw 146

sš n 'Imn(?) 150

sš n pr-Rc 164

sš n tš st n šcw(t)¹ 163

sš n tš st (nš) šc(wt) n pr-cš 149

sš n tš šnwt 132

sš nw pr-dt 46

sš nfrw 314

sš nfrw n nb tšwy 139, 314

sš nsw 137, 154, 165(2), 167, 357

sš hšb htpw-ntr n ntrw nbw 315

sš kdwt 150(5), 217(3), 267, 305, 373

sš kdwt (n) 'Imn 217

sš kdwt n 'Imn m st mšc 261

sš kdwt n nb tšwy m st mšc 261

sšmw hbw n nbšf 721

sdšwty bity 122

sdm-cš 345

sdm-cš m st mšc 28(6), 144, 150(4), 262, 263, 265(2),

267(6), 283, 305(2), 328(2), 355, 384, 421, 589, 591, 807

sdm-cš m st mšc hr 'Imntt Wšst 150, 265, 385, 589

sdm-cš n 'Imntt 318

sdm n (pr)-Pth 158

šmcyt n(t) šst 132

šmcyt n(t) 'Imn 139(3), 154(2), 167(4), 183(4), 290

šmcyt n(t) Bšst 154(5)

šmcyt n(t) pš-Rc 139(4), 164(2), 166

šmcyt nt Mwt 167

šmcyt n(t) nbt nht 149, 167(3)

šmcyt n(t) Hwt-Hr nbt nht ršyt 149(2), 167, 183

šmsw n hmšf 156

krw (n hmšf) 166(2)

kdn (or ktn) (n hmšf) 164, 166(4)

kdn tpy n hmšf 154(2)

tšty 510, 687, 712, 954

tšy mšt 132, 150(3)

tšy mšt m st mšc 28

tšy sryt(?) 154

tšw sryt n sš 304

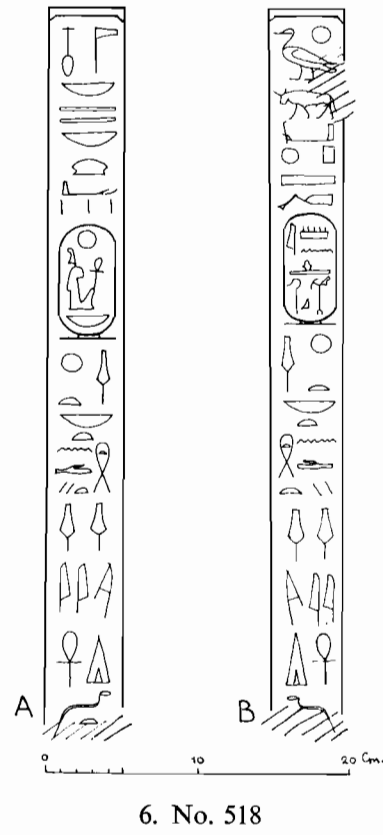
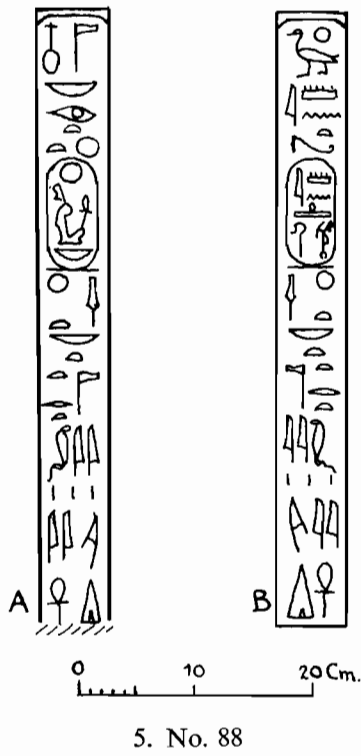
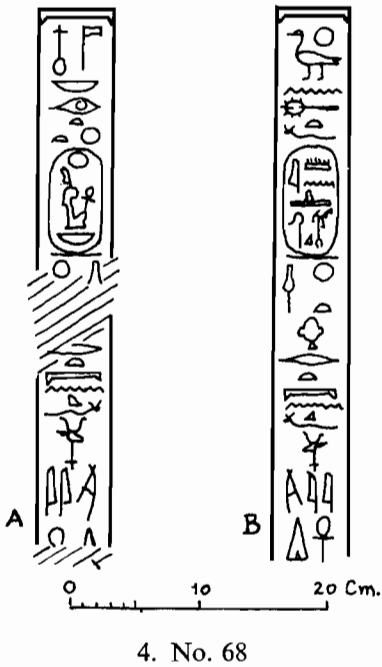
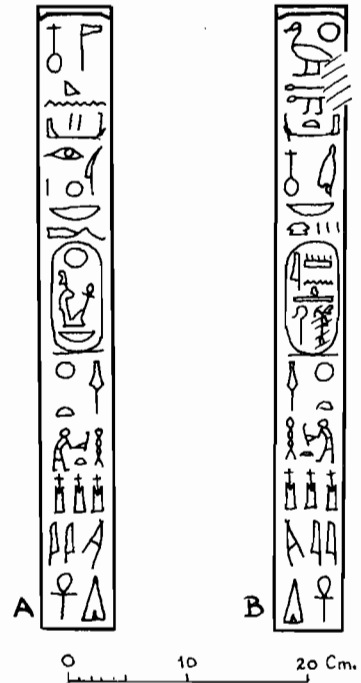
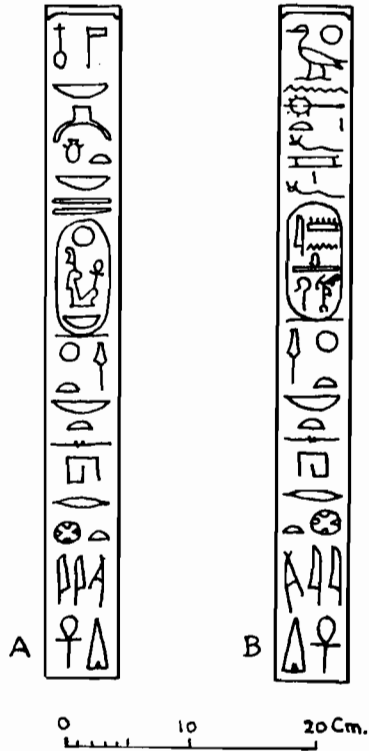
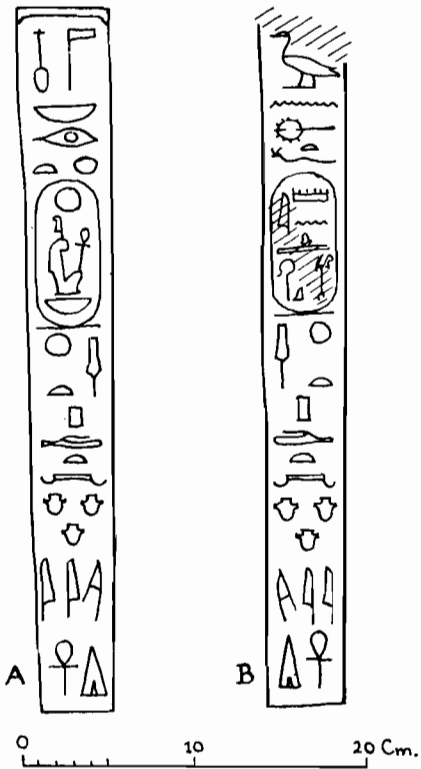
tšw sryt hr imnt nsw 687

tšty 108, 183, 317, 328, 510, 687, 712, 954

tšty n niwt 687

¹ Var. *sš n tš st tš šc(t)*.

PLATES





1. Nos. 16+73



2. No. 37



3. No. 57



4. No. 68



5. No. 88



6. No. 518



No. 64



1. No. 89



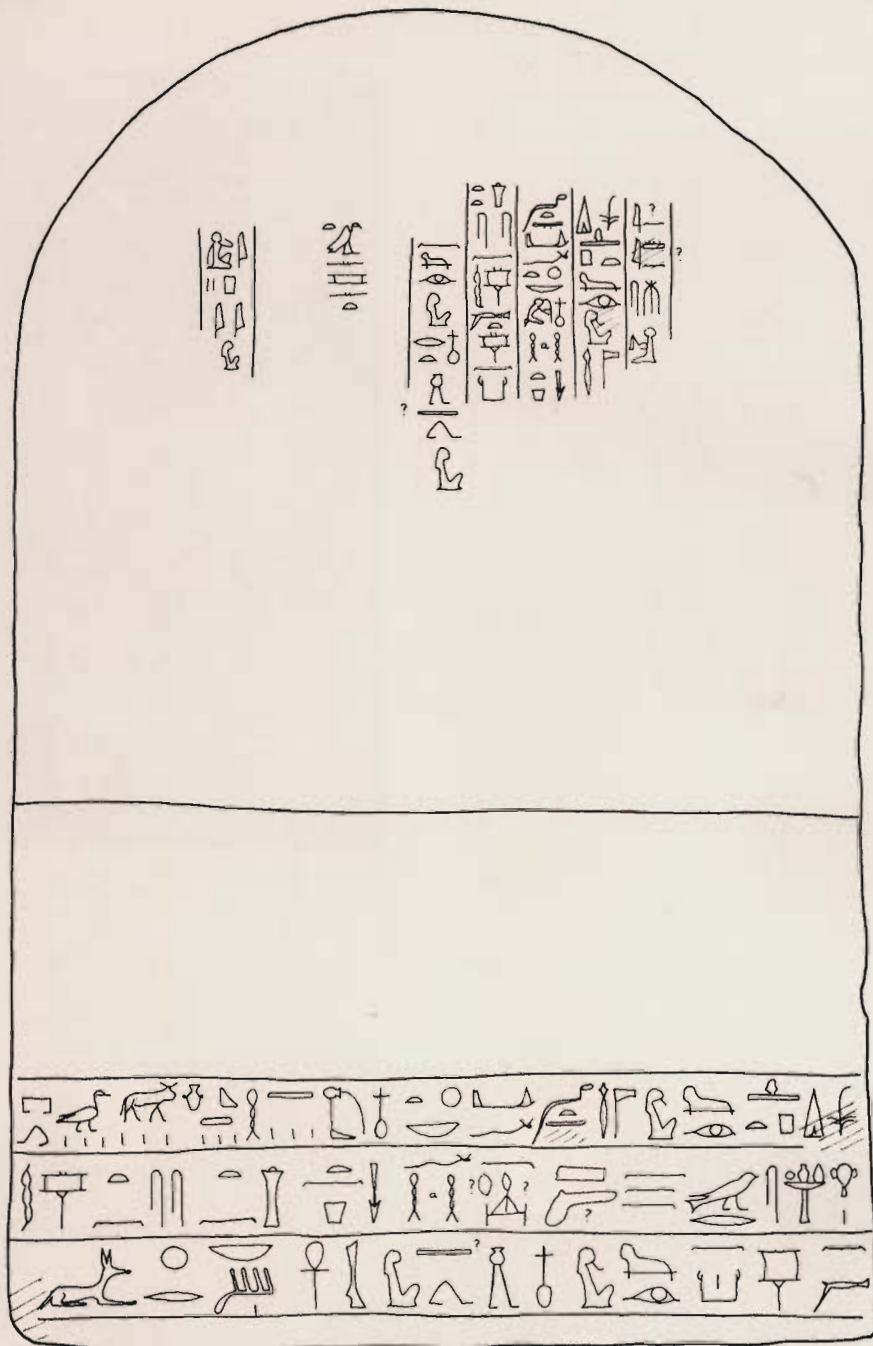
2. No. 91



3. No. 105



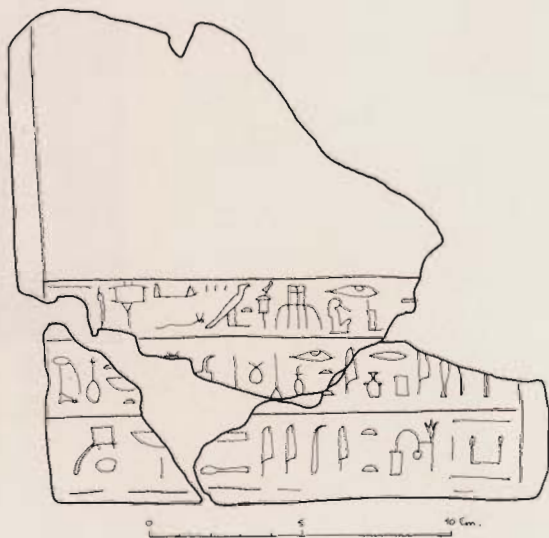
4. No. 75



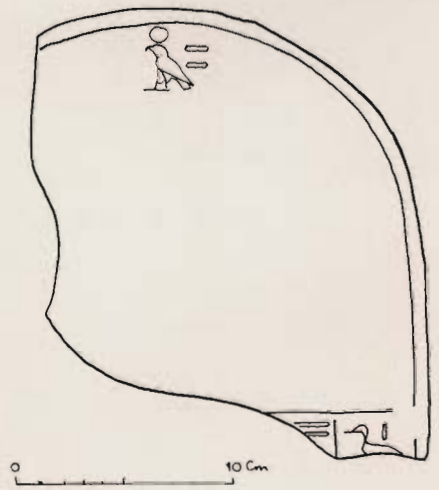
a. For $\Delta\Delta$?

0 5 10 Cm

1. No. 367



2. No. 287



3. No. 260



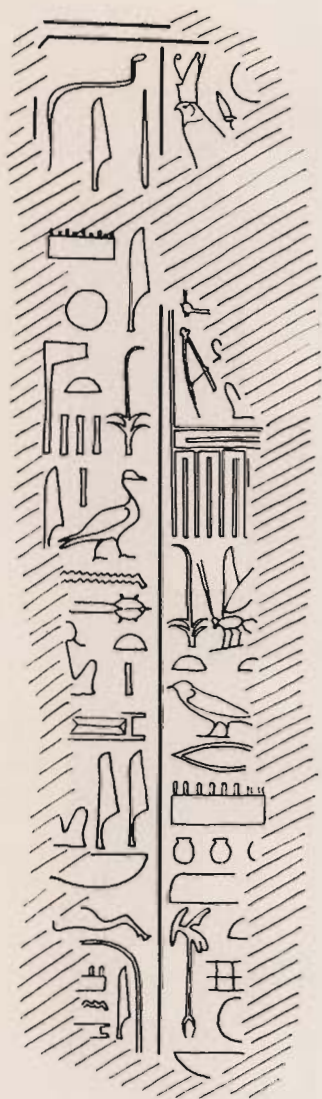
1. No. 367



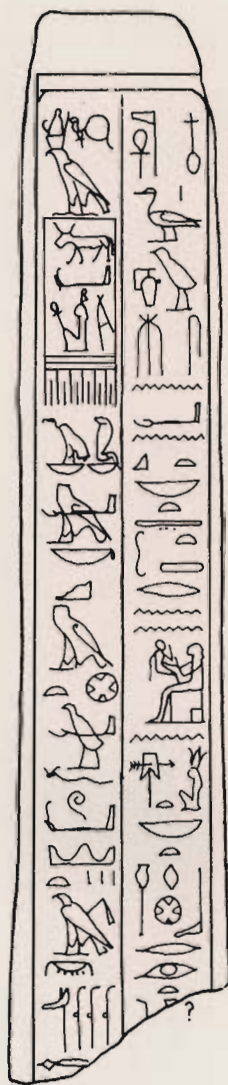
2. No. 287



3. No. 260



1. No. 19



2. No. 67



B



A



C

3. No. 27



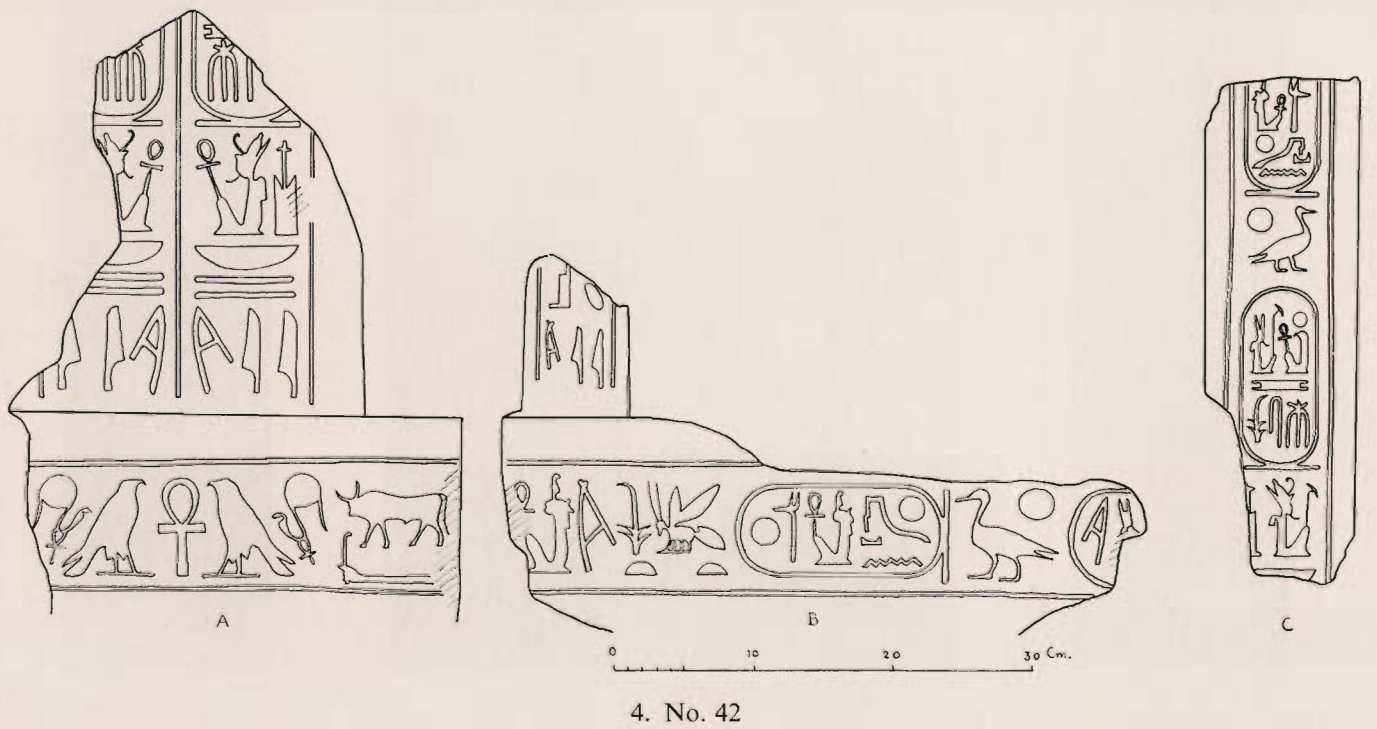
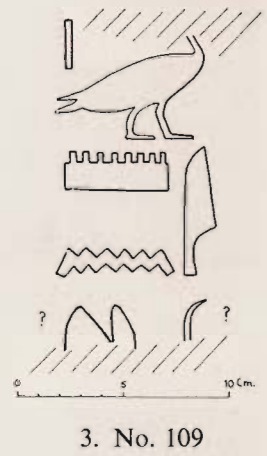
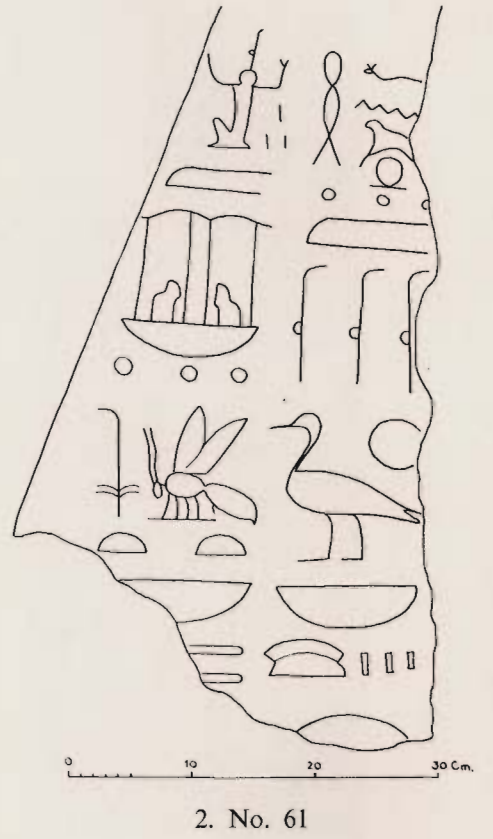
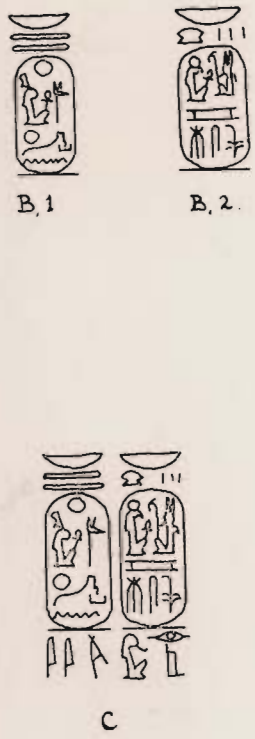
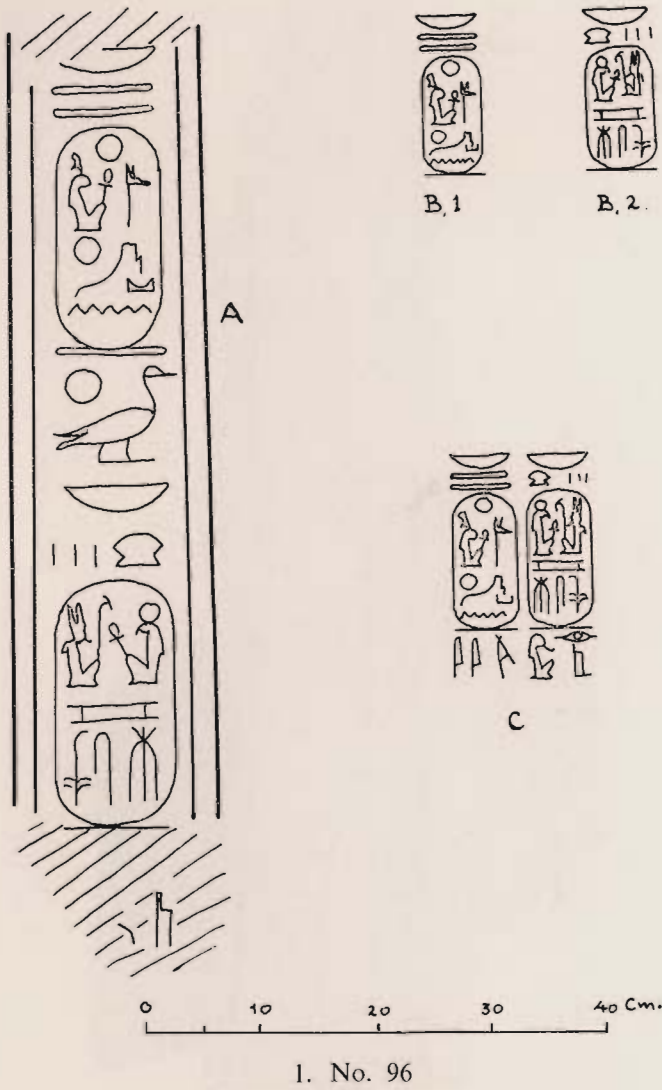
1. No. 19



2. No. 67



3. No. 27





1. No. 96



2. No. 61

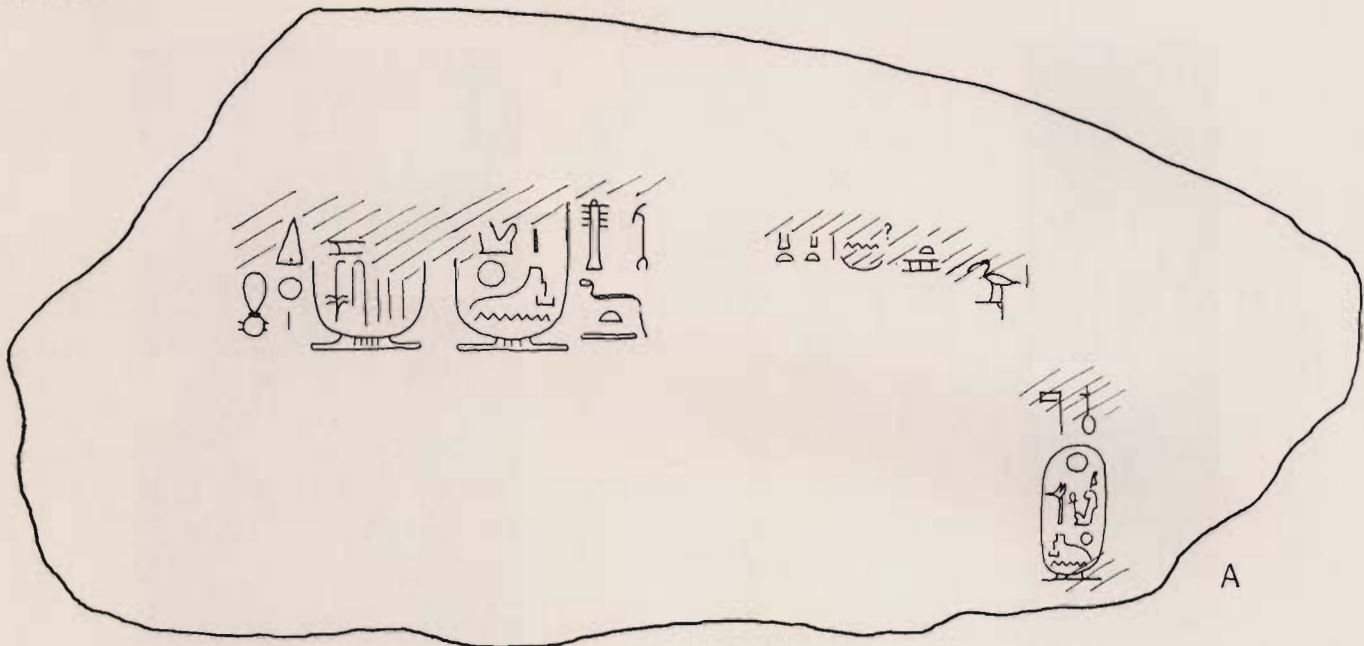


3. No. 109

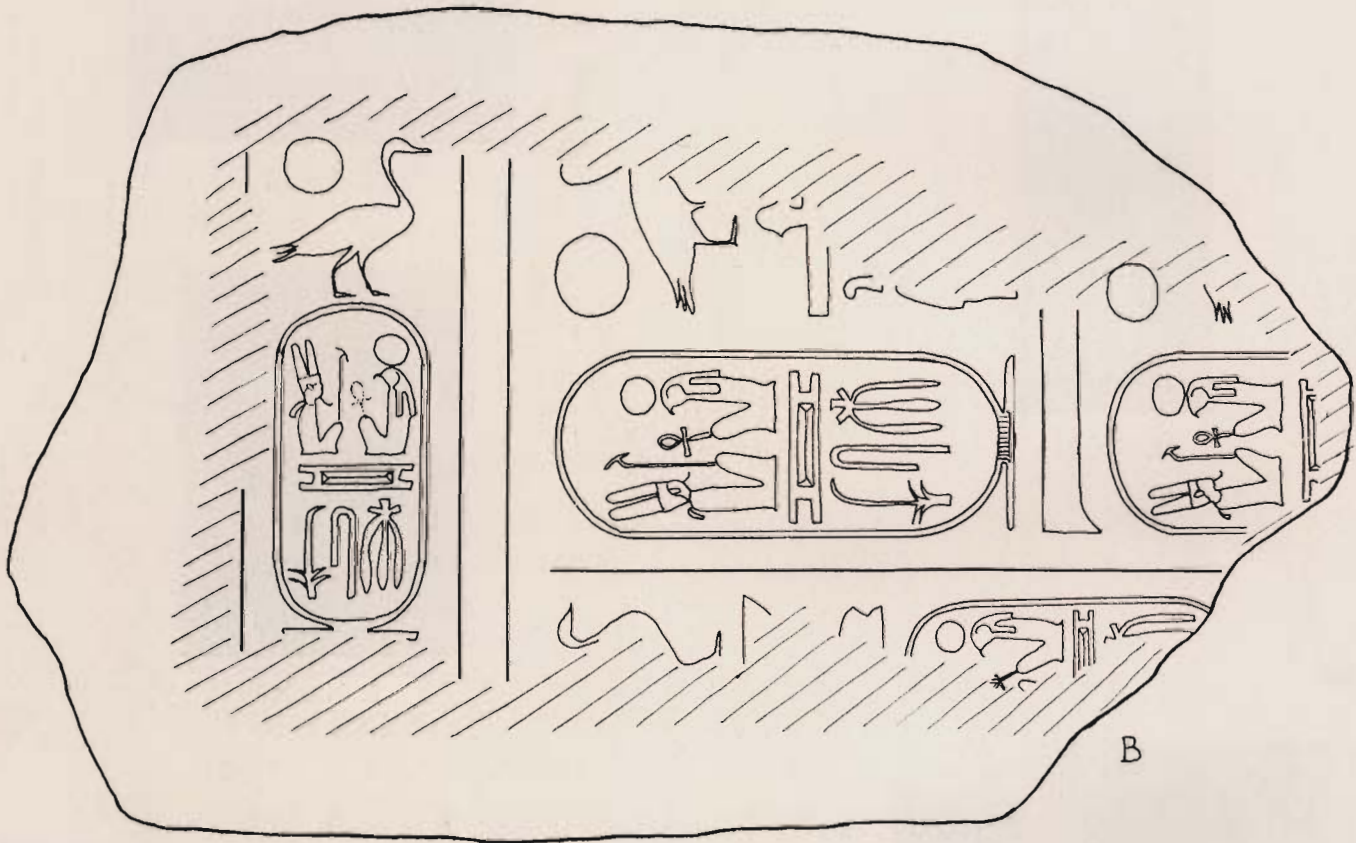


4. No. 42

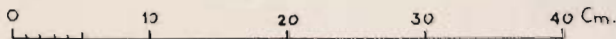




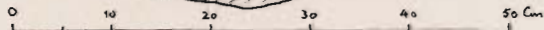
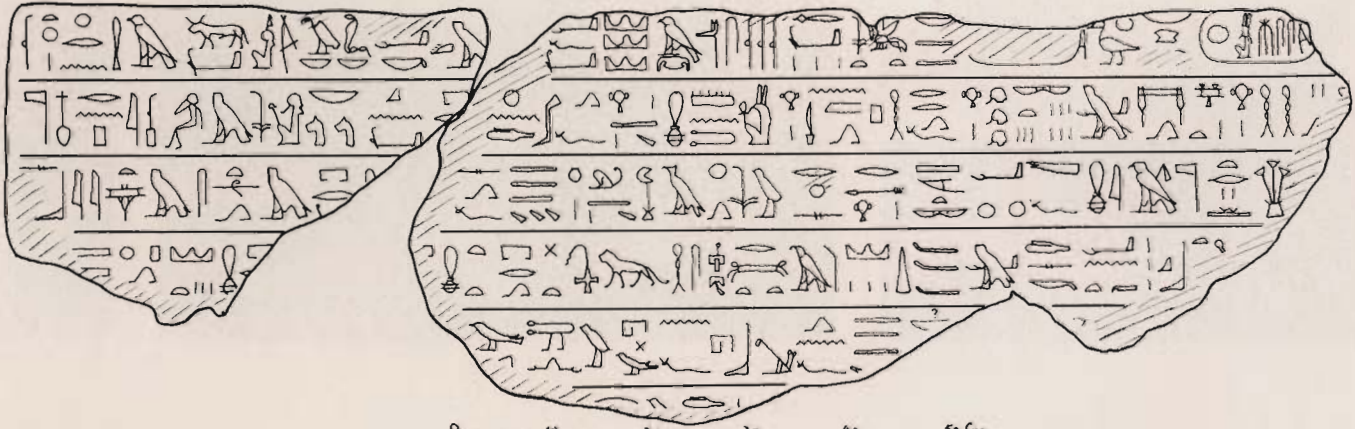
A



B



I. No. 104



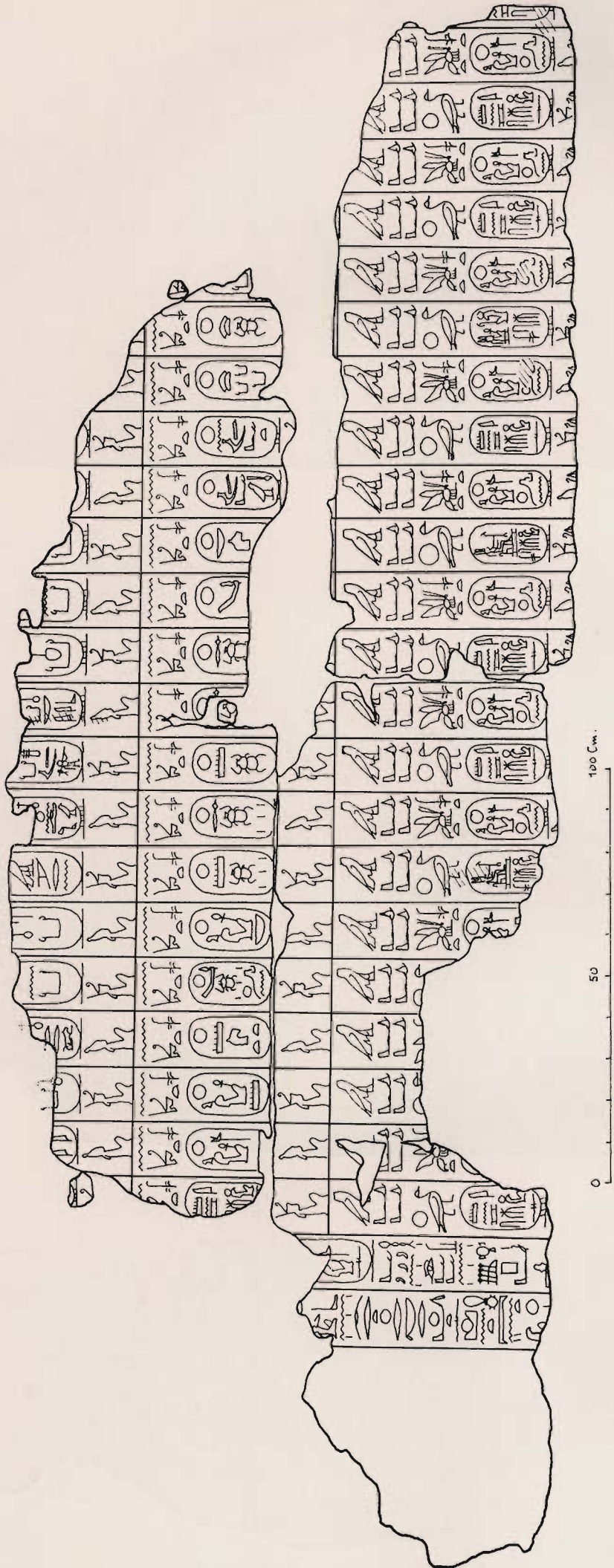
2. No. 440



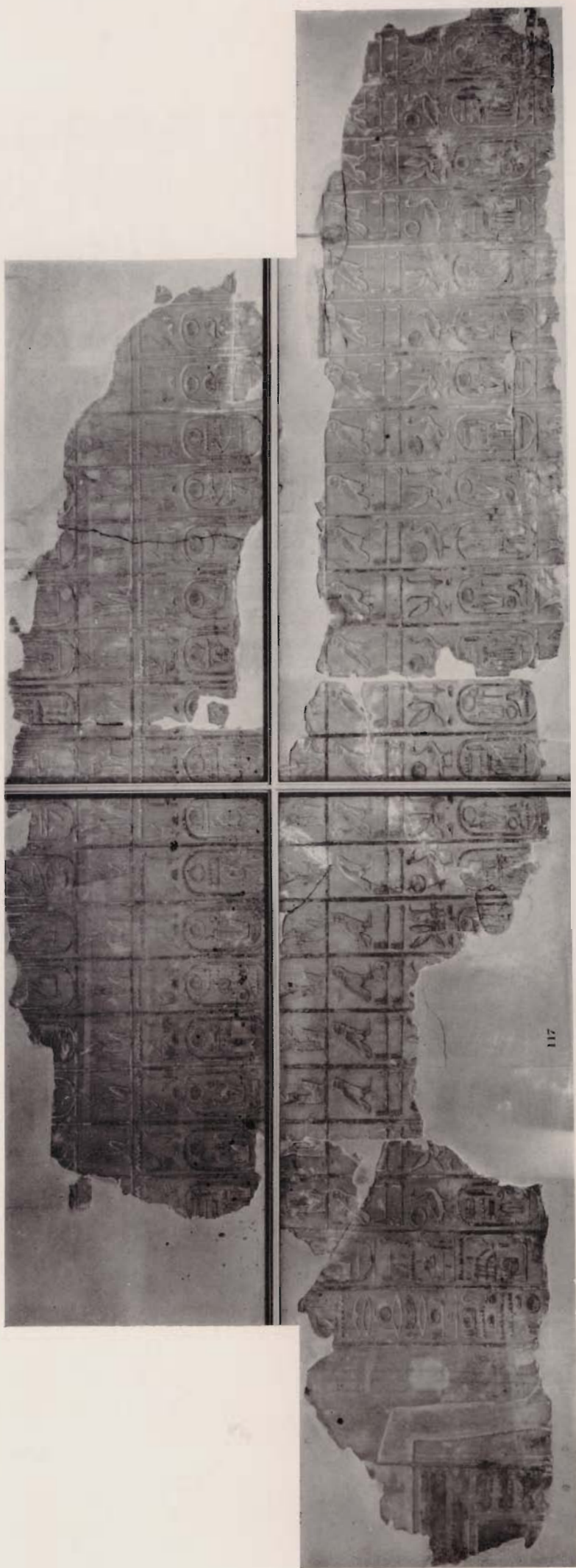
1. No. 104



2. No. 440



No. 117

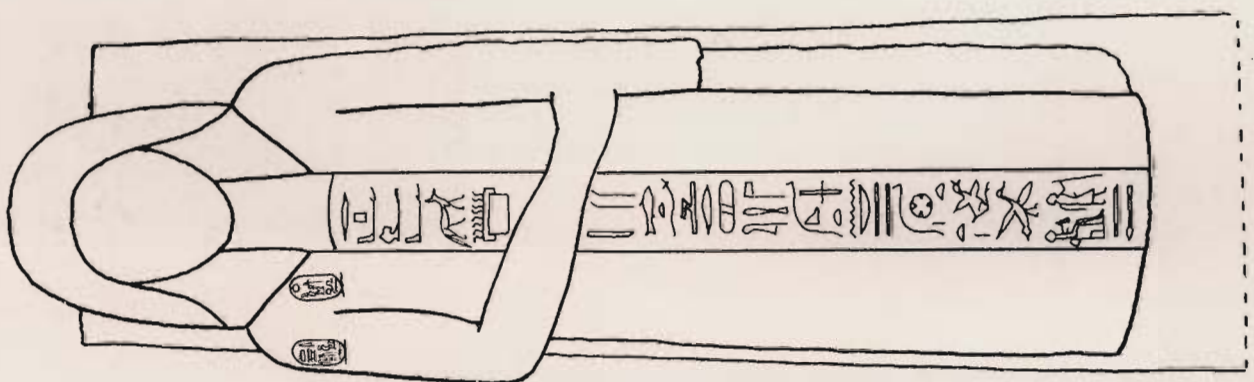
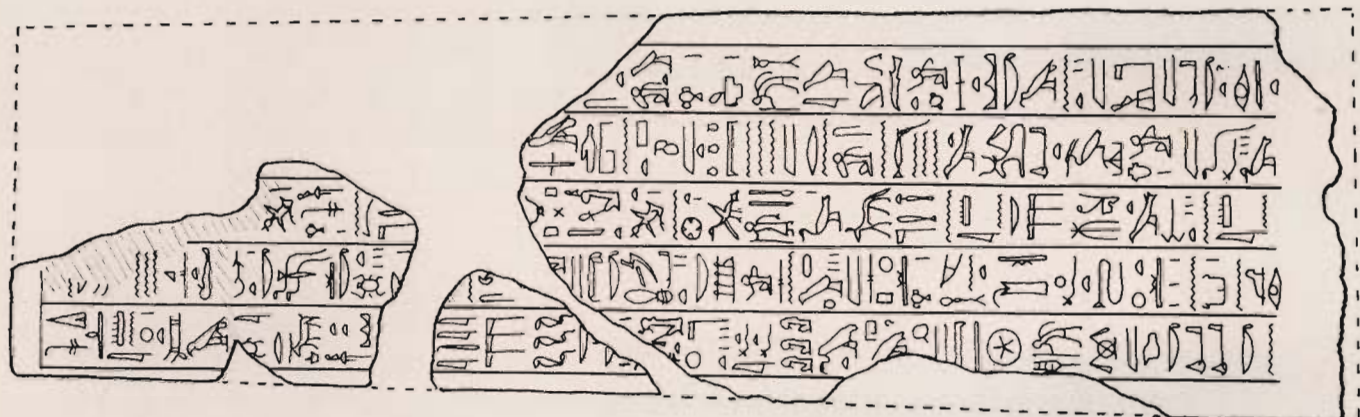
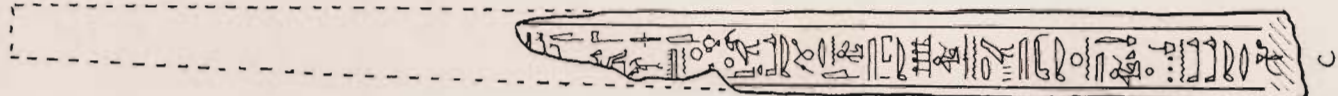


No. 117

117



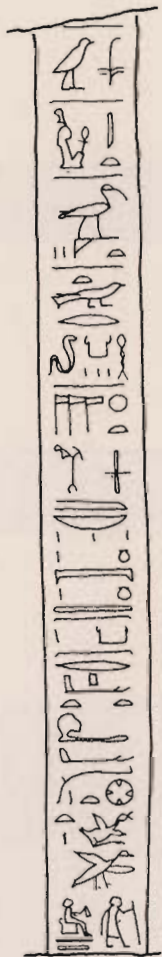
No. 26



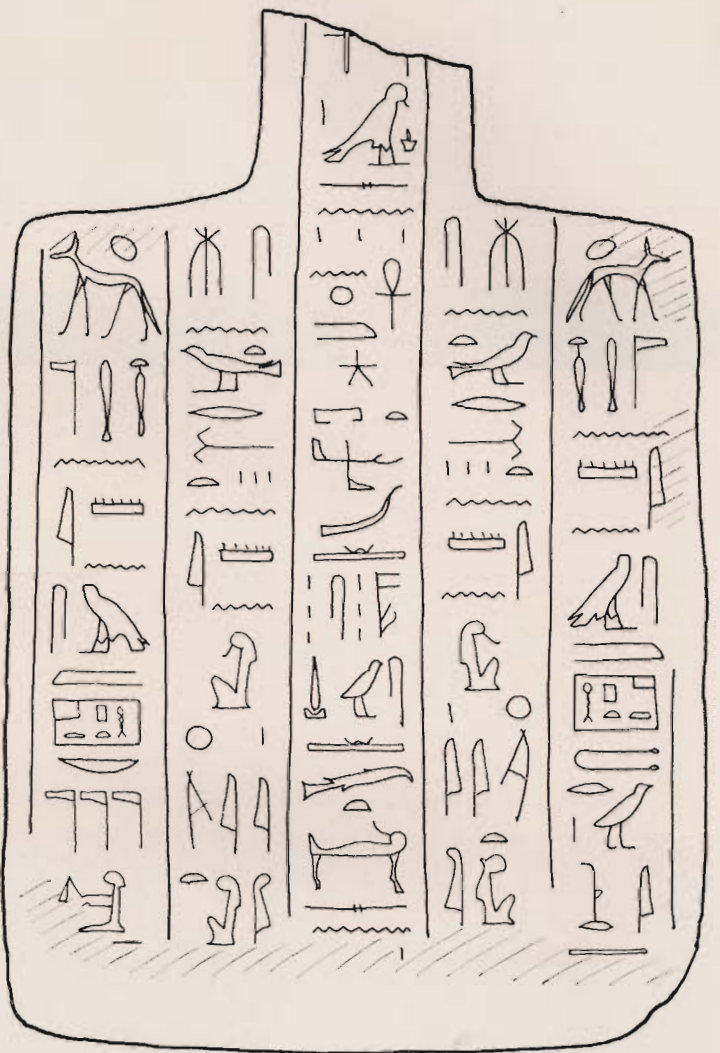
No. 687



No. 687



A

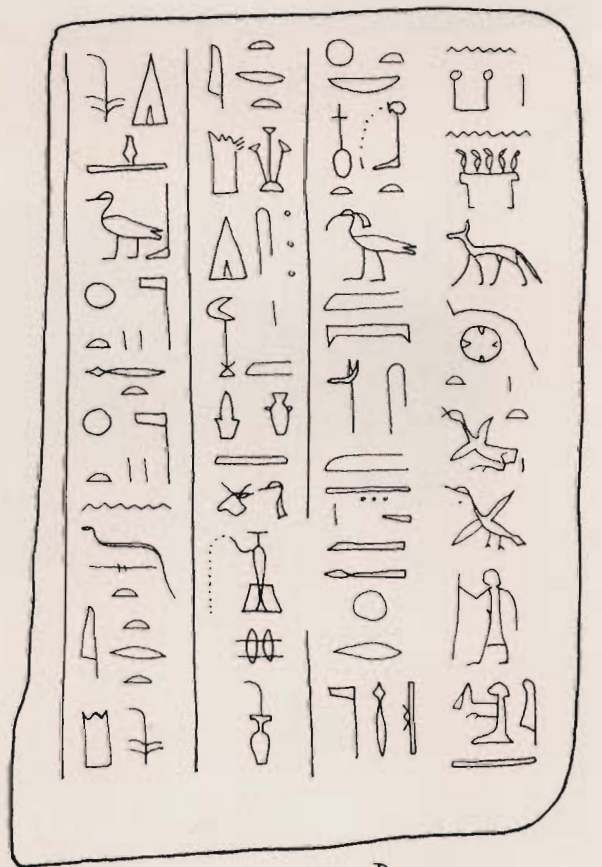


B

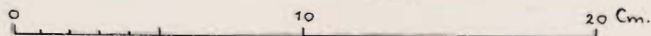


a. for ?

C

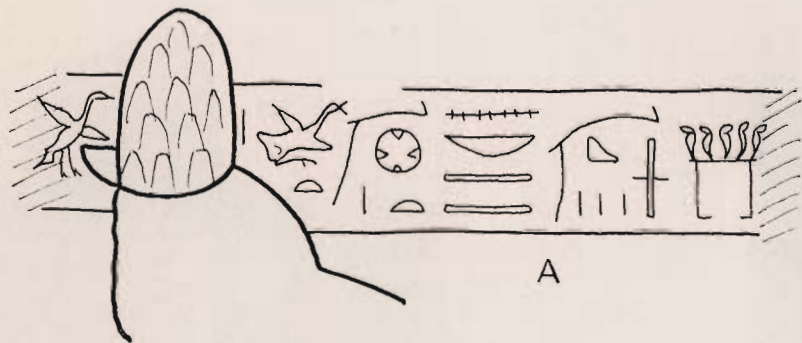


D



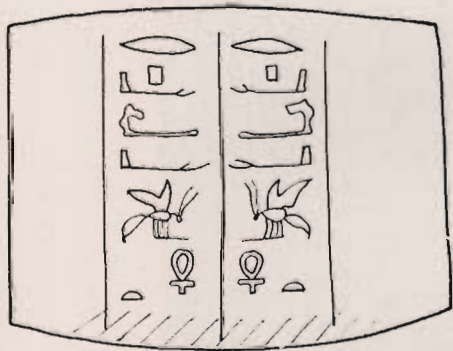
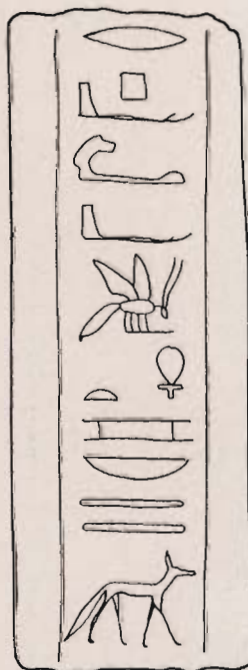


No. 954



0 5 10 Cm.

I. No. 510



0 10 20 Cm.

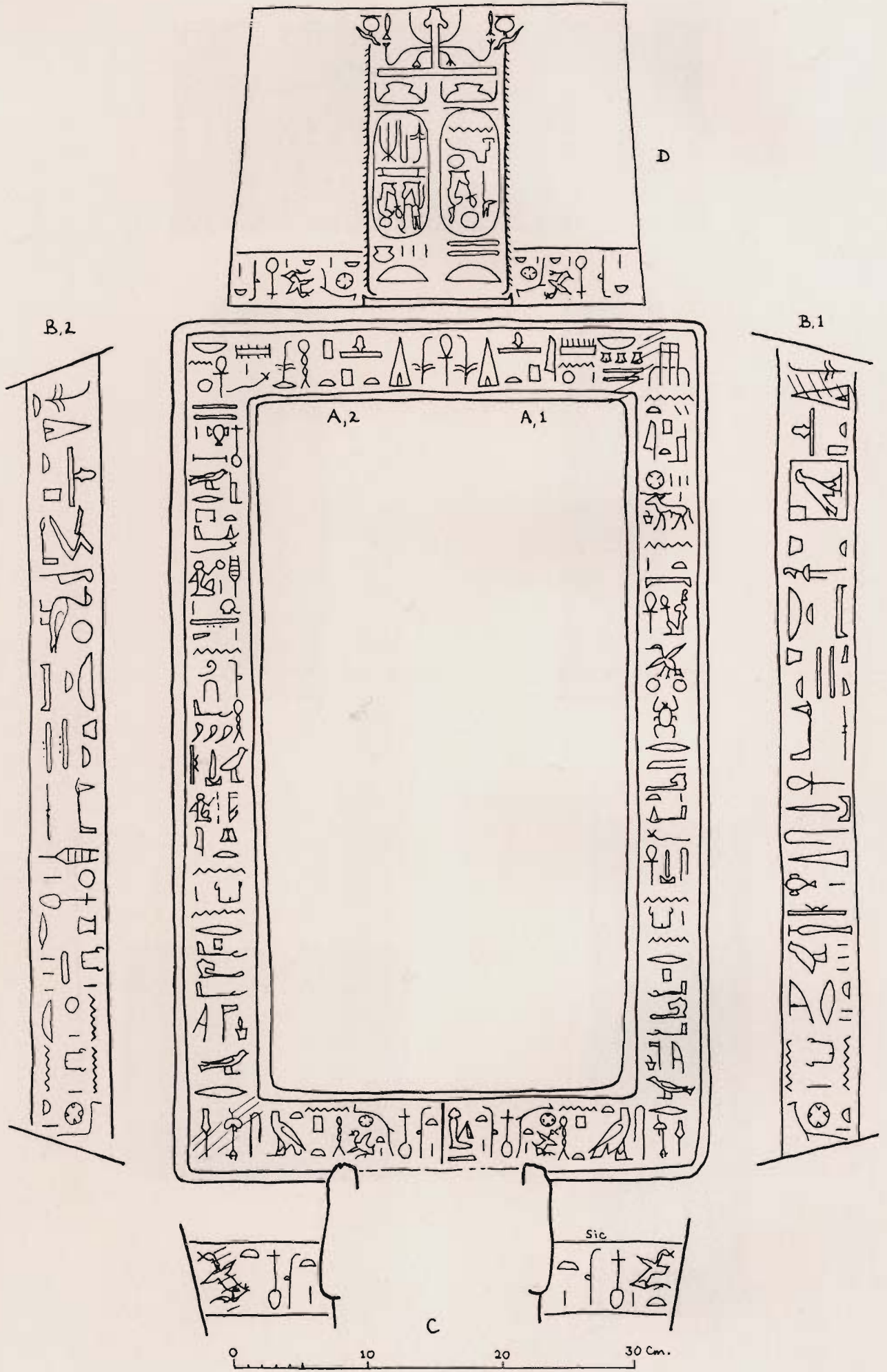
2. No. 122



1. No. 510

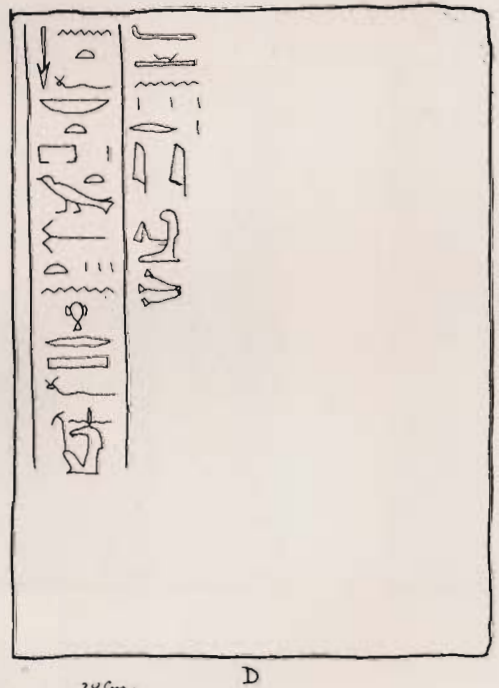
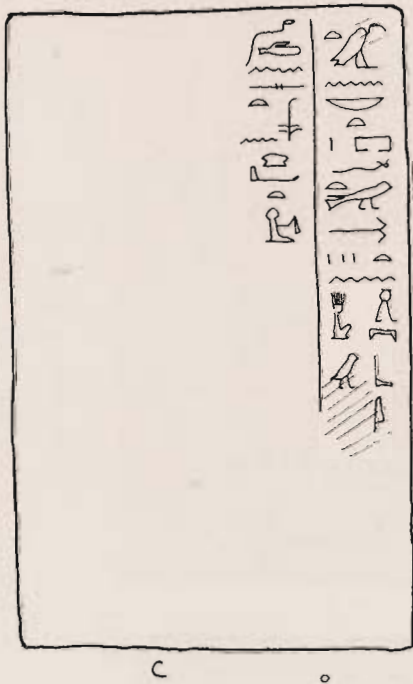
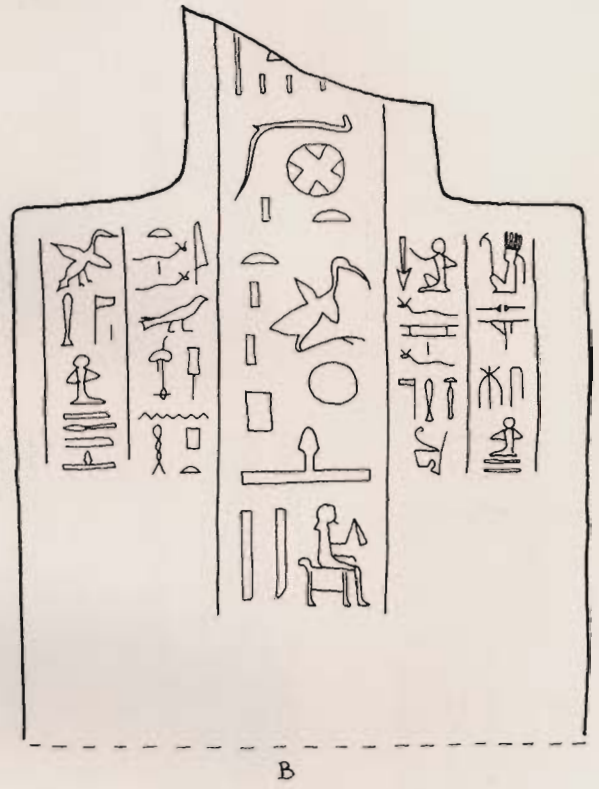
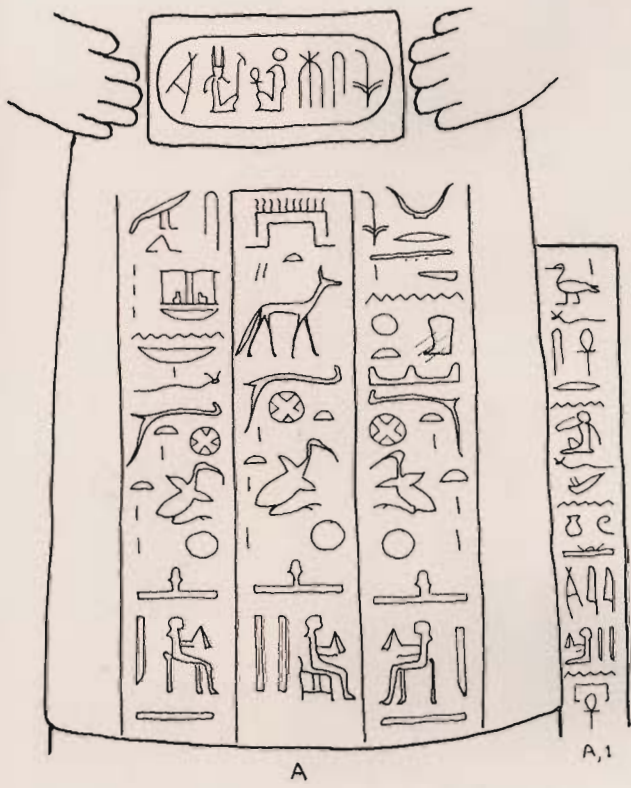


2. No. 122



No. 108

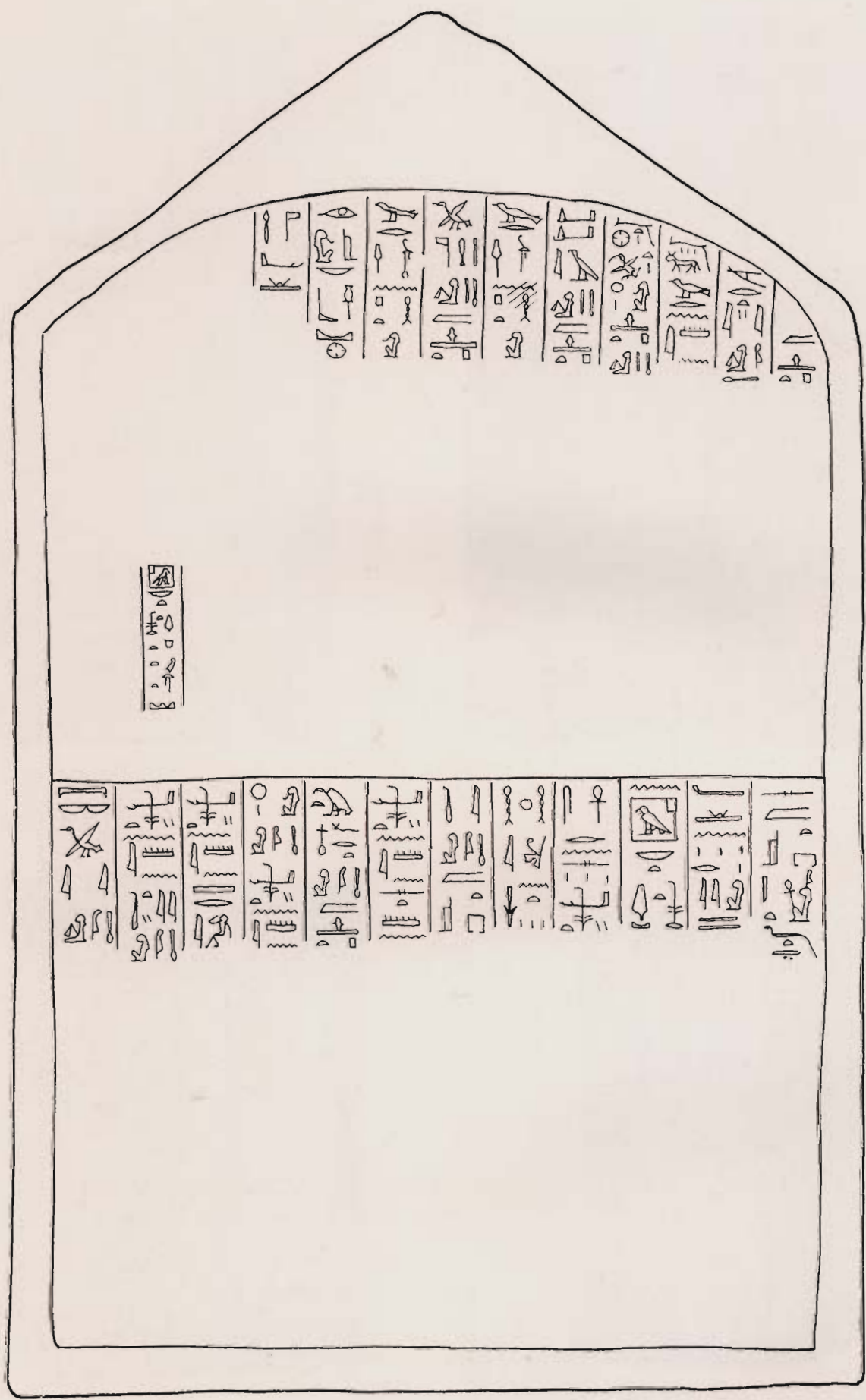




0 10 20 cm.



No. 712

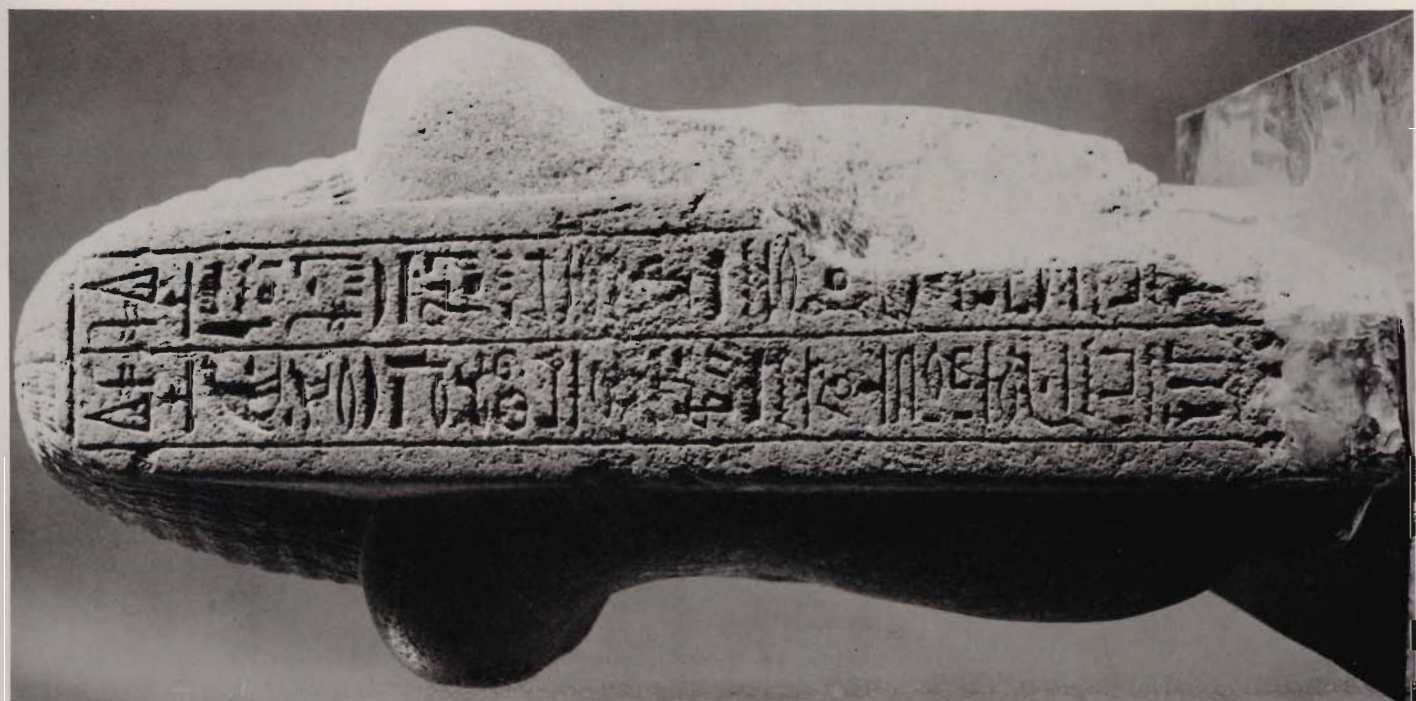


0 10 20 30 Cm.

No. 183



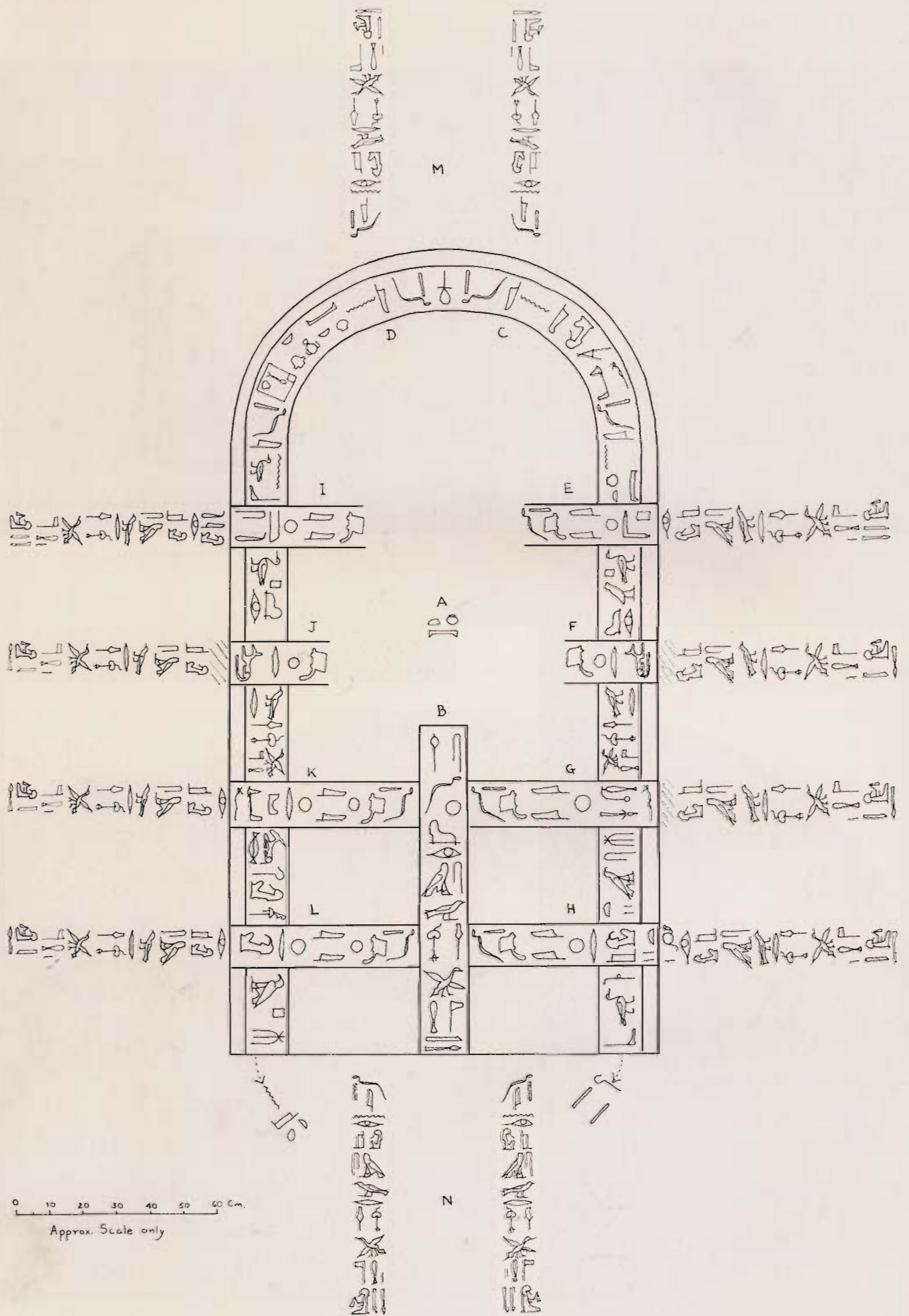
No. 183



2. No. 81

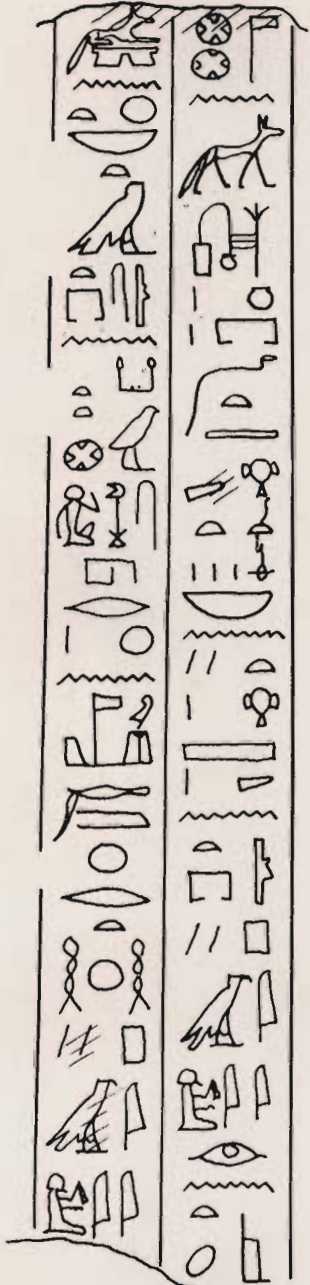
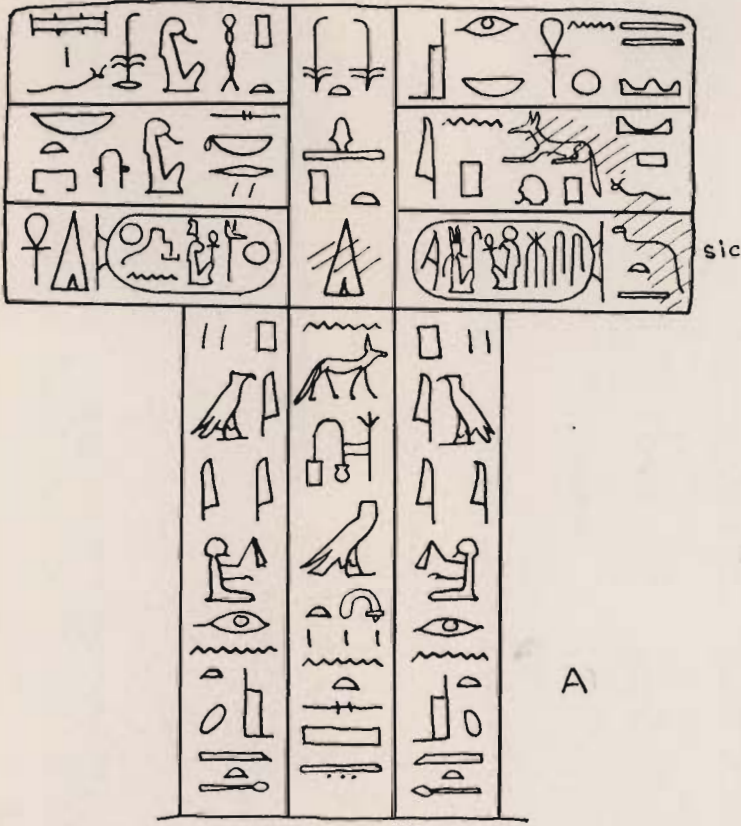


1. No. 317



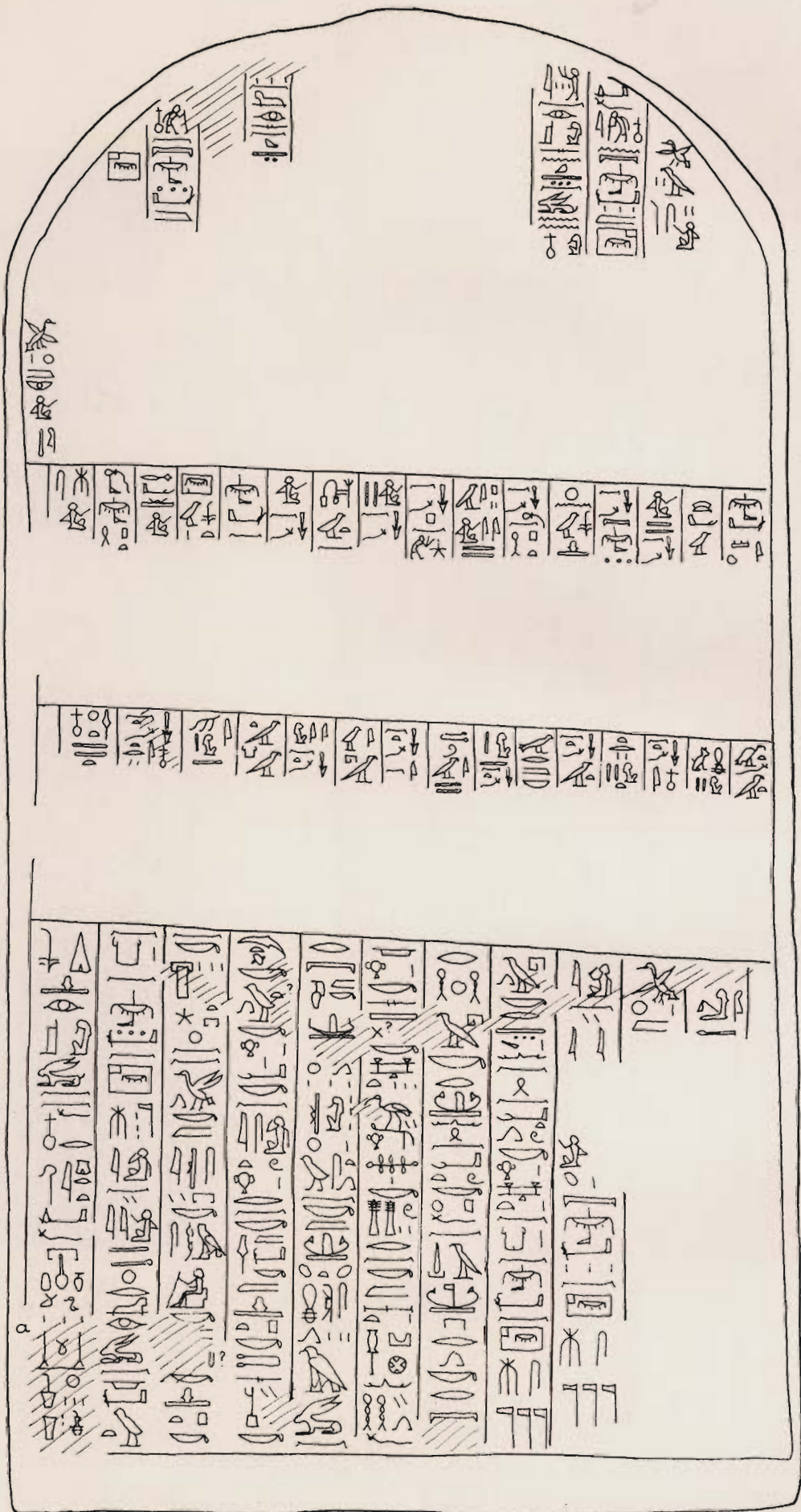


No. 18





No. 46

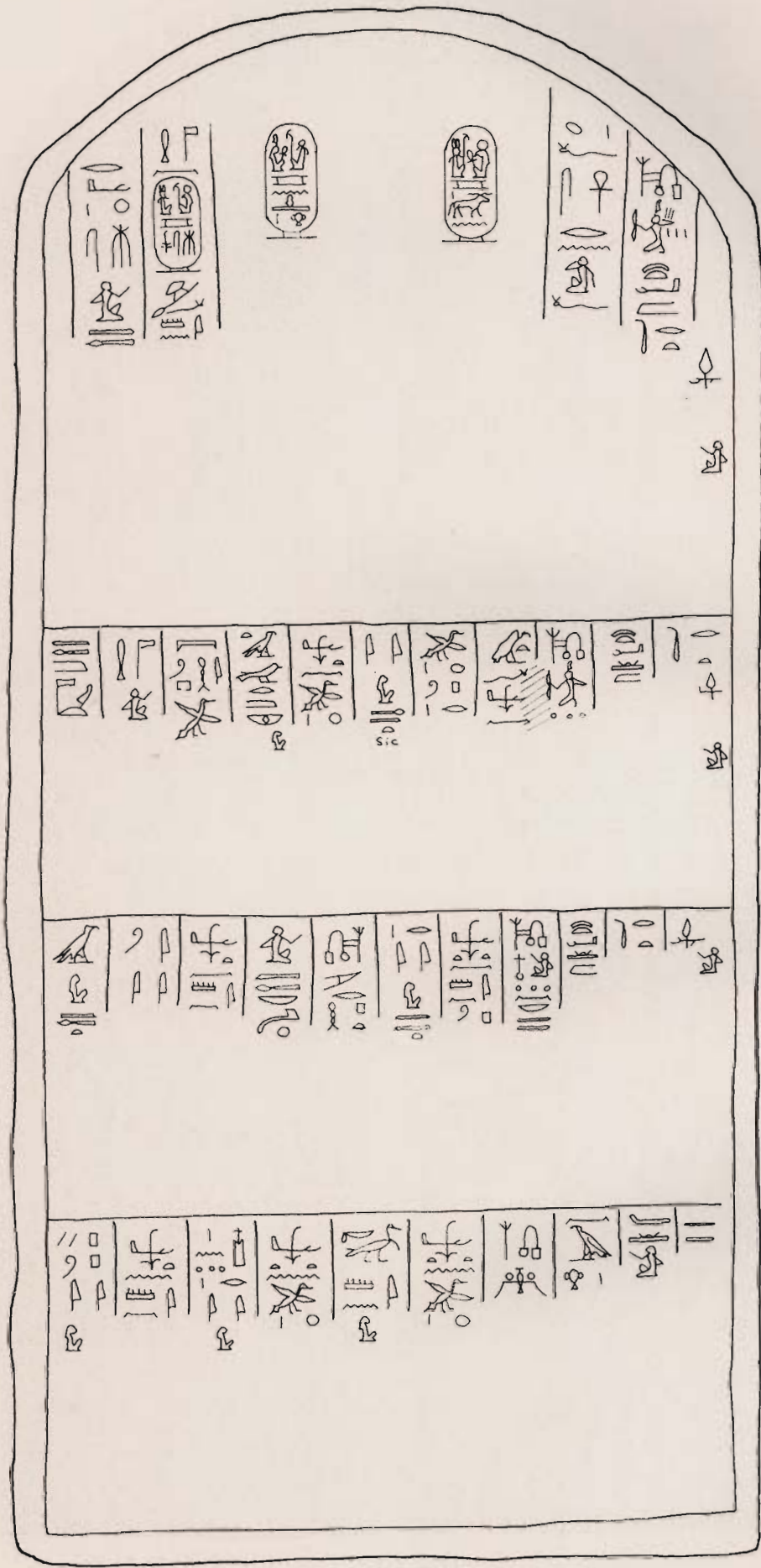


a. This column from here down is now lost.

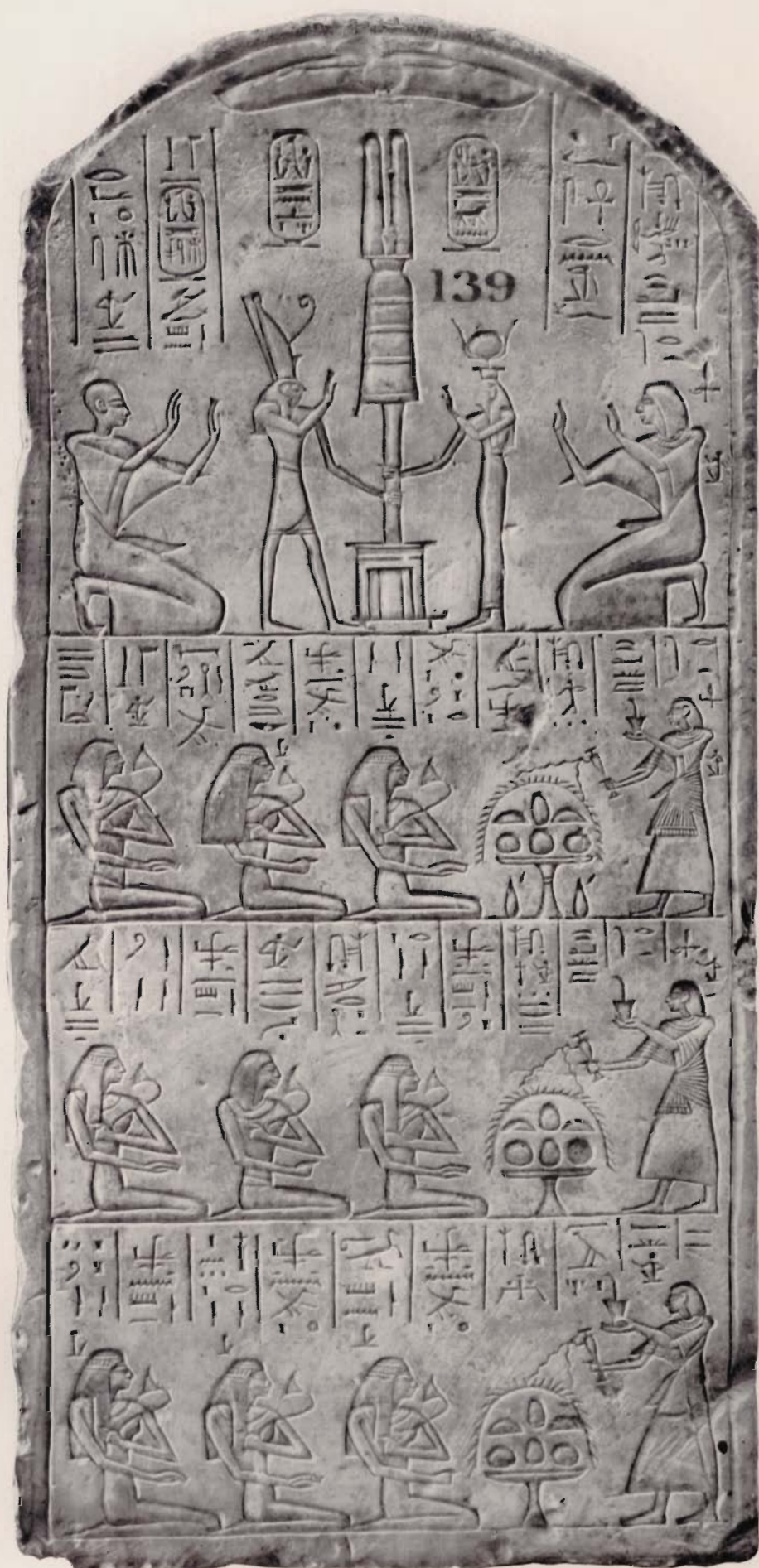




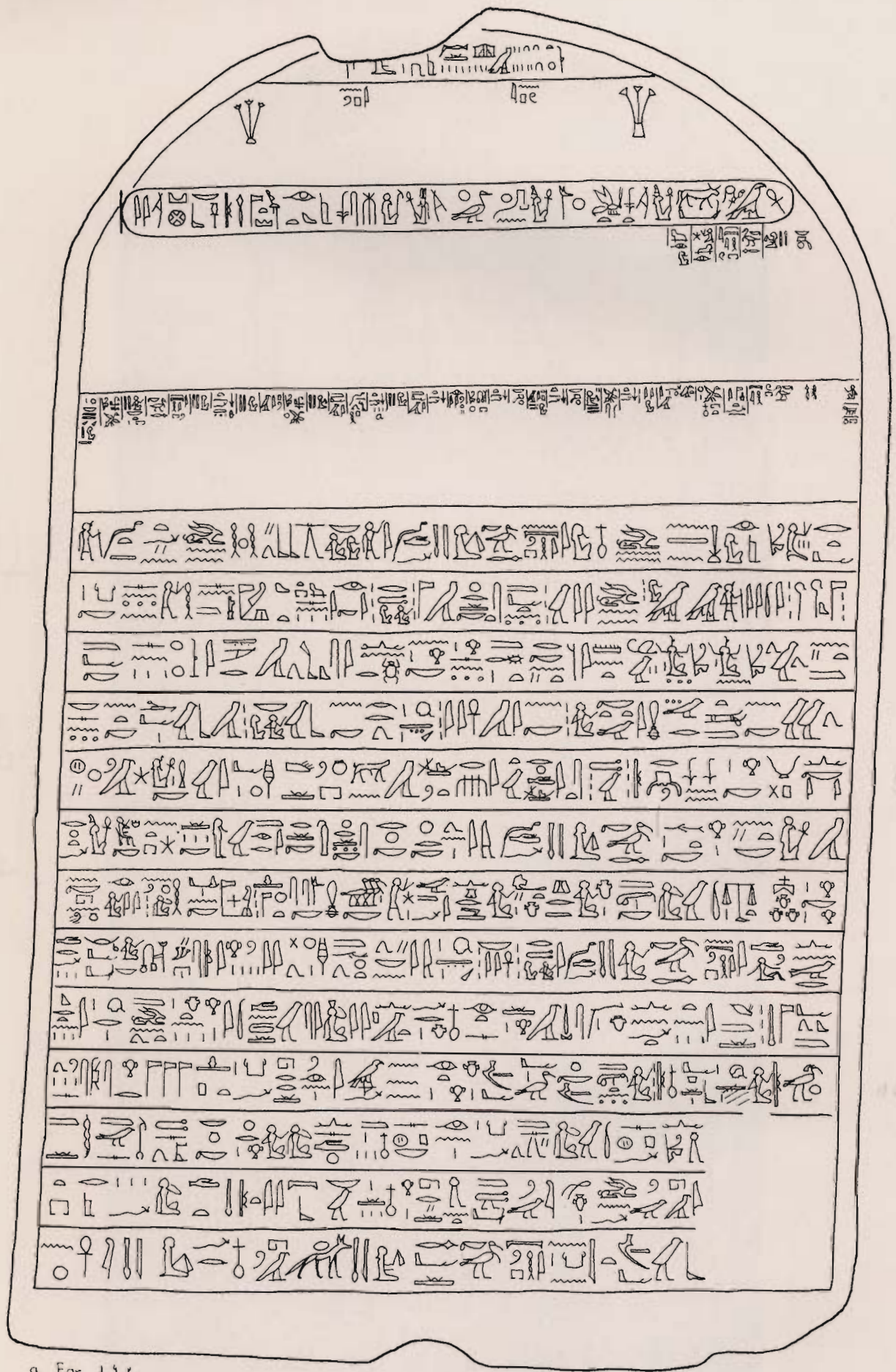
No. 141



0 10 20 Cm.



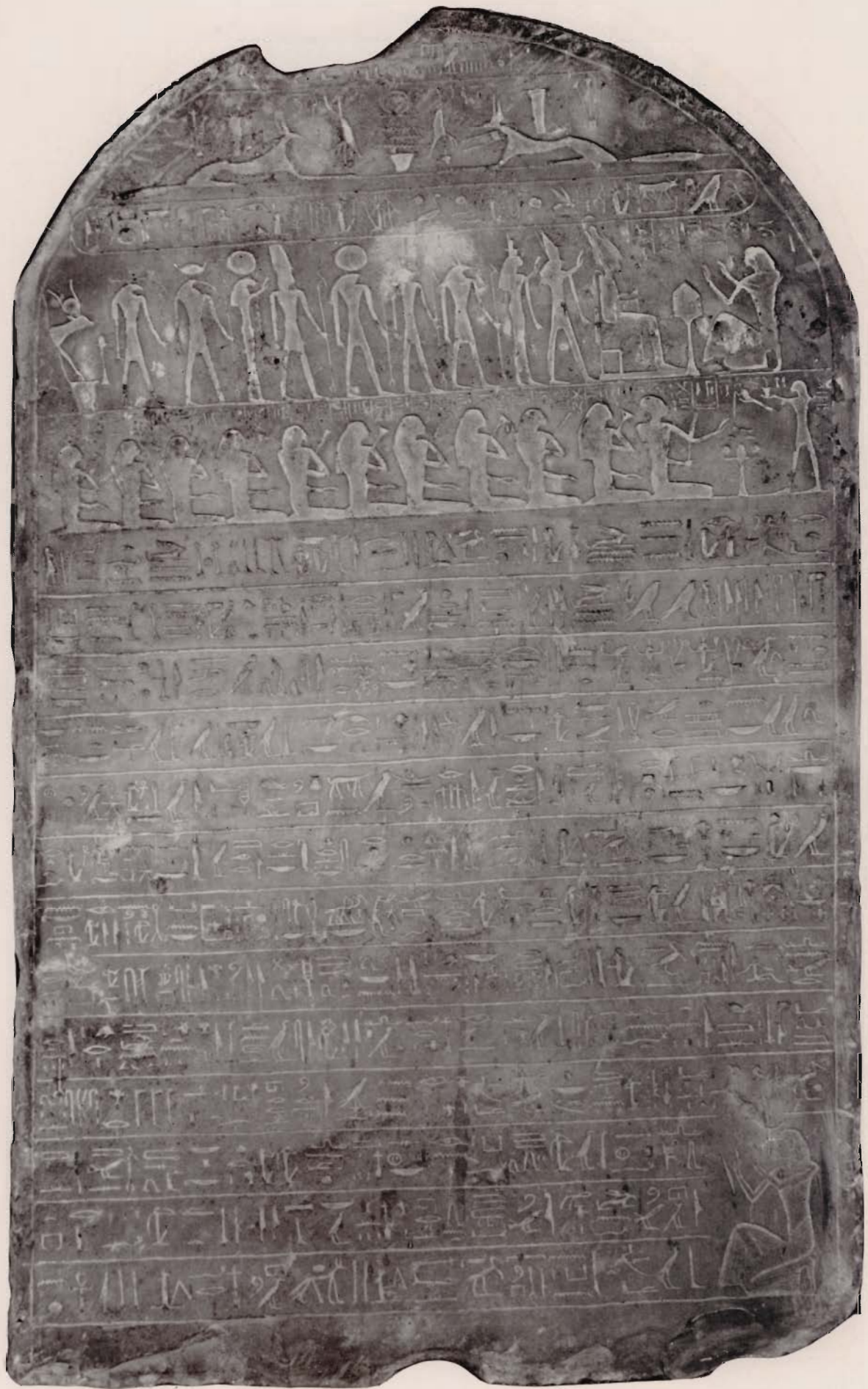
No. 139



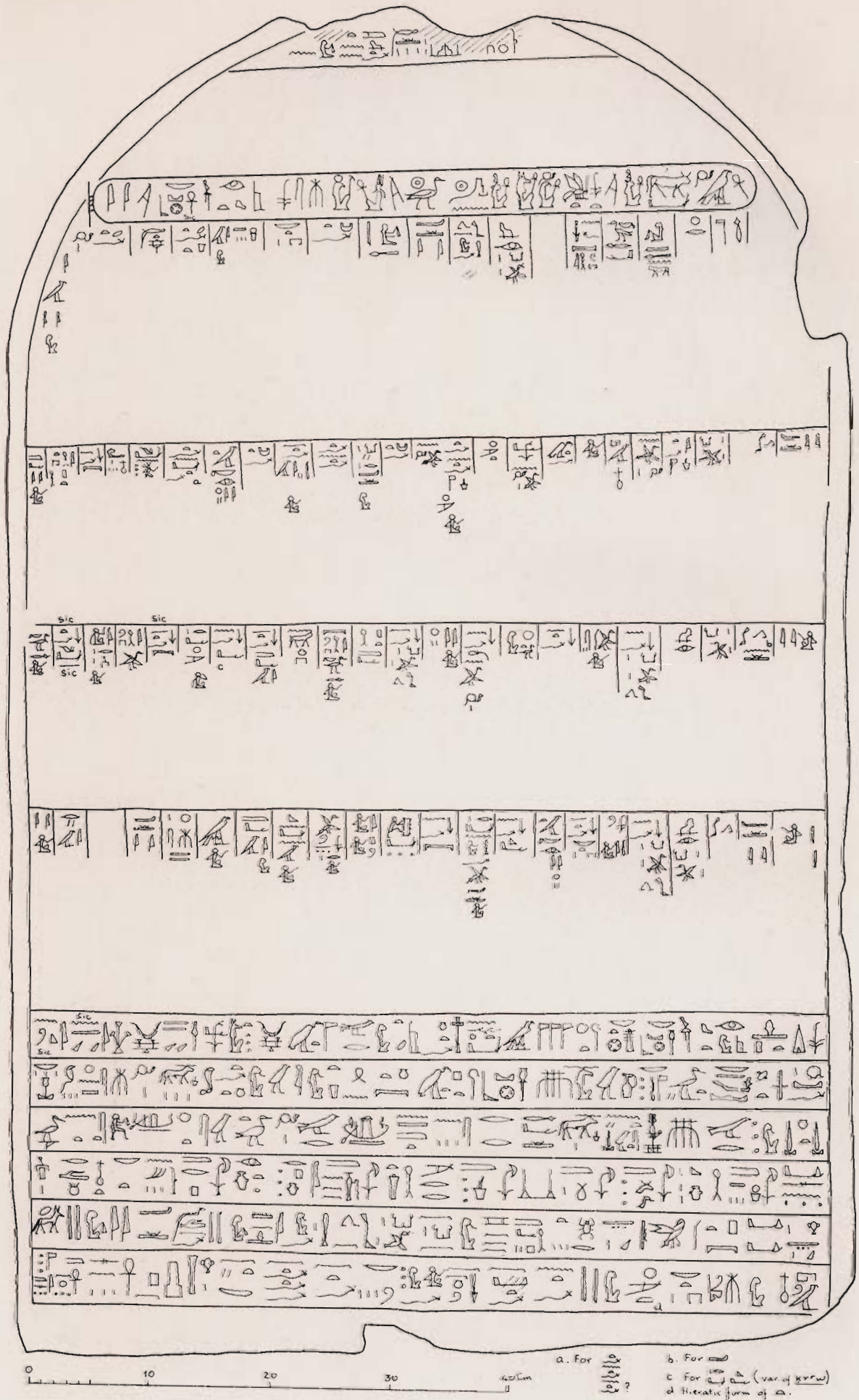
a. For 1 U.

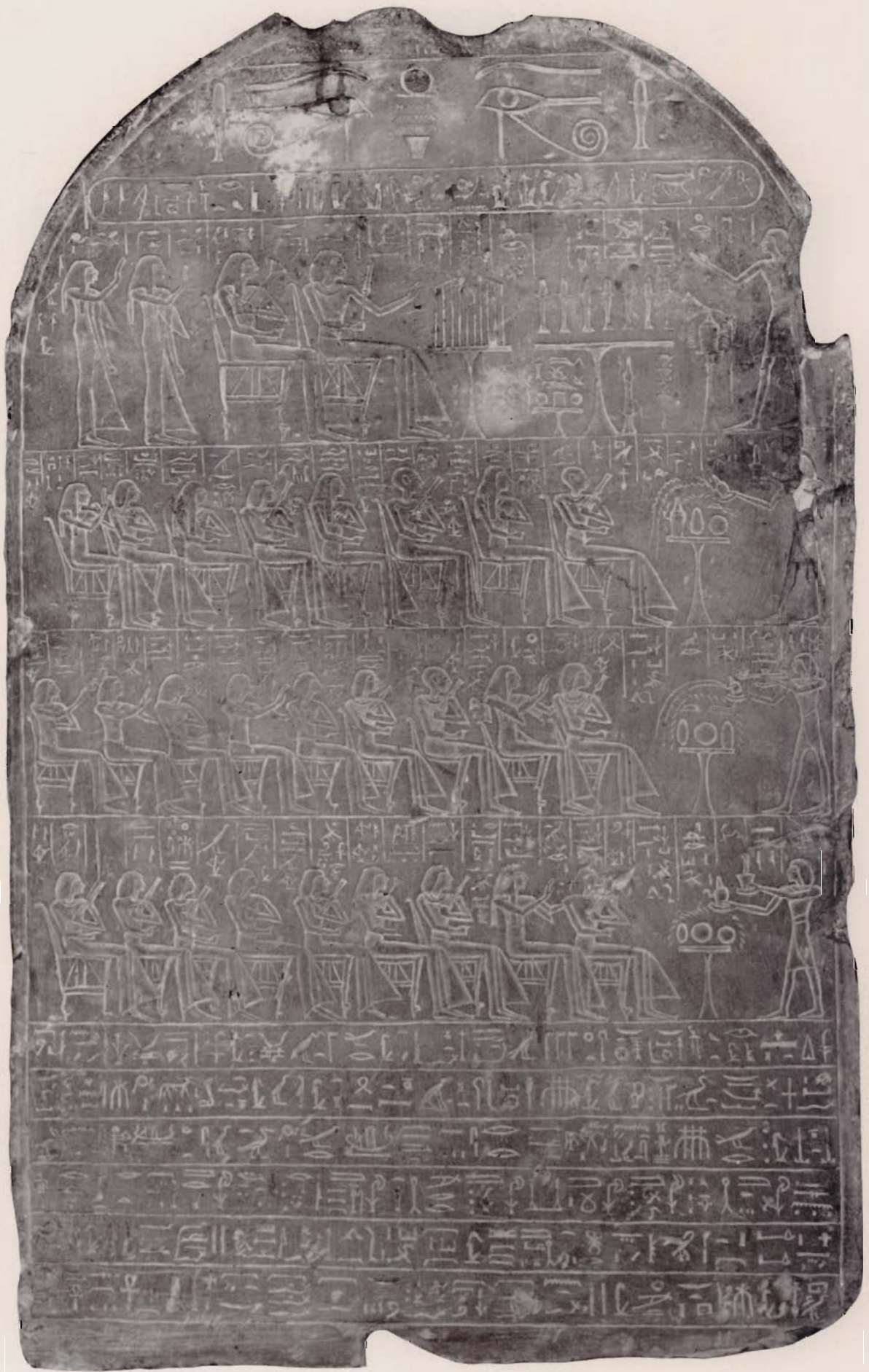
b. For  (whr)



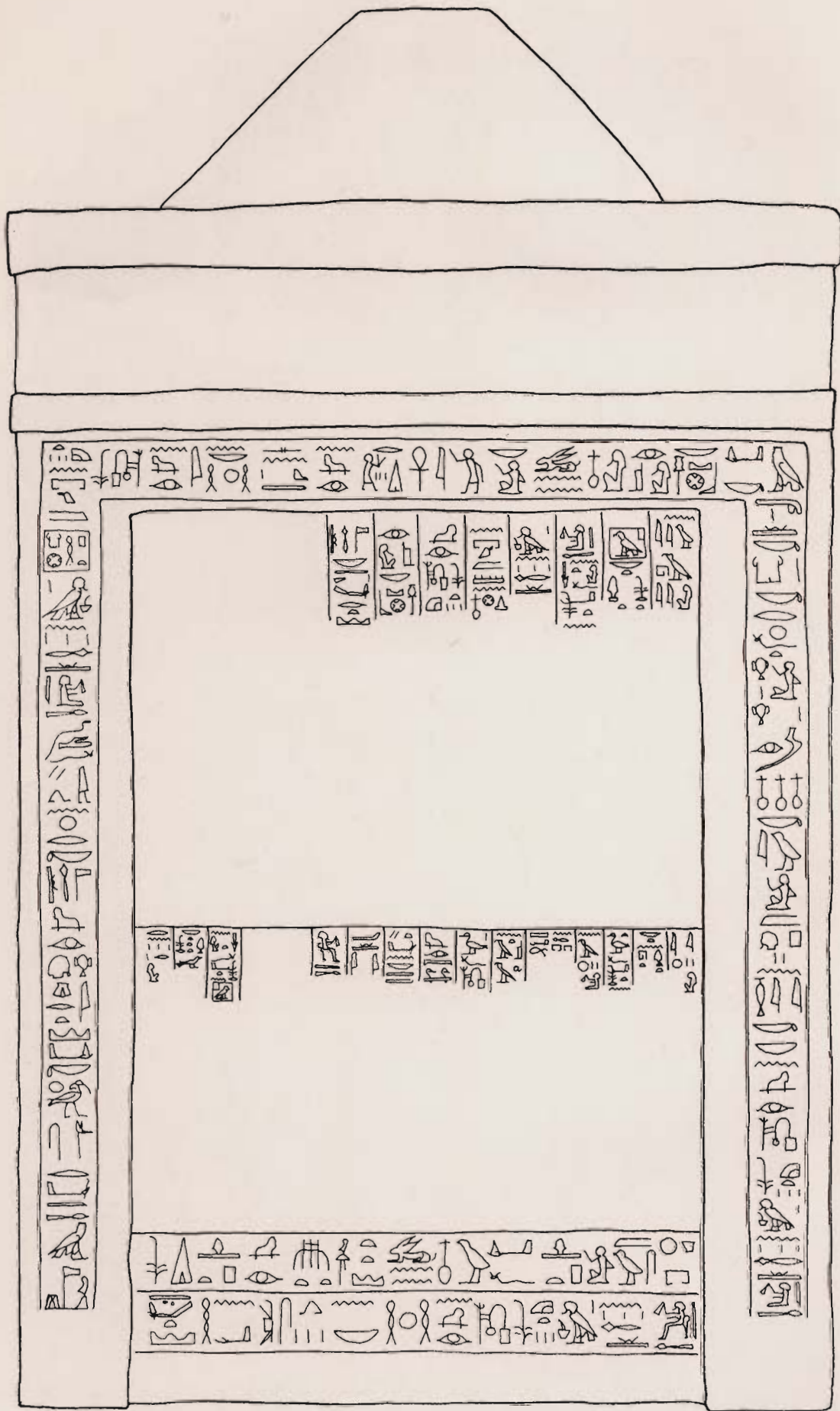



No. 164

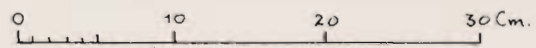


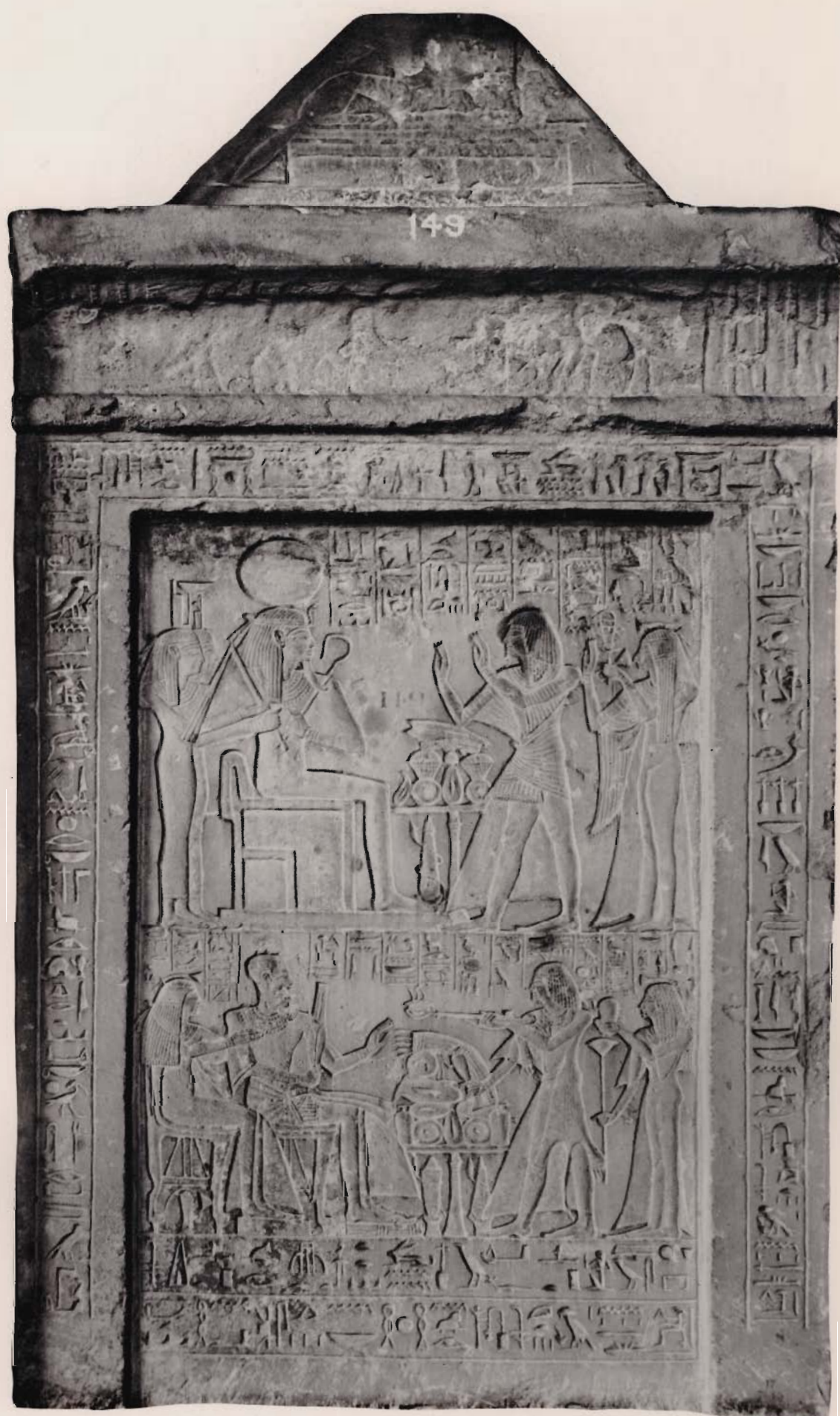


No. 166



a Read 






No. 149

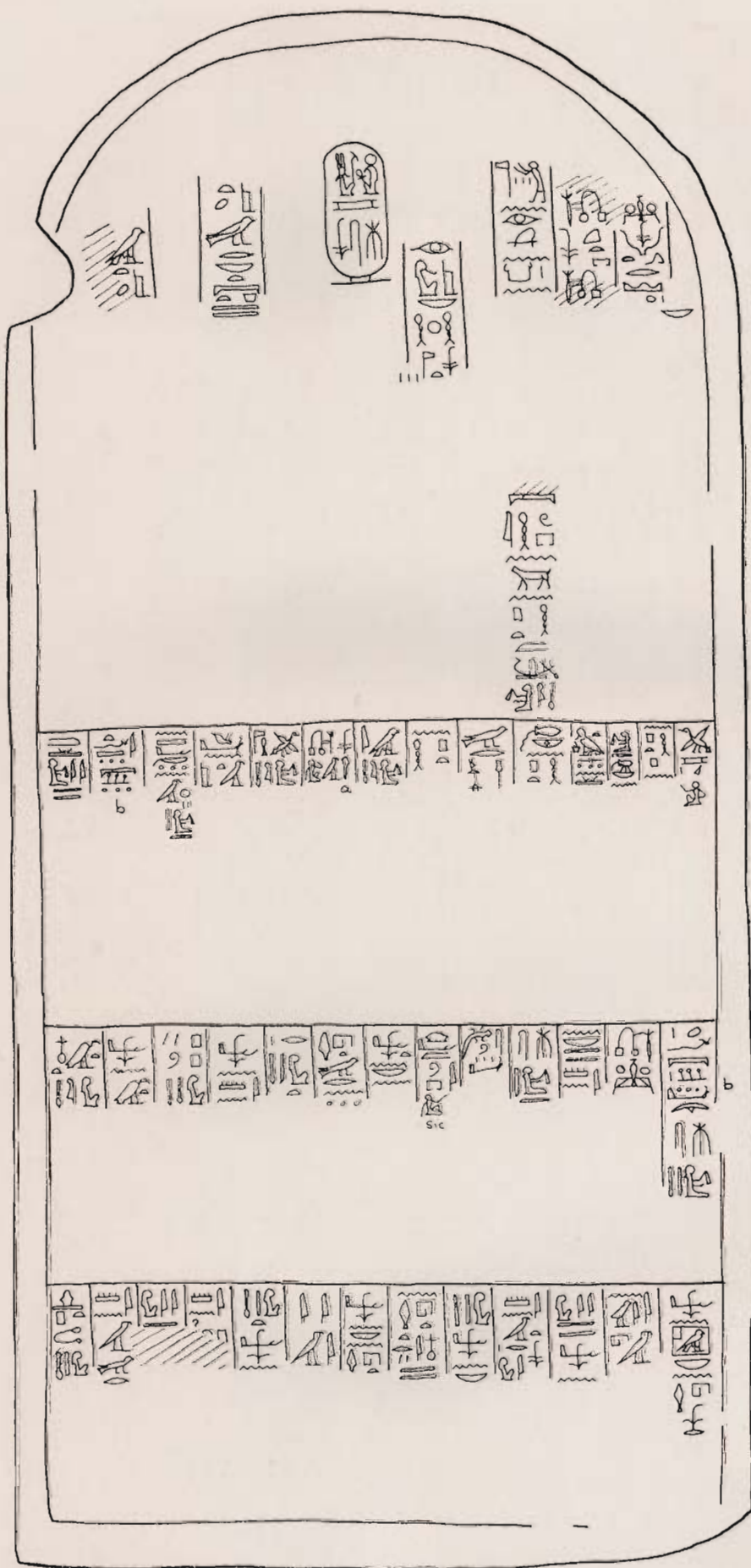


0 10 20 30 40 50

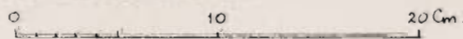
a. Sic. No trace of 
 b. ʔ for ʃ



No. 165

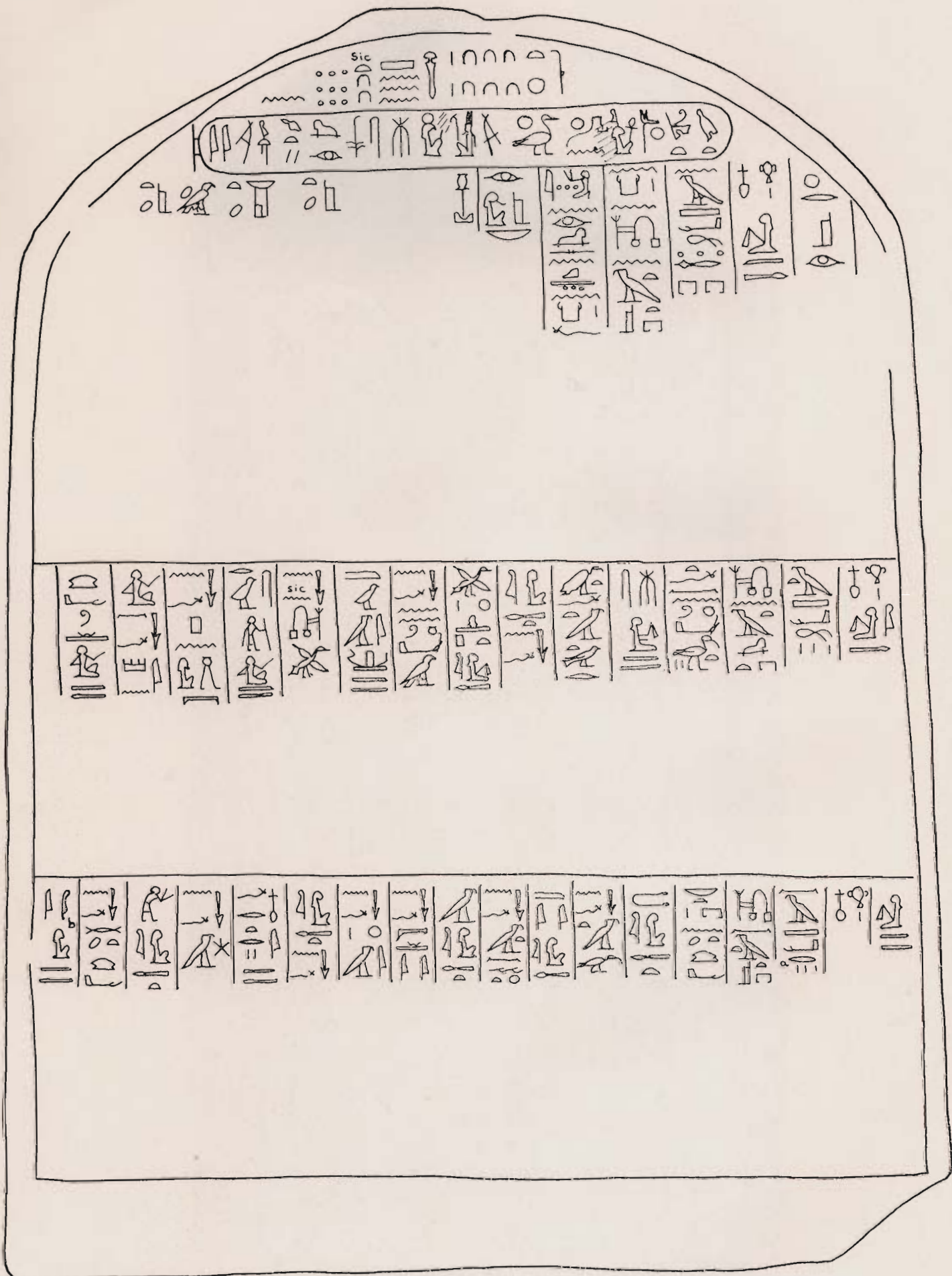


a. Read possibly *ḥt*
 b. Text corrupt; see Commentary





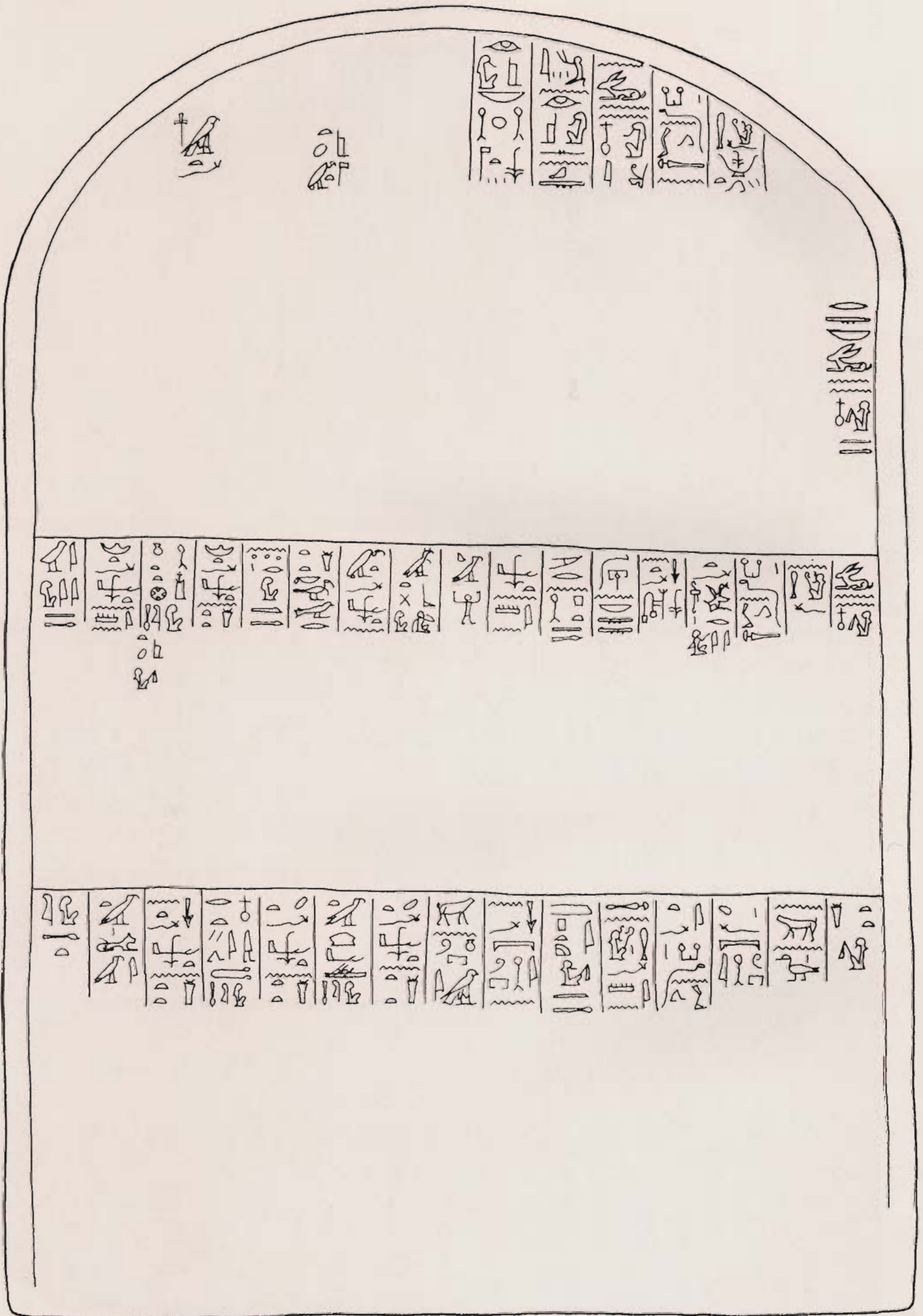
No. 167



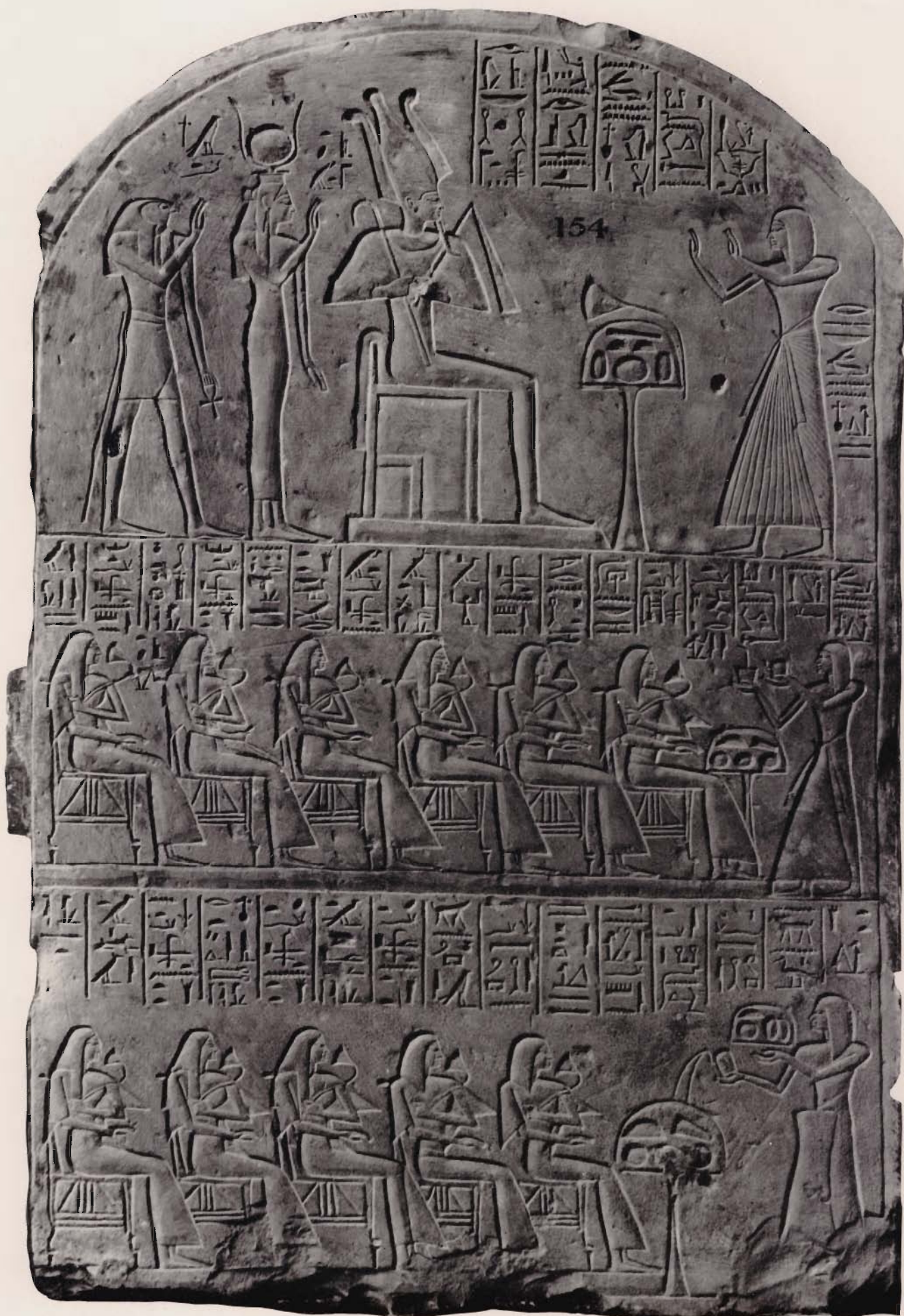
a. For b. For



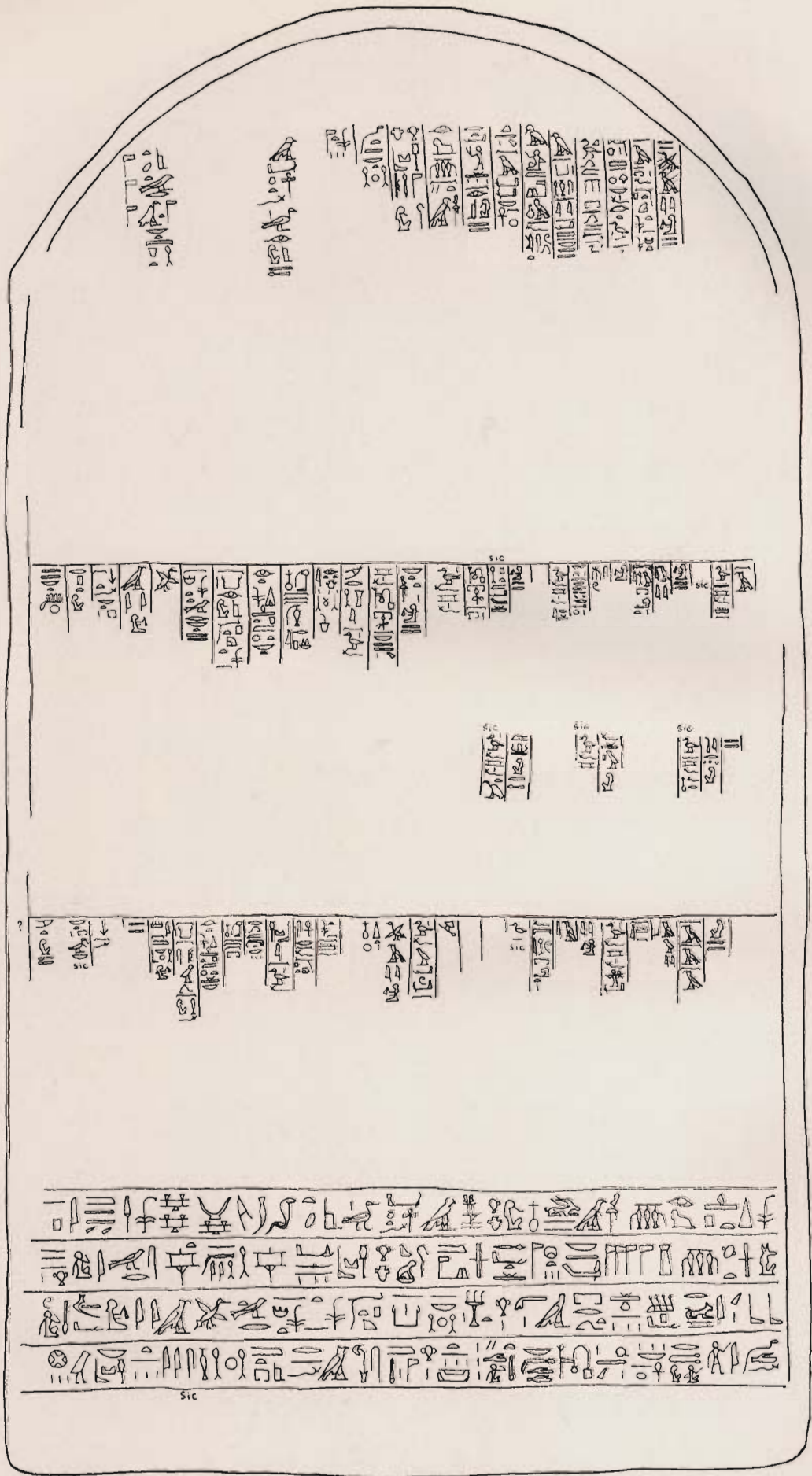
No. 163



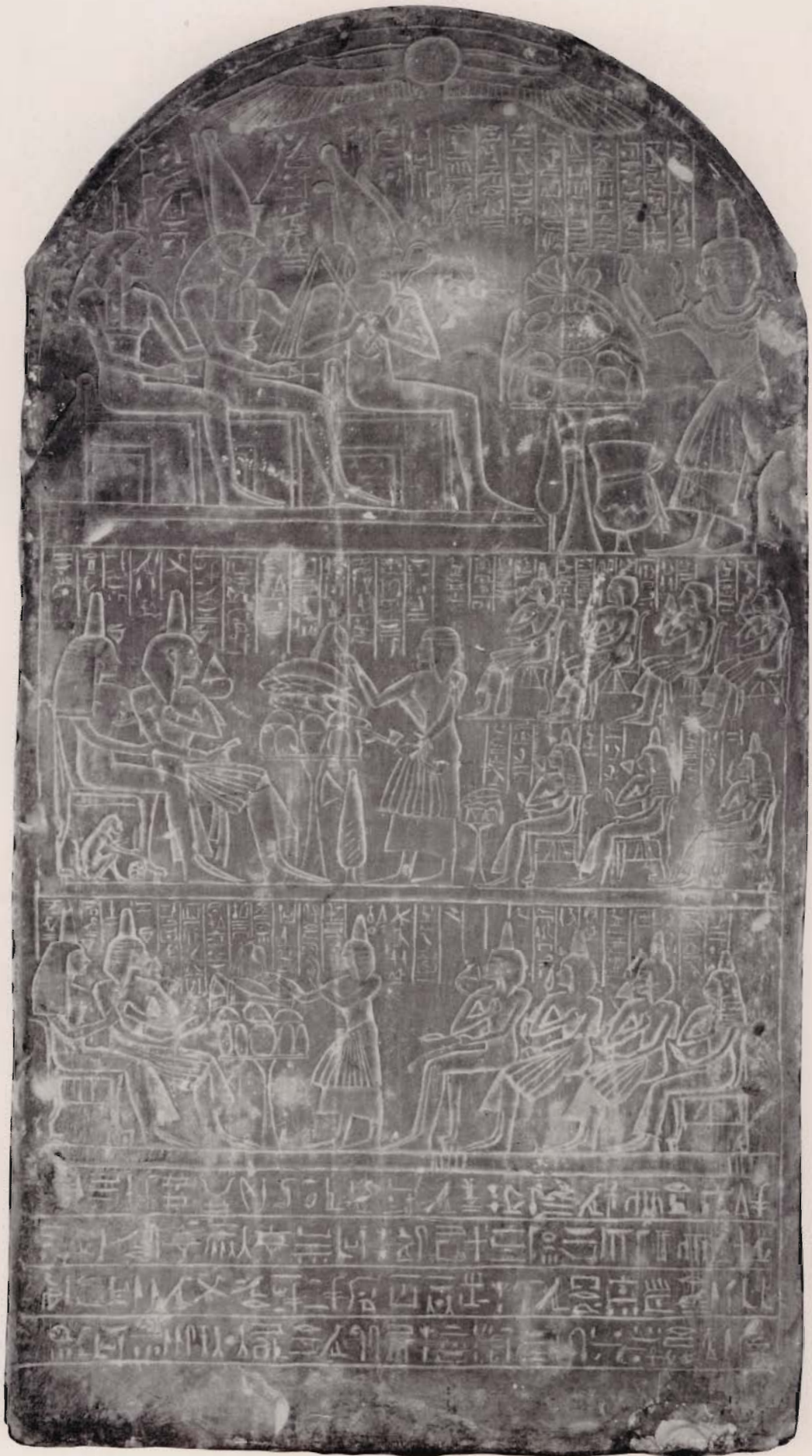
No. 154



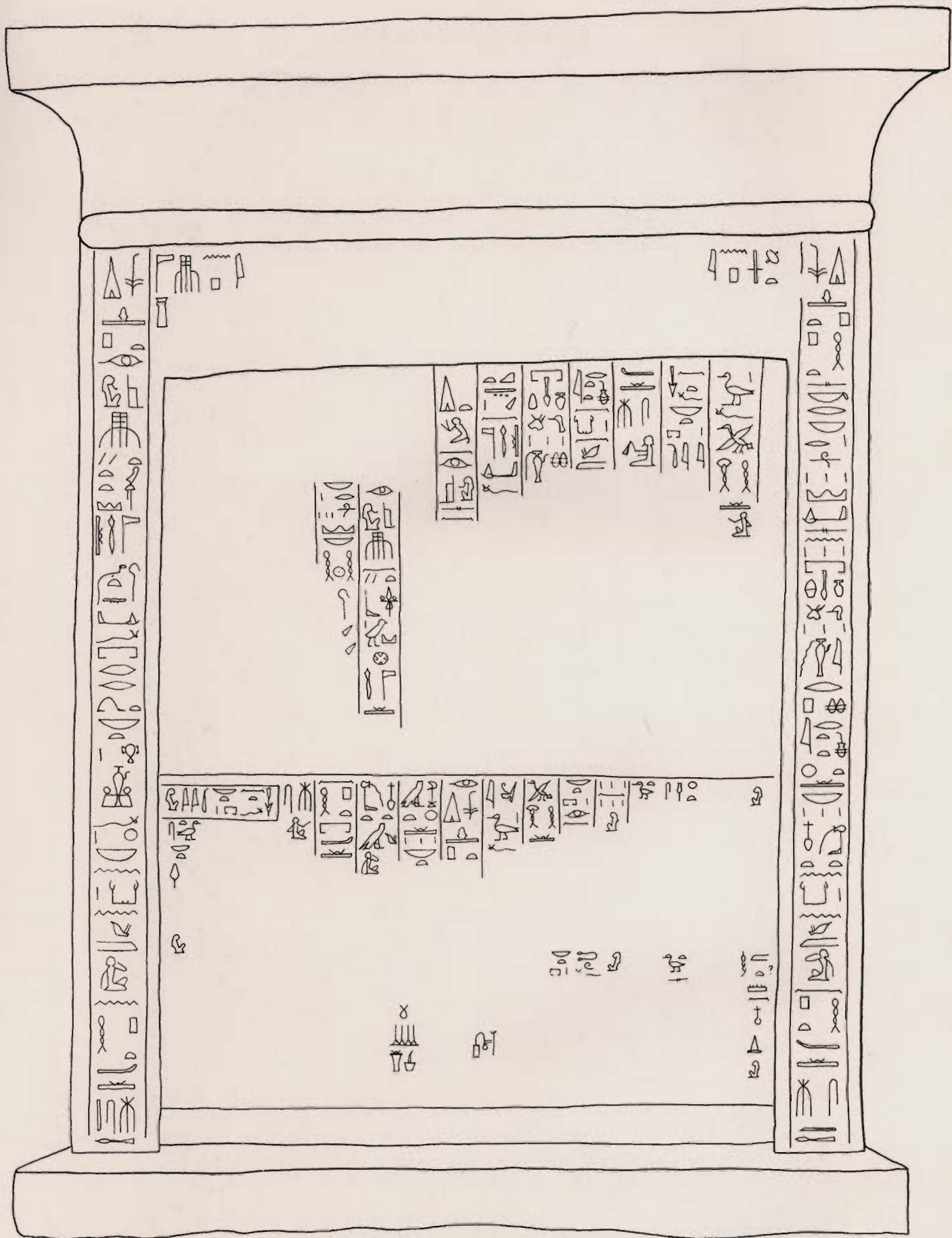
No. 154



0 5 10 20 30 40 Cm.



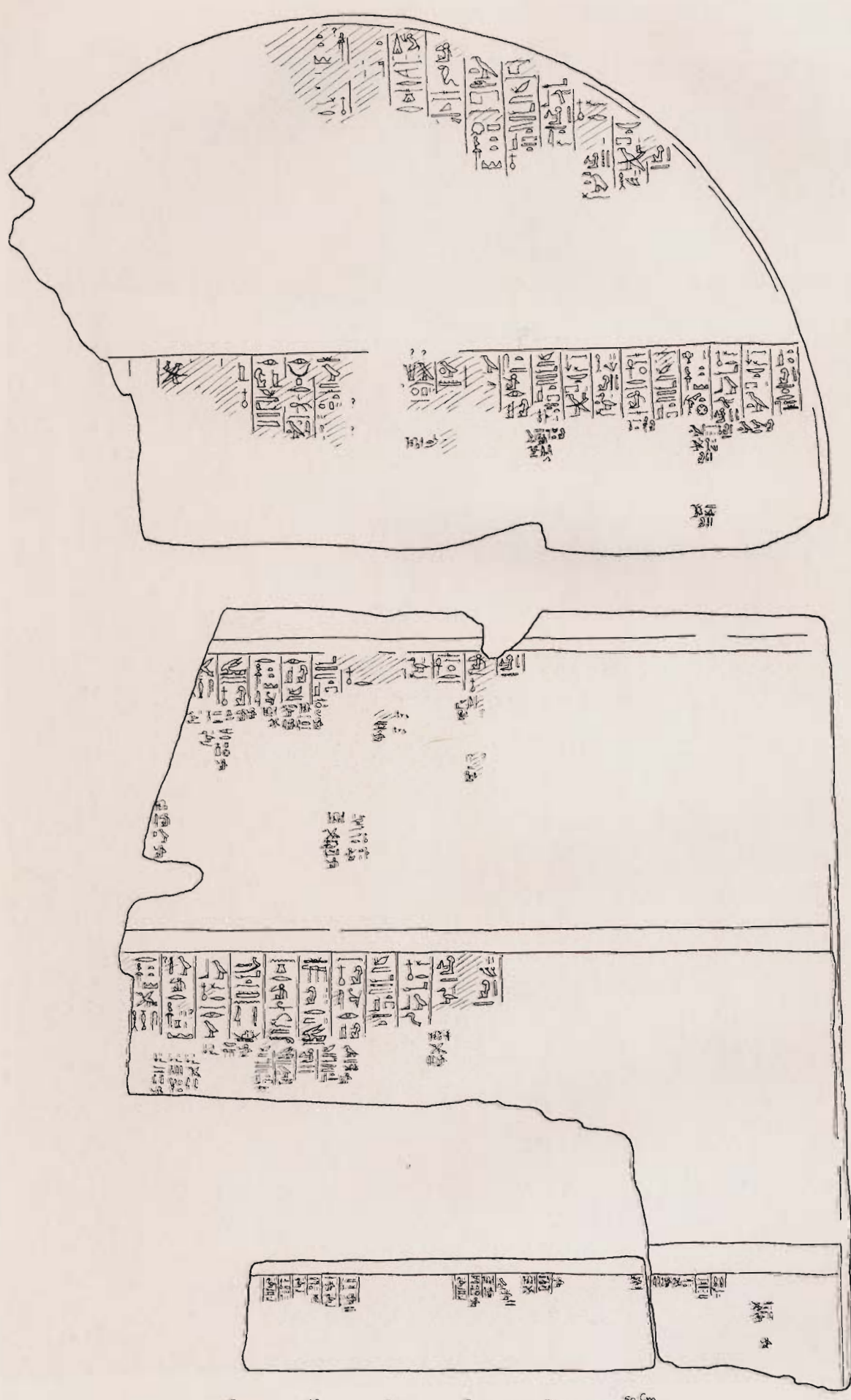
No. 156



0 10 20 30 Cm.



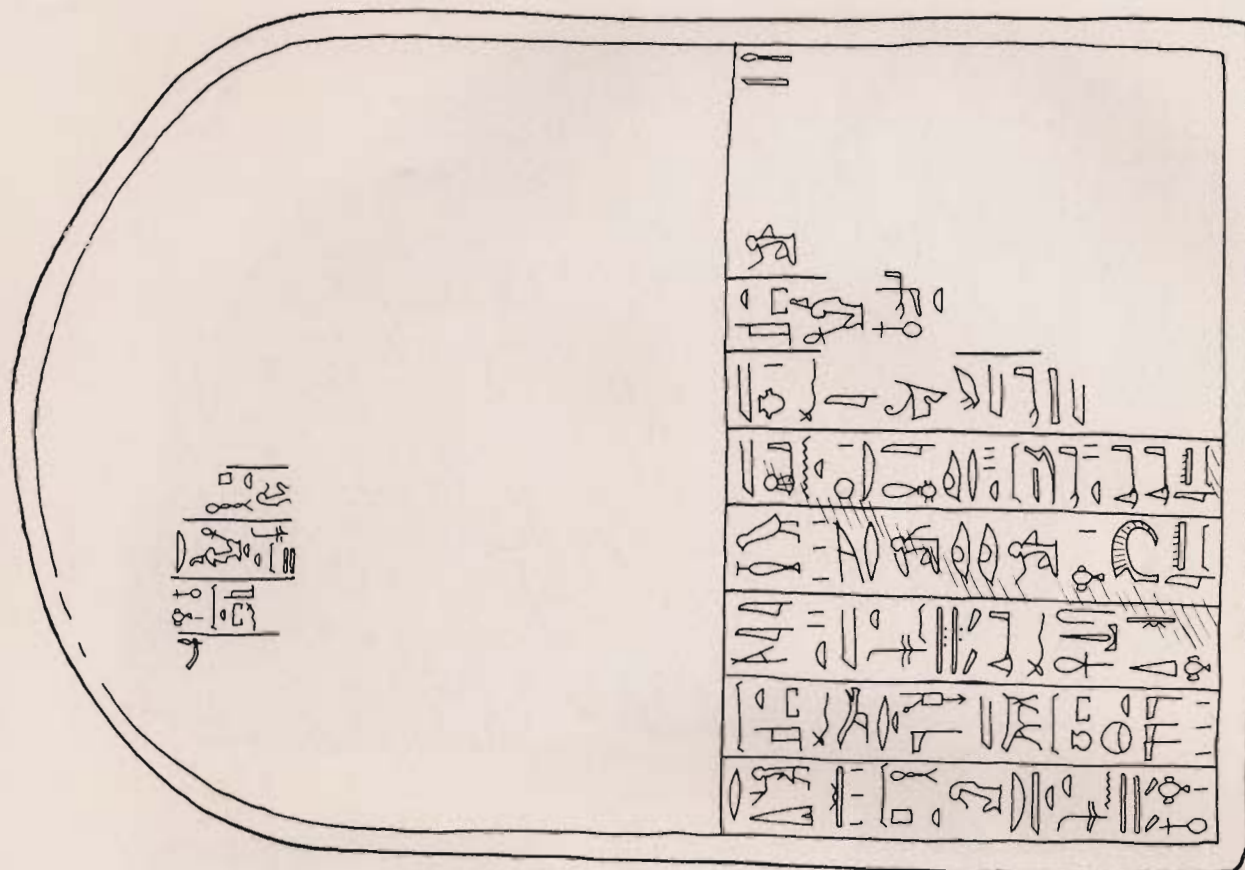
No. 158



Nos. 150 + 1754



Nos. 150+1754



20 Cm.

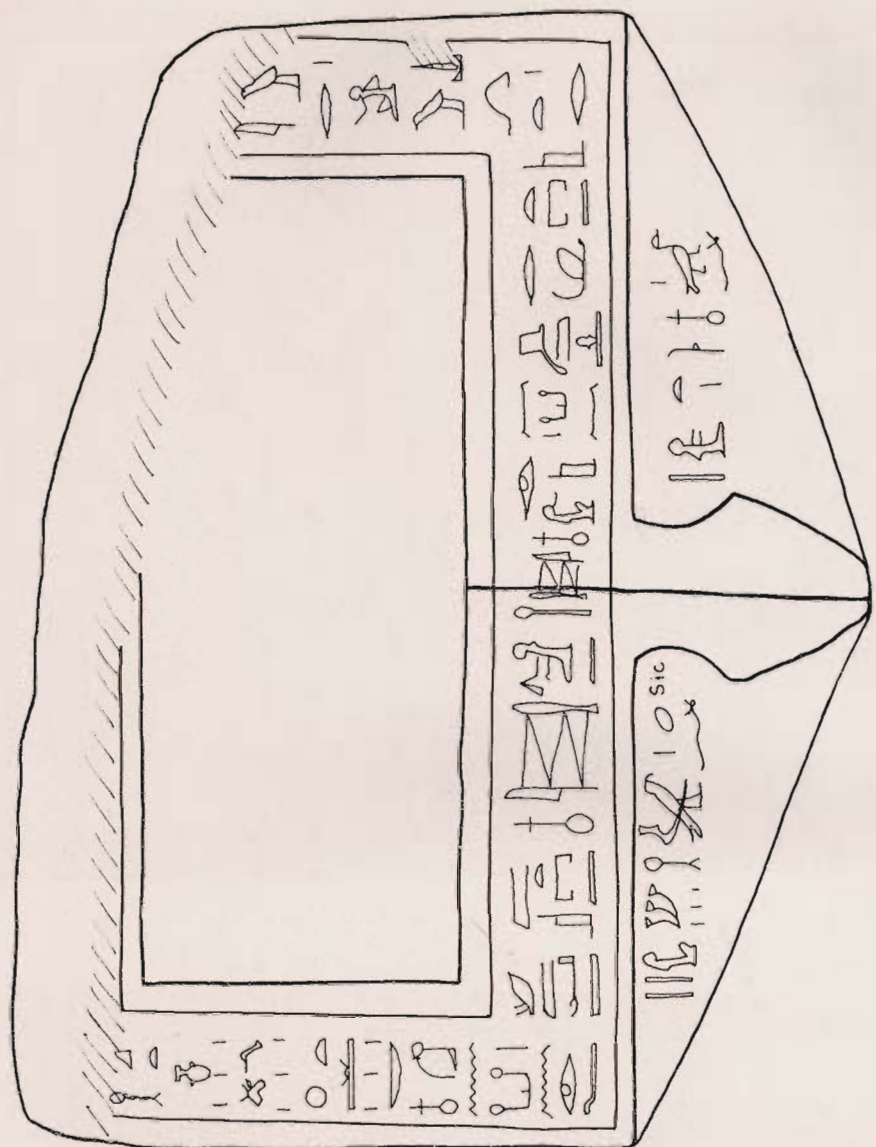
10

0

No. 589

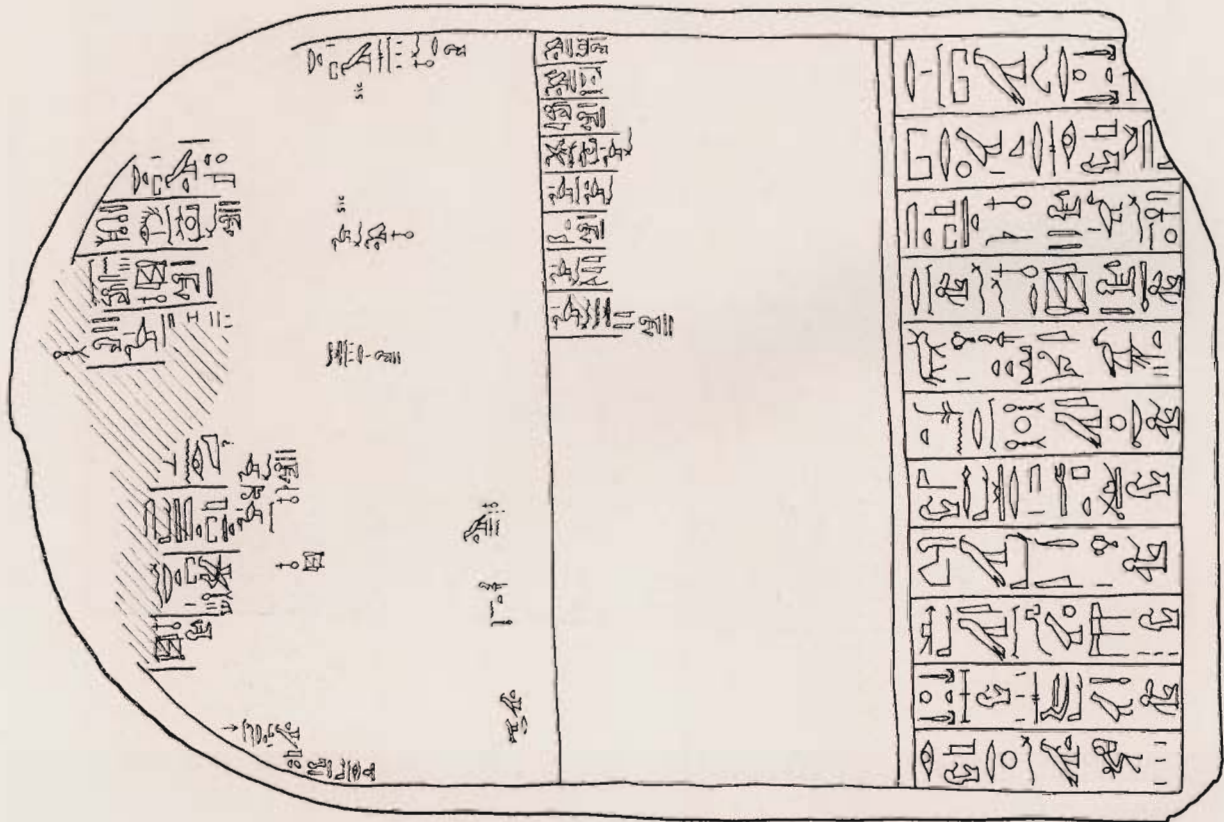


No. 589



0 10 20 cm

2. No. 421



0 10 20 cm

1. No. 305

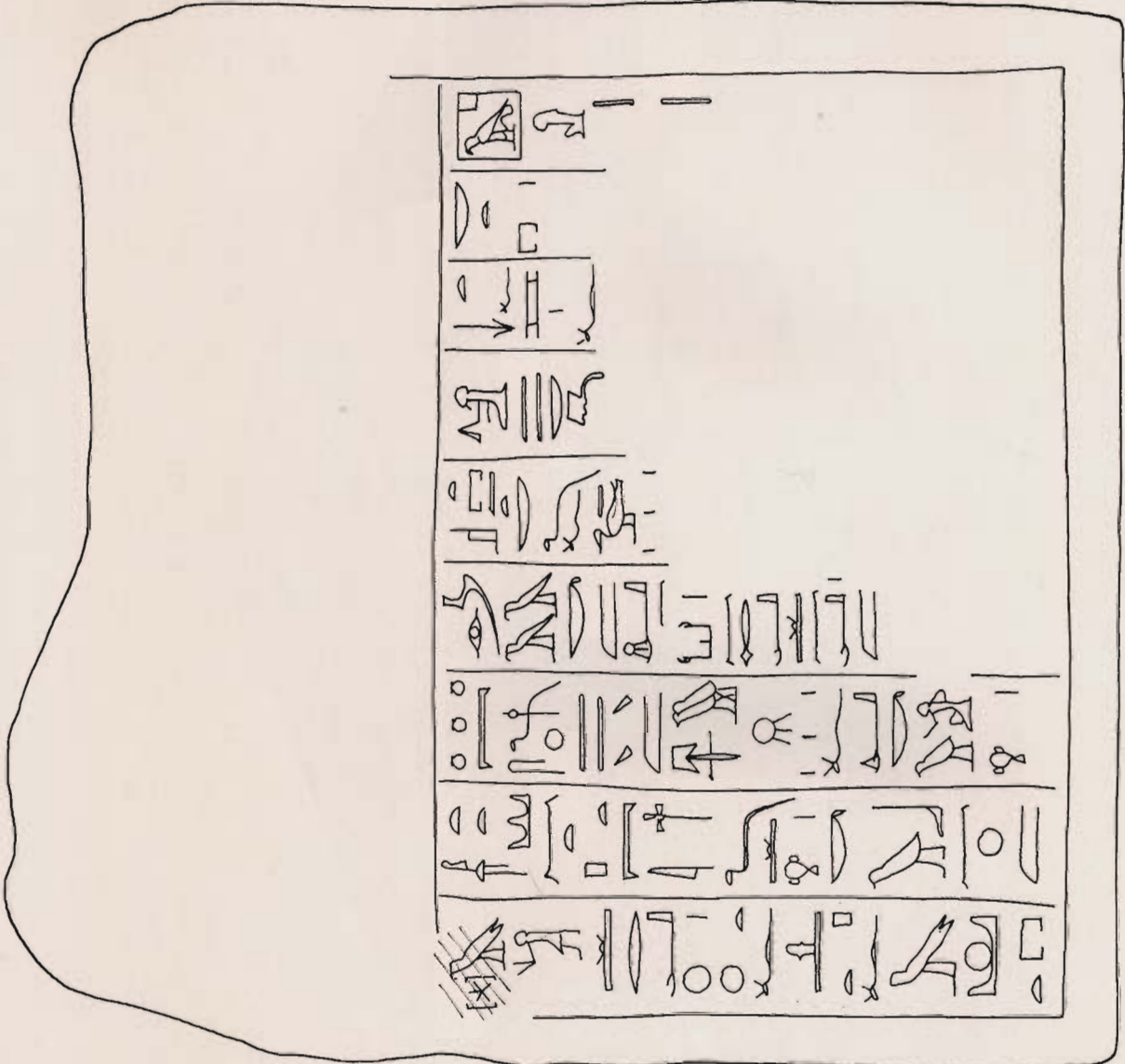


1. No. 305

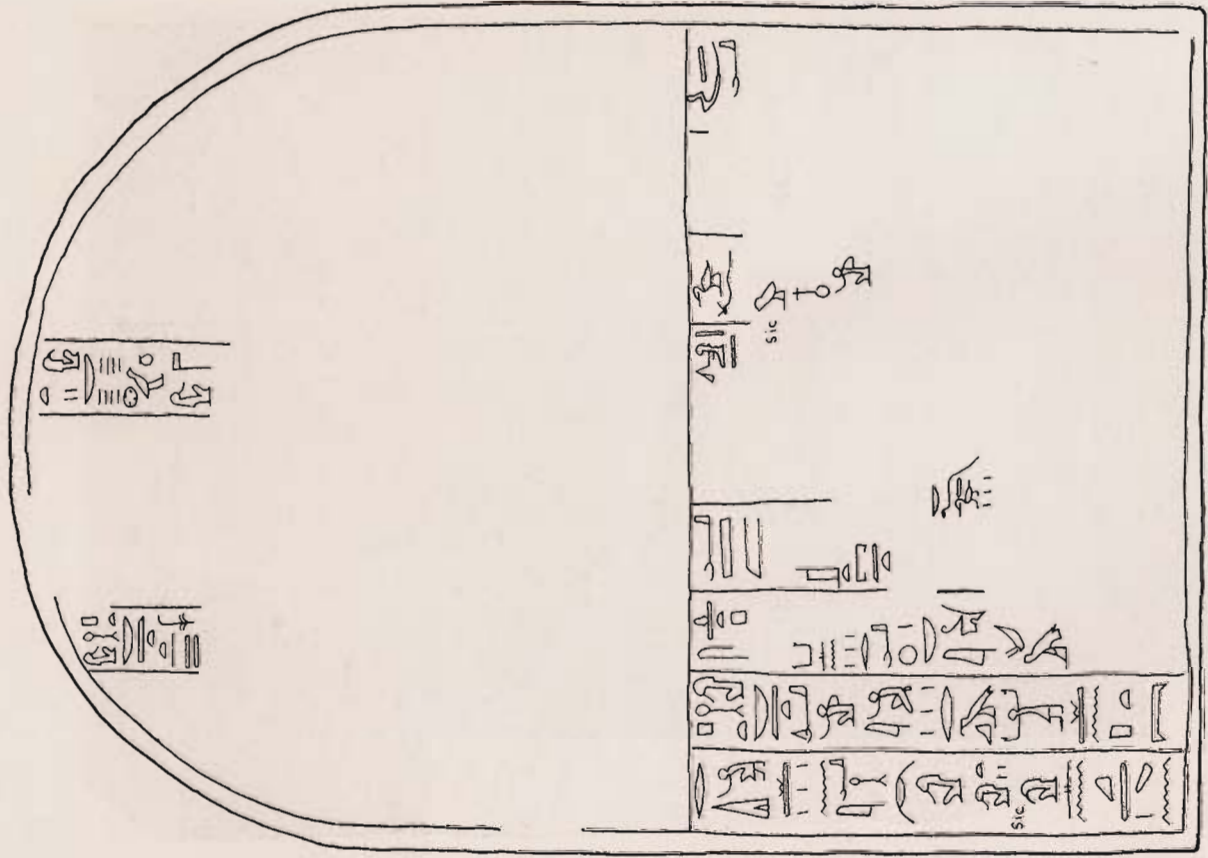


2. No. 421

421
 1 2 3 4 5



2. No. 268



1. No. 807



1. No. 807



2. No. 268



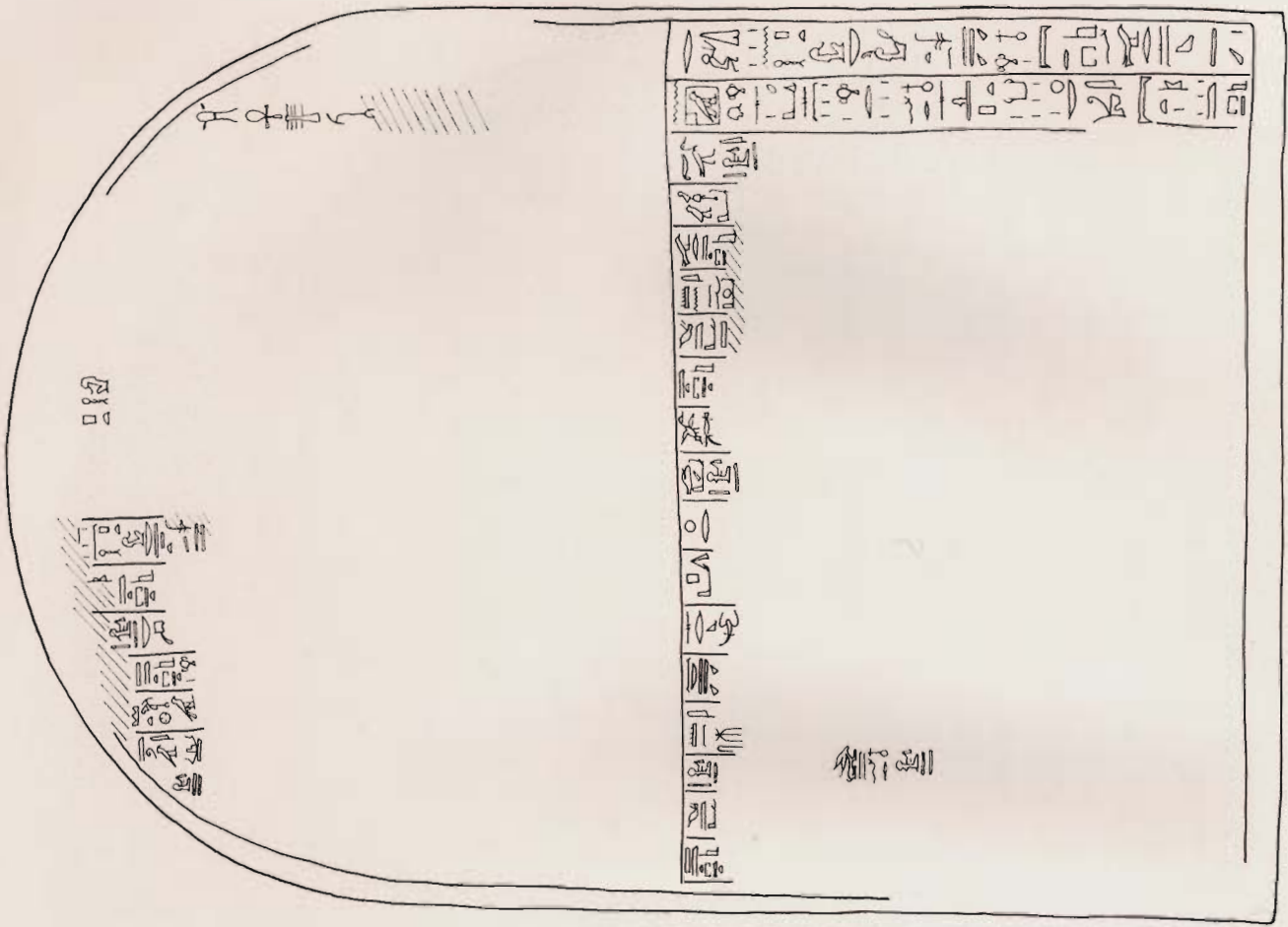
No. 28



A

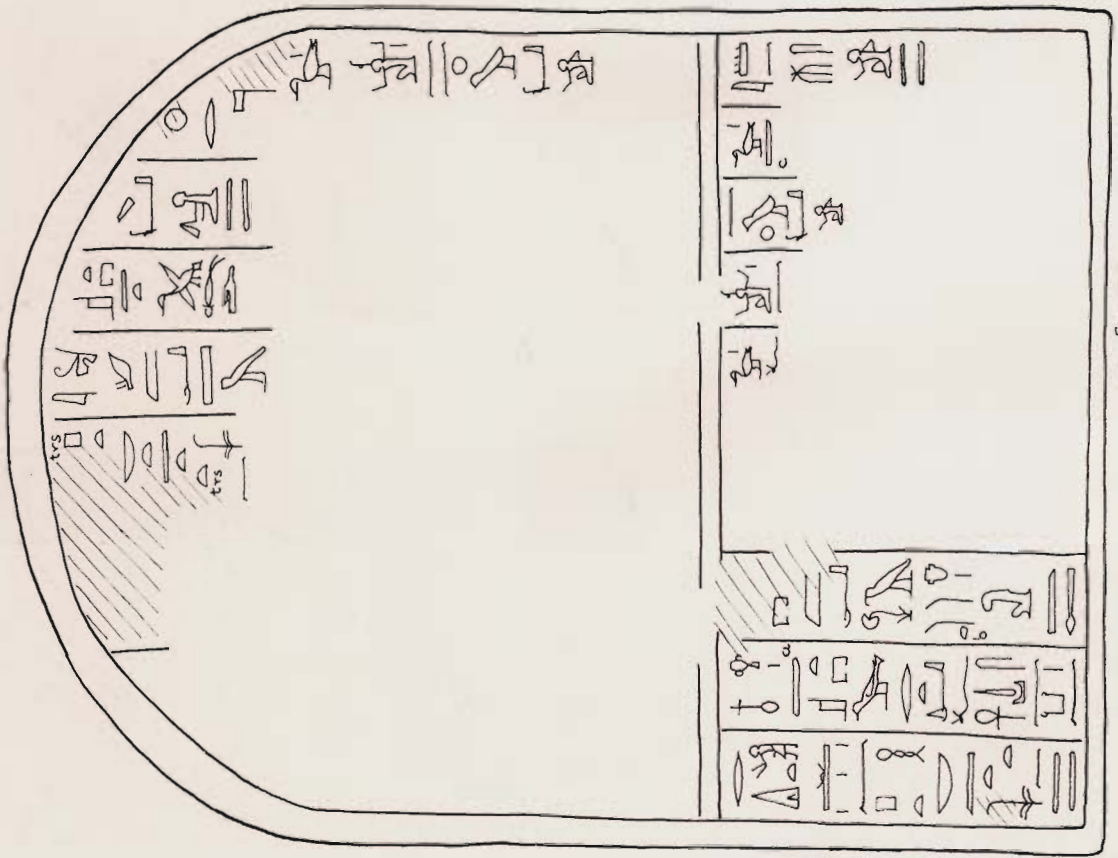


B



0 10 20 Cm.

2. No. 265



a. For c. For
 b. Hole only?

0 5 10 Cm.

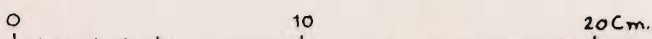
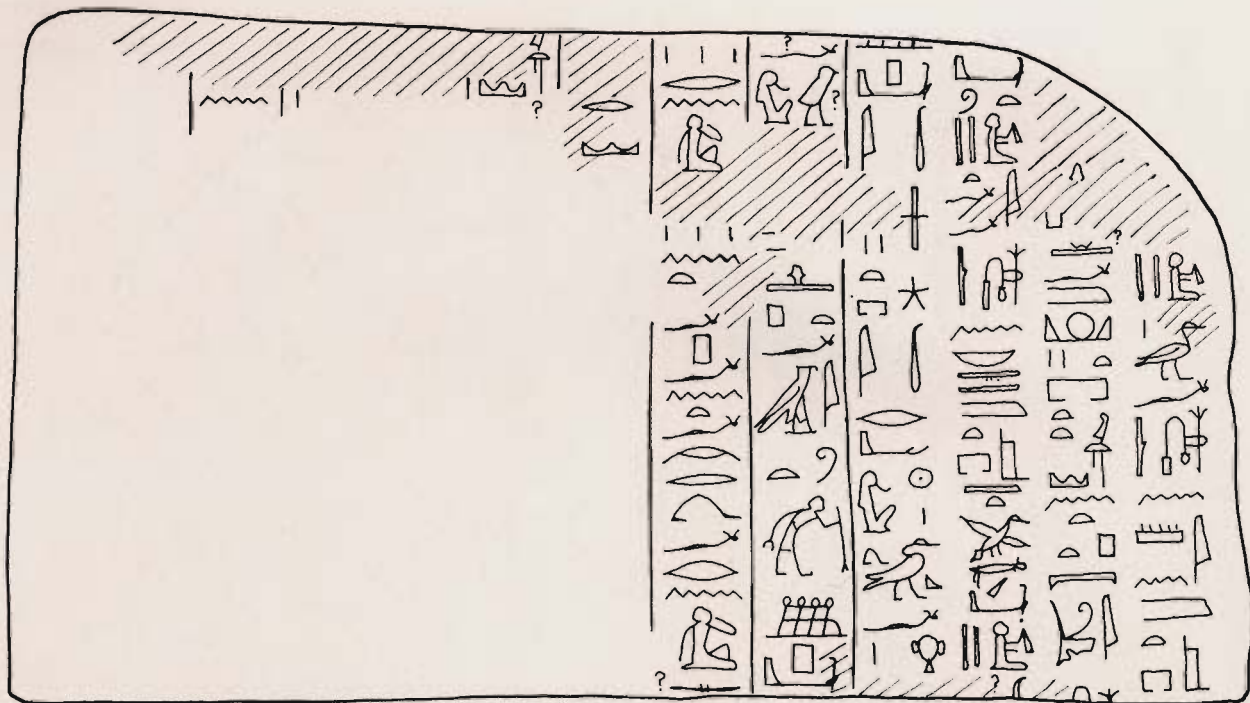
1. No. 262



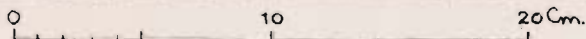
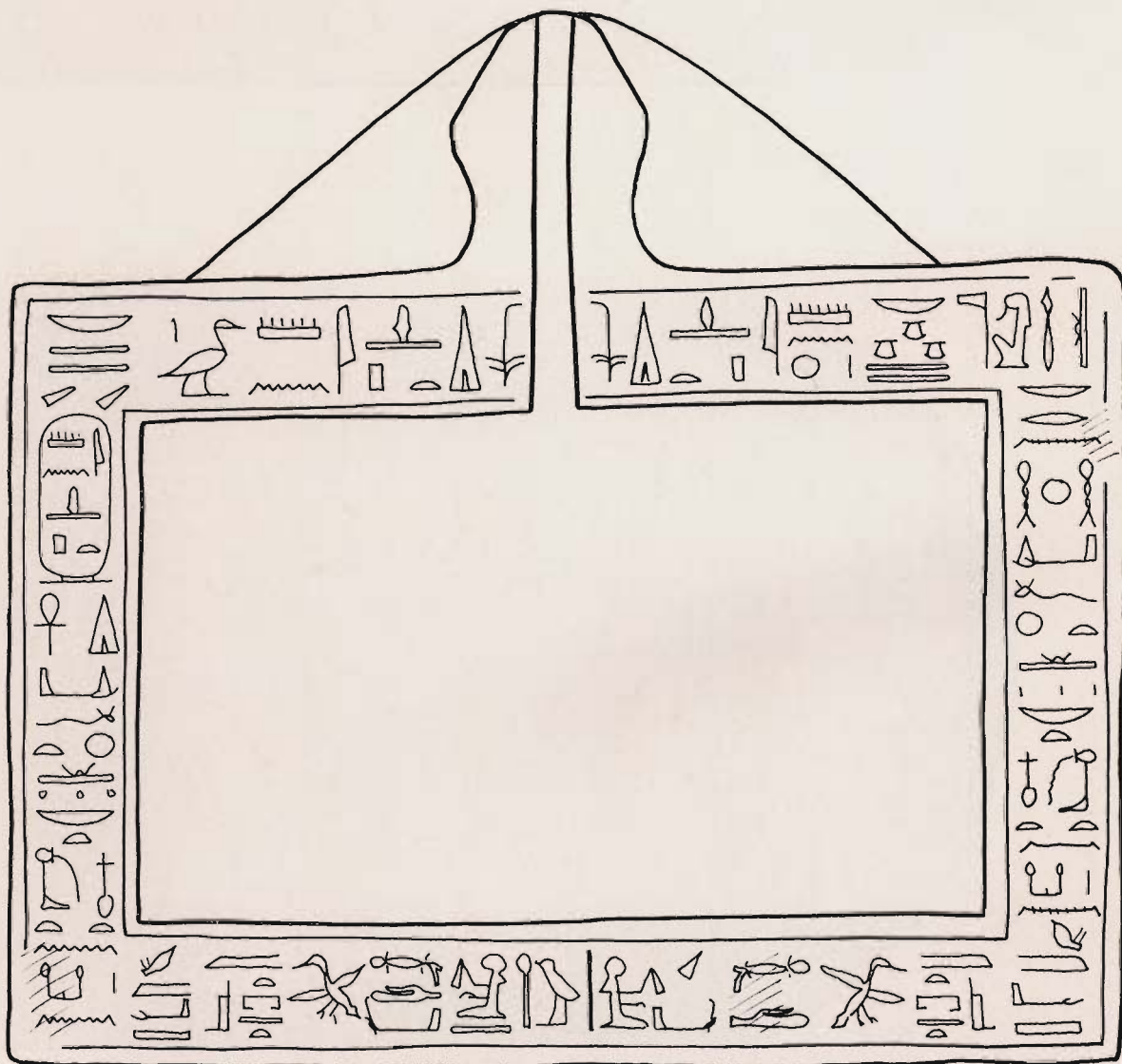
2. No. 265



1. No. 262



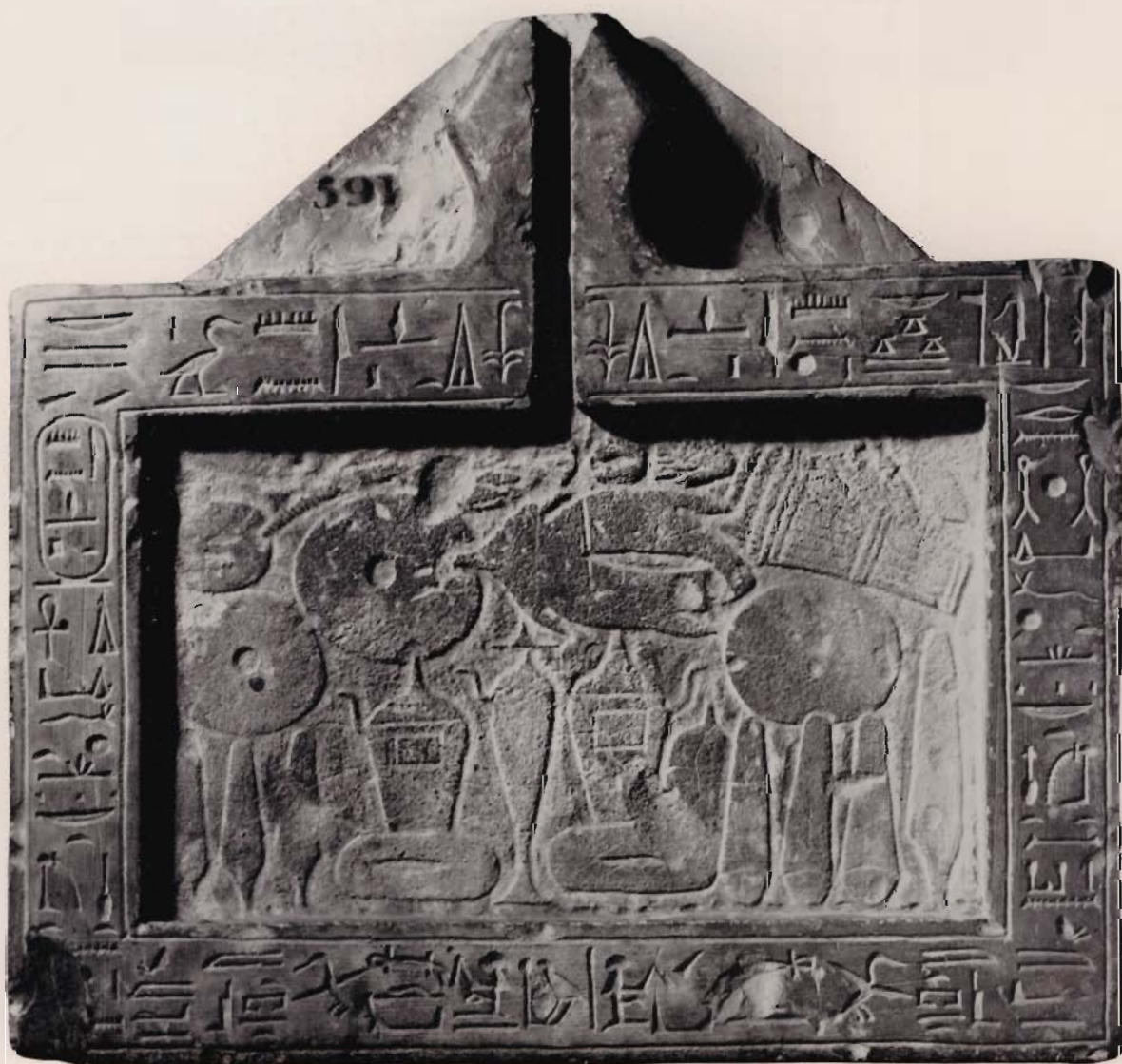
1. No. 261



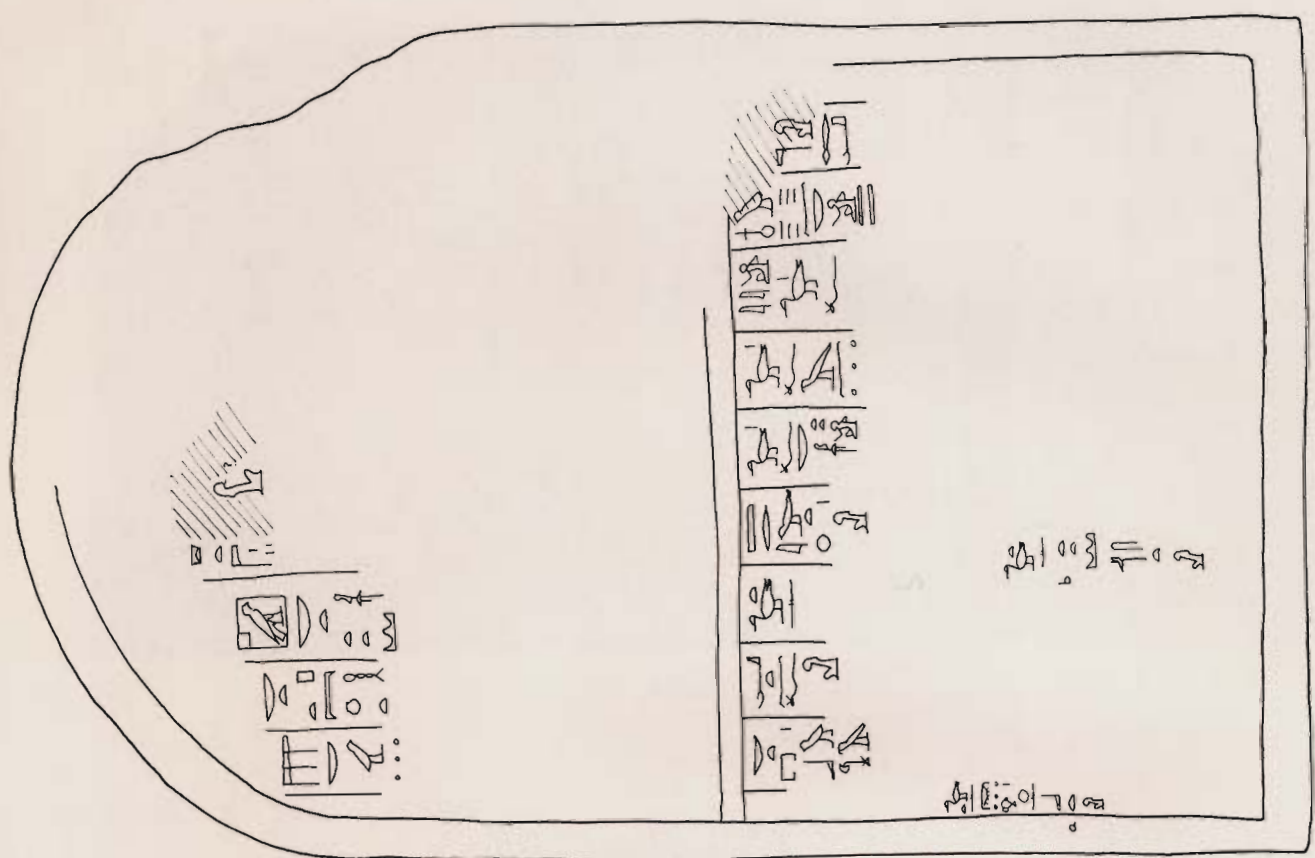
2. No. 591



1. No. 261

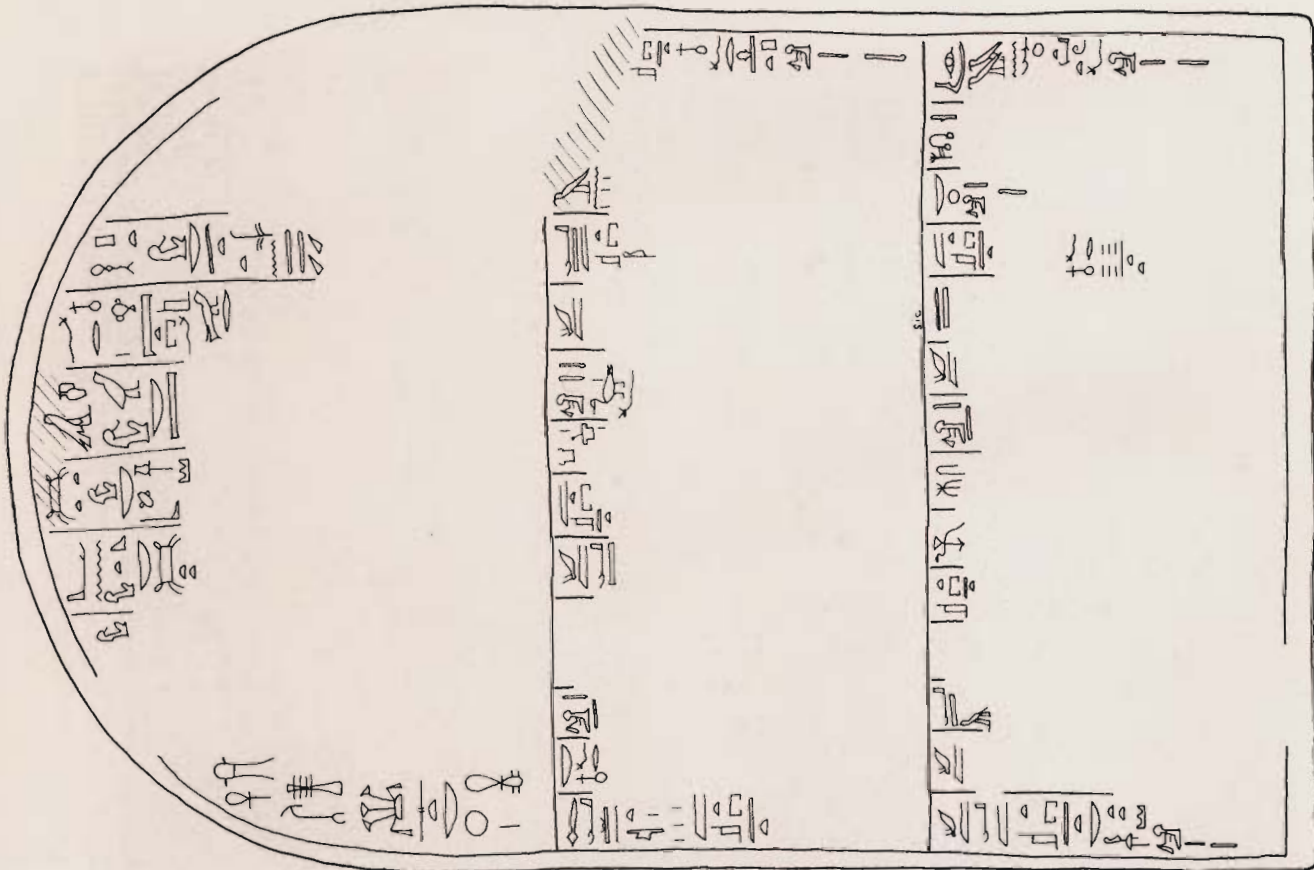


2. No. 591



a. For ...?
 b. No ... written.

2. No. 369



10 20 cm.

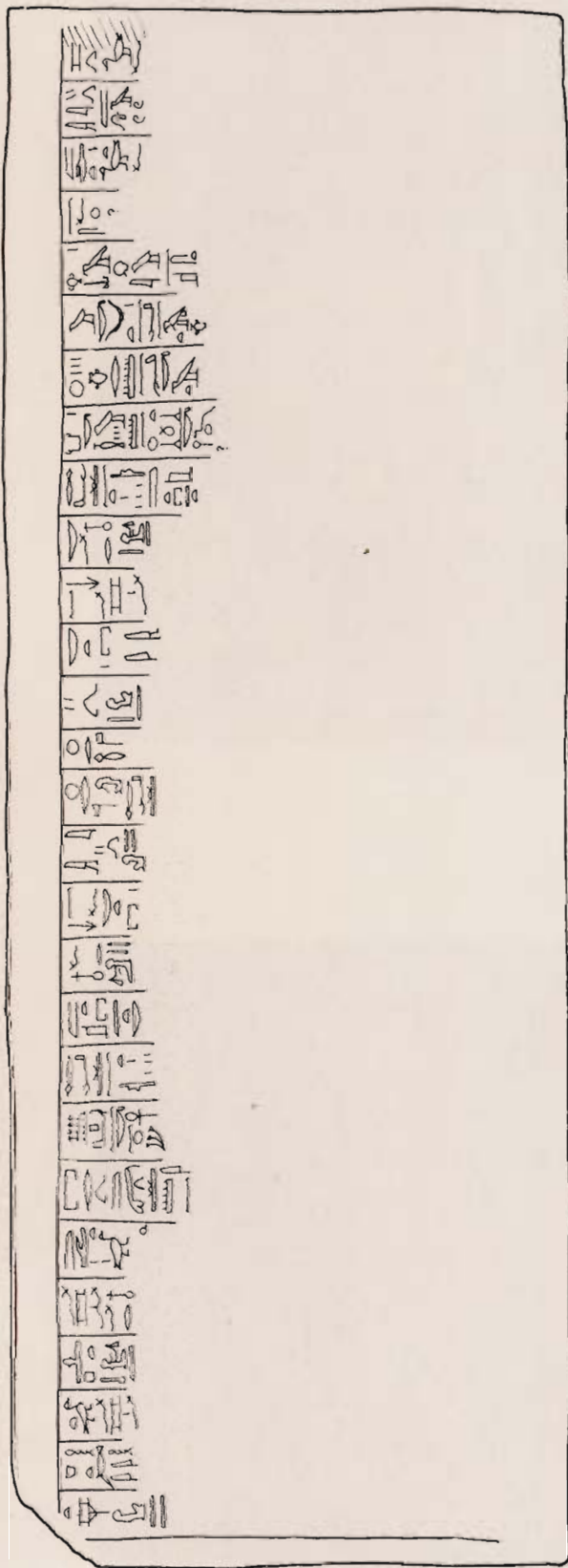
1. No. 267



2. No. 369



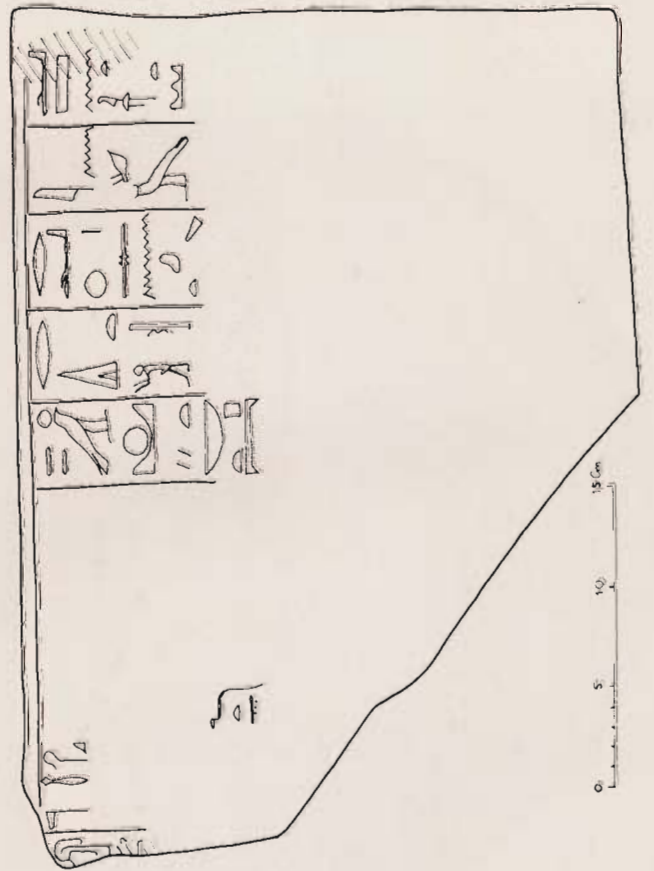
1. No. 267



0 10 20 30 40 Cm.

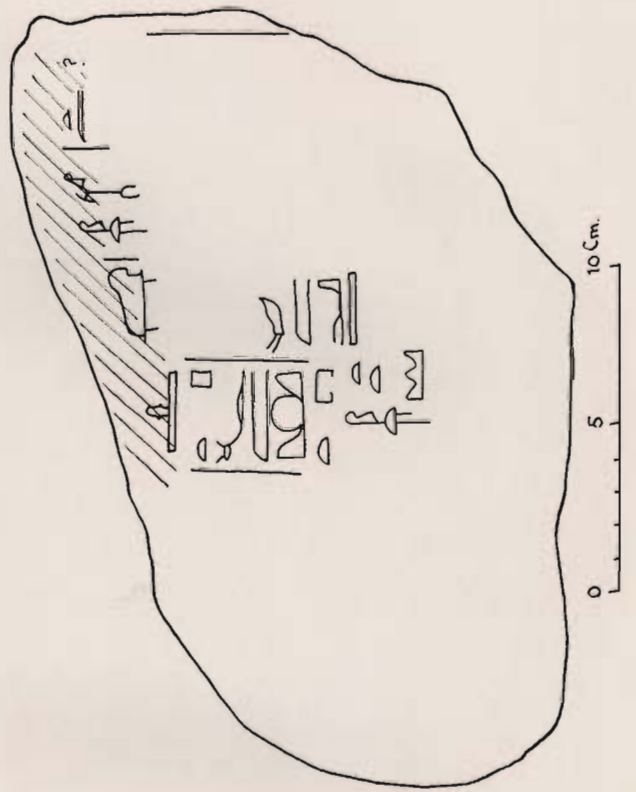
a. Influenced by hieratic form (Z).

1. No. 447



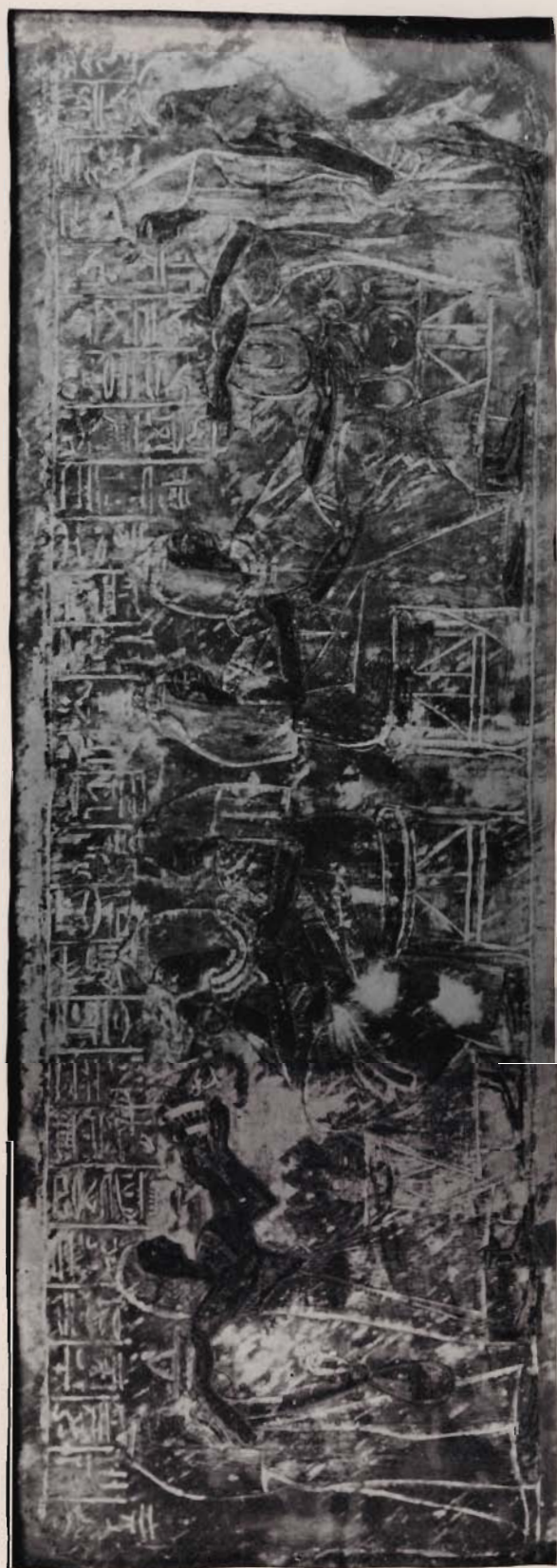
0 5 10 15 Cm.

2. No. 318



0 5 10 Cm.

3. No. 385



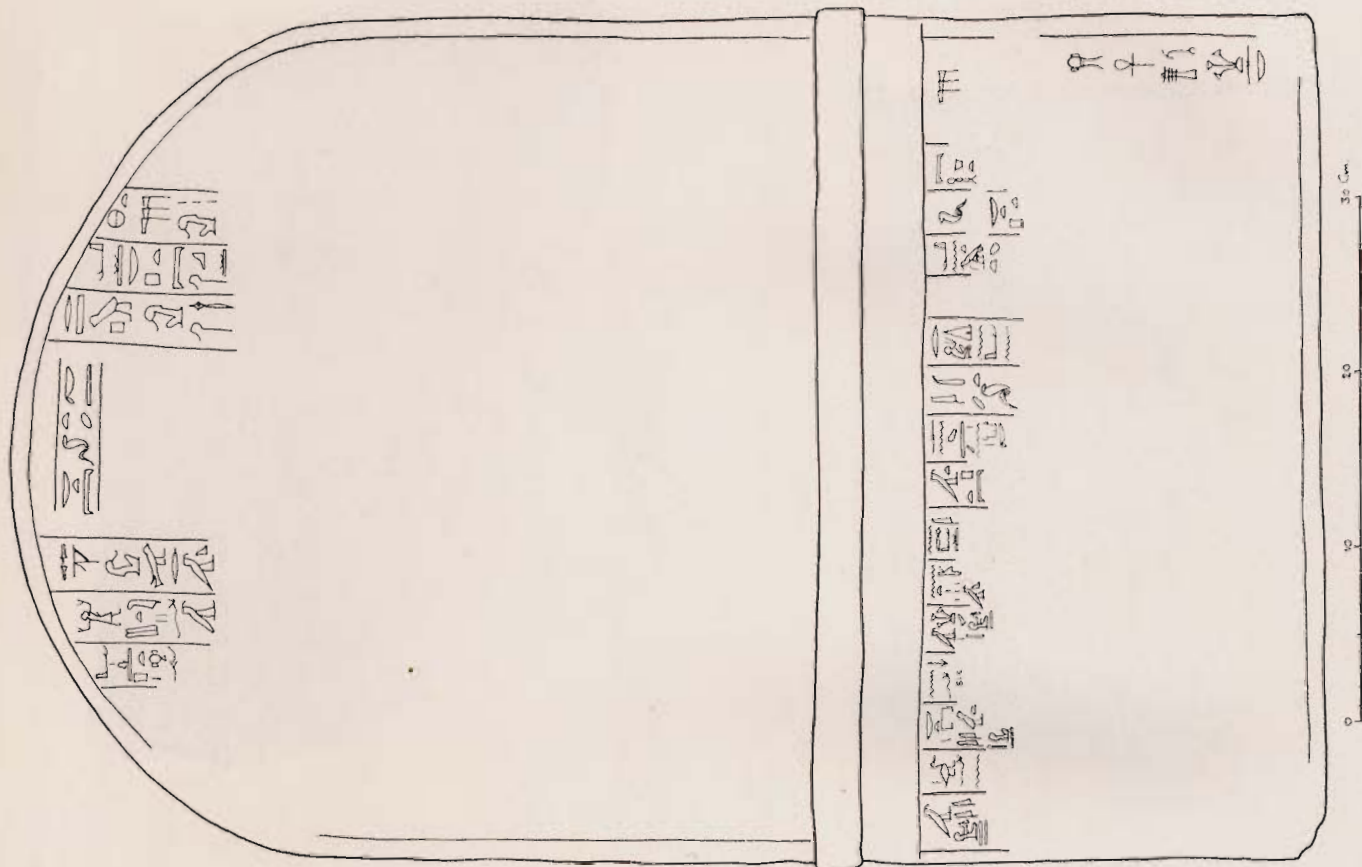
1. No. 447



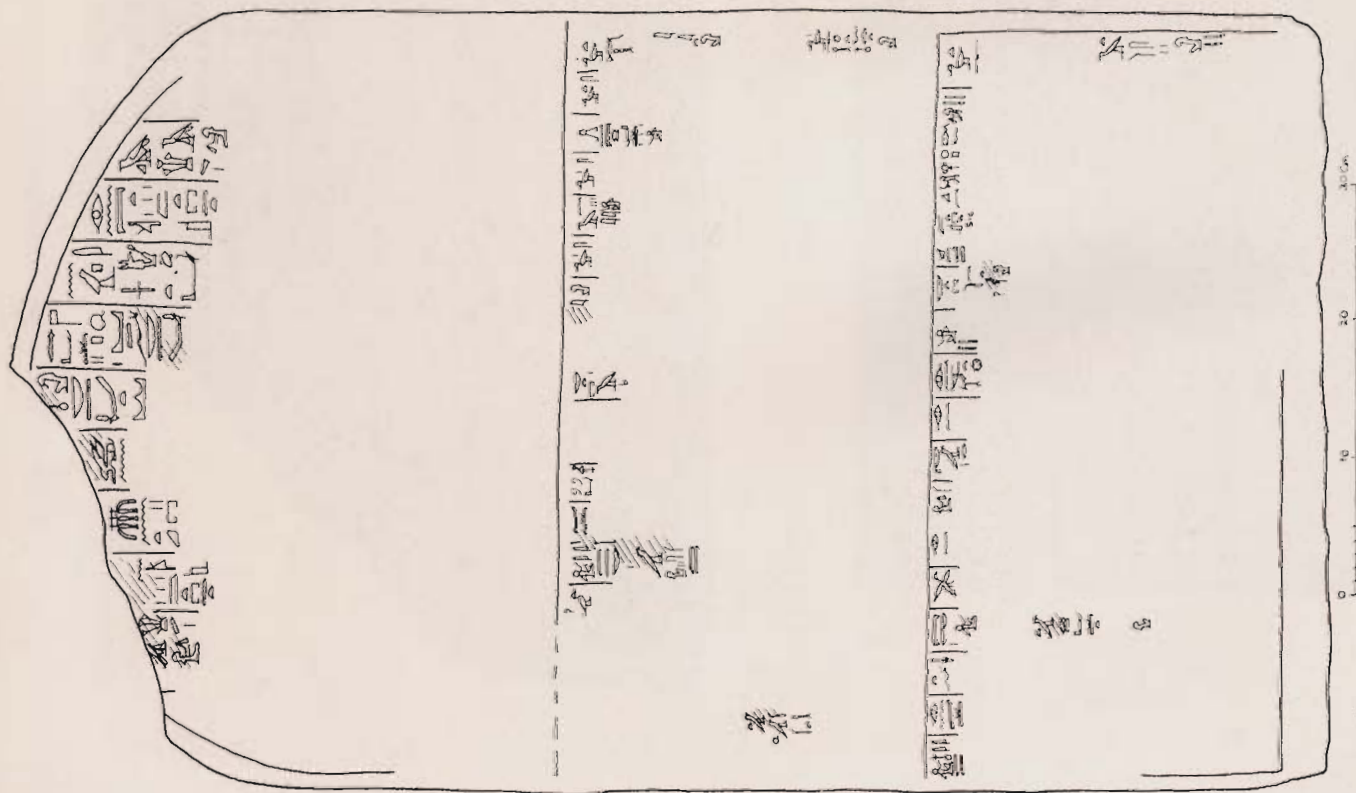
2. No. 318



3. No. 385



2. No. 191

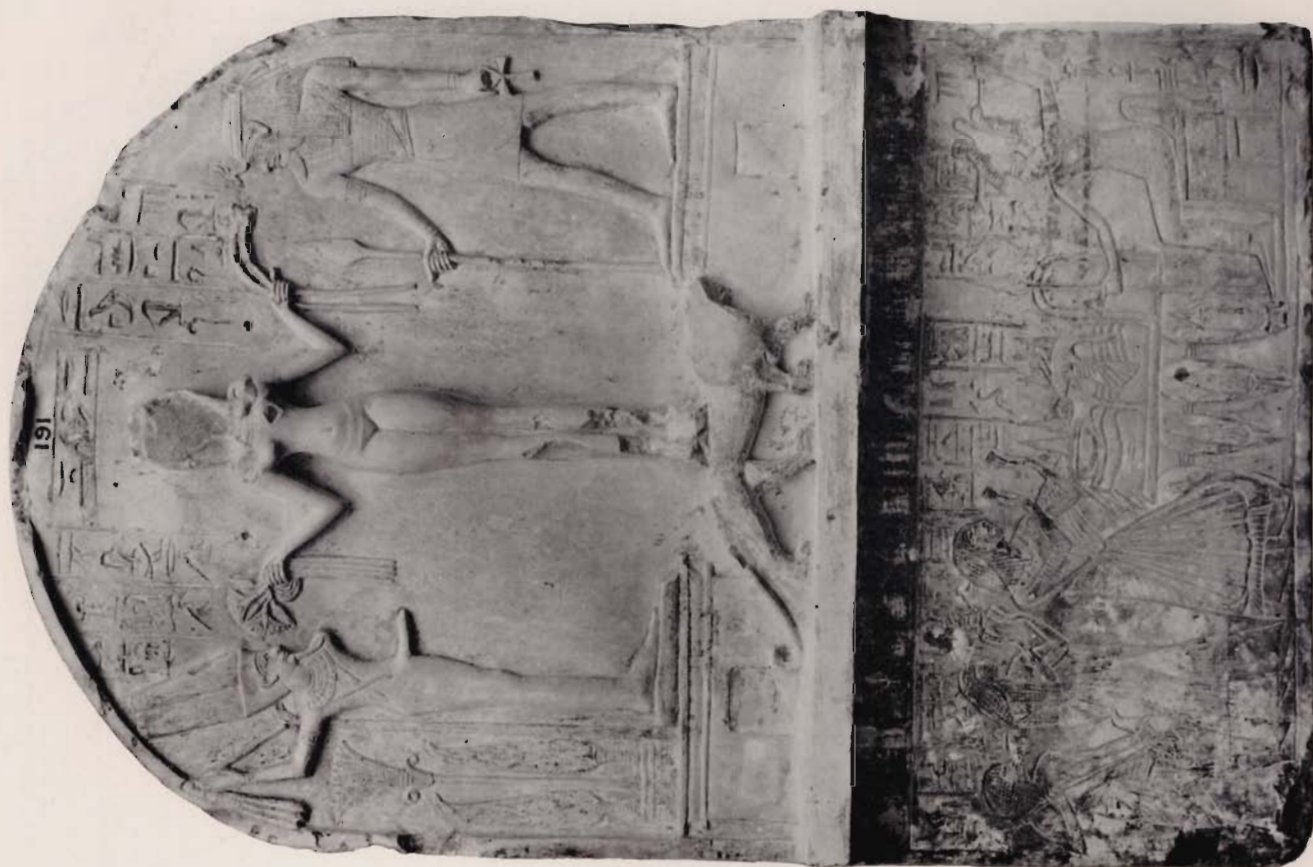


1. No. 144

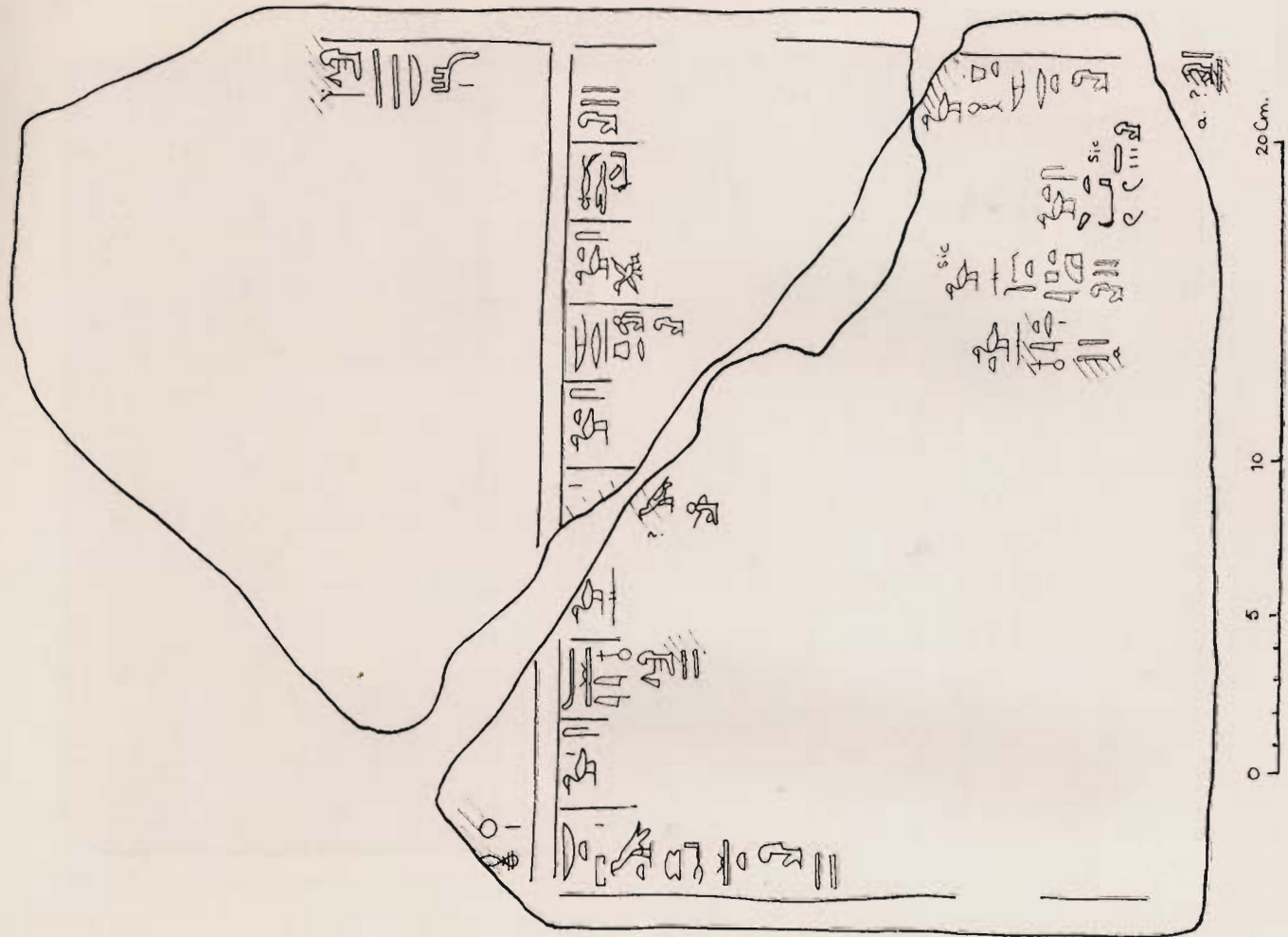
a. rev.
b. ob.



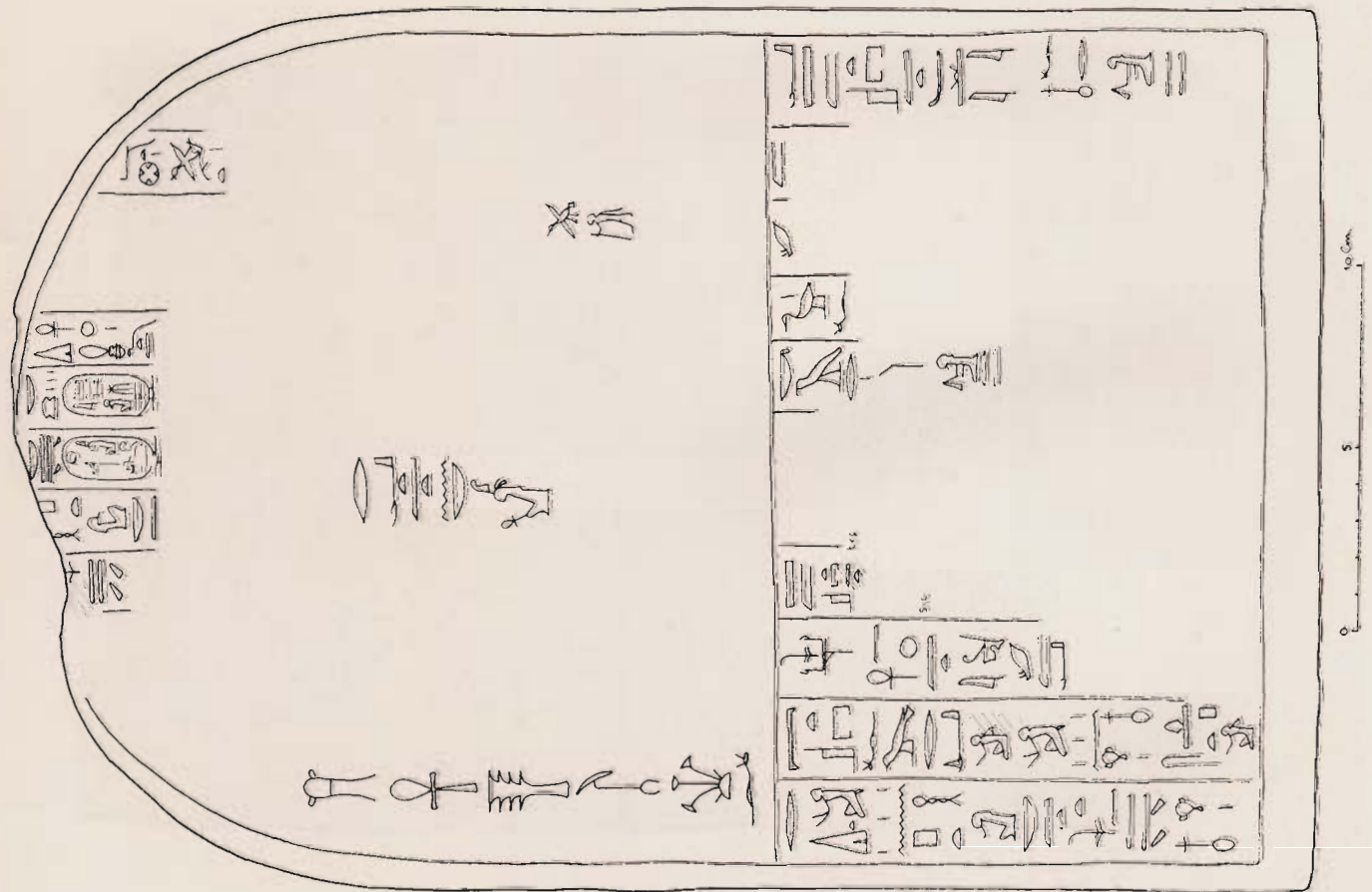
1. No. 144



2. No. 191



2. No. 818



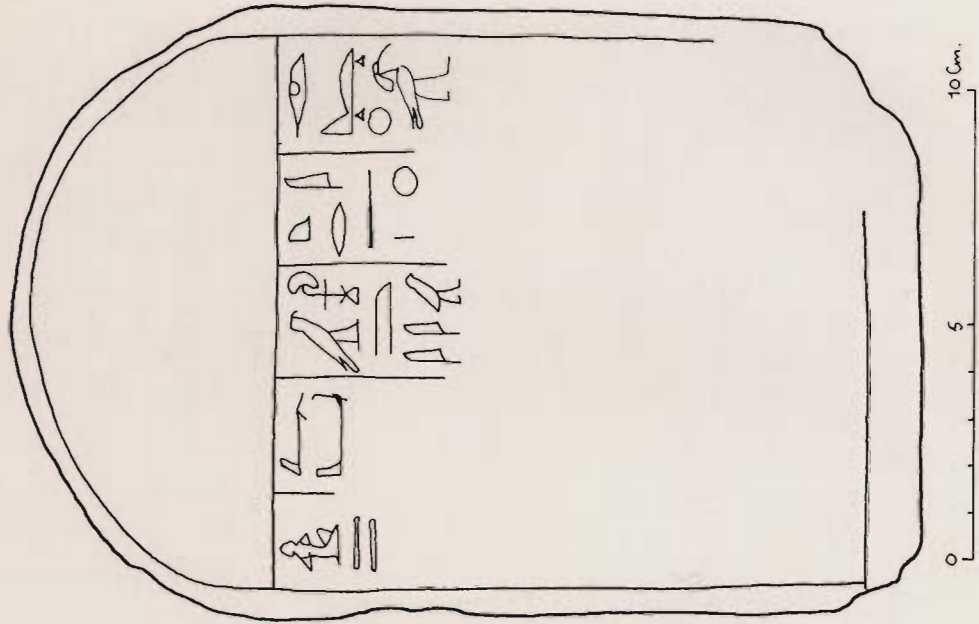
1. No. 328



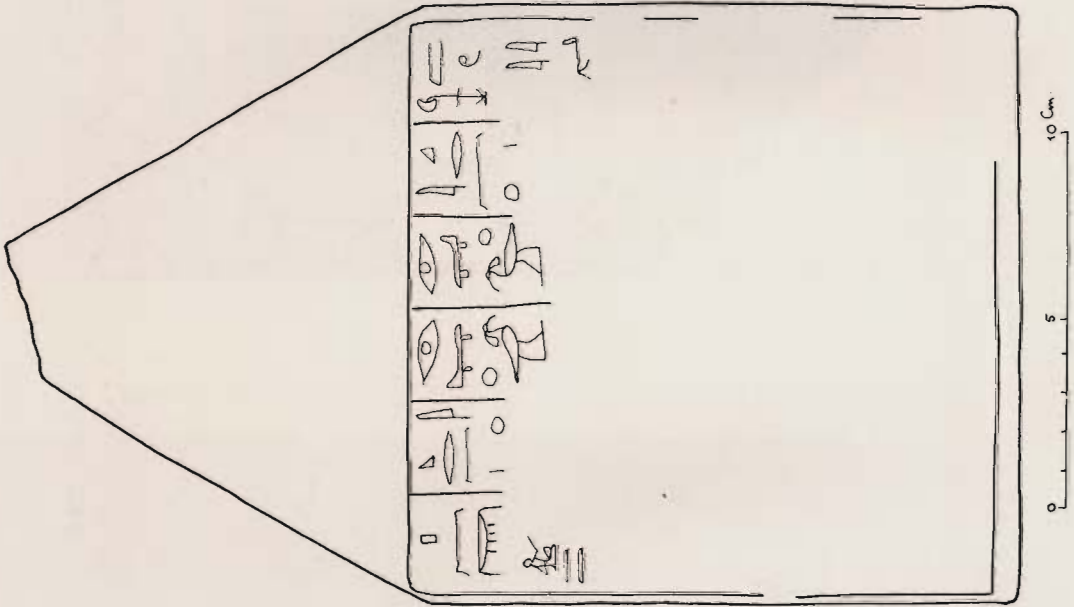
I. No. 328



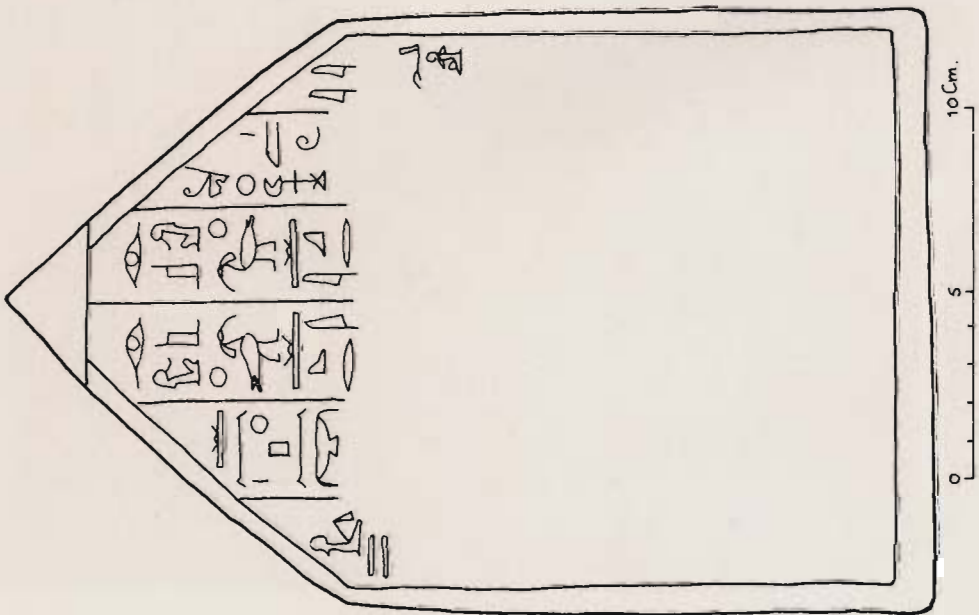
2. No. 818



3. No. 344



2. No. 372



1. No. 359



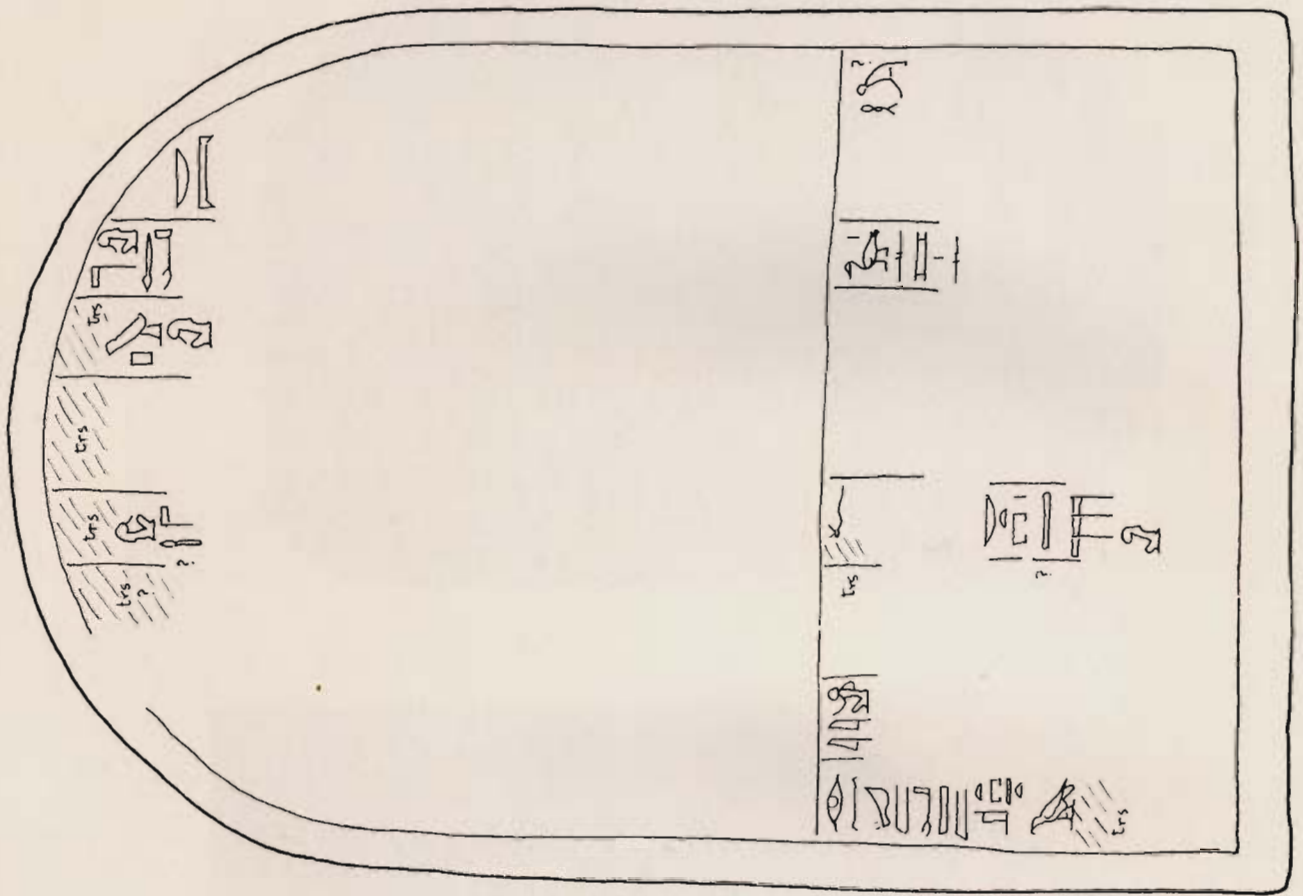
3. No. 344



2. No. 372

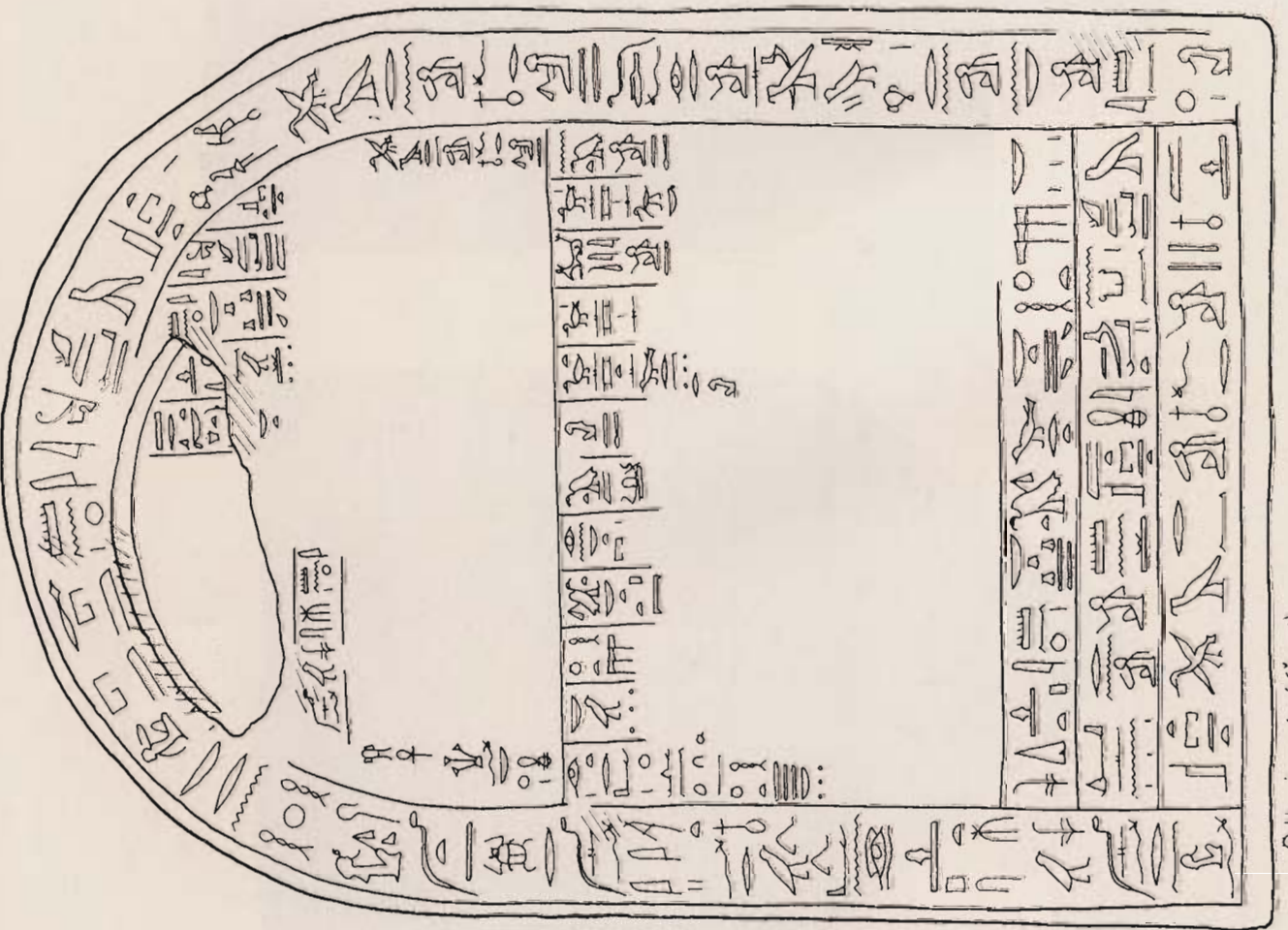


1. No. 359



0 5 10 15 Cm.

2. No. 355



0 10 Cm.

1. No. 283

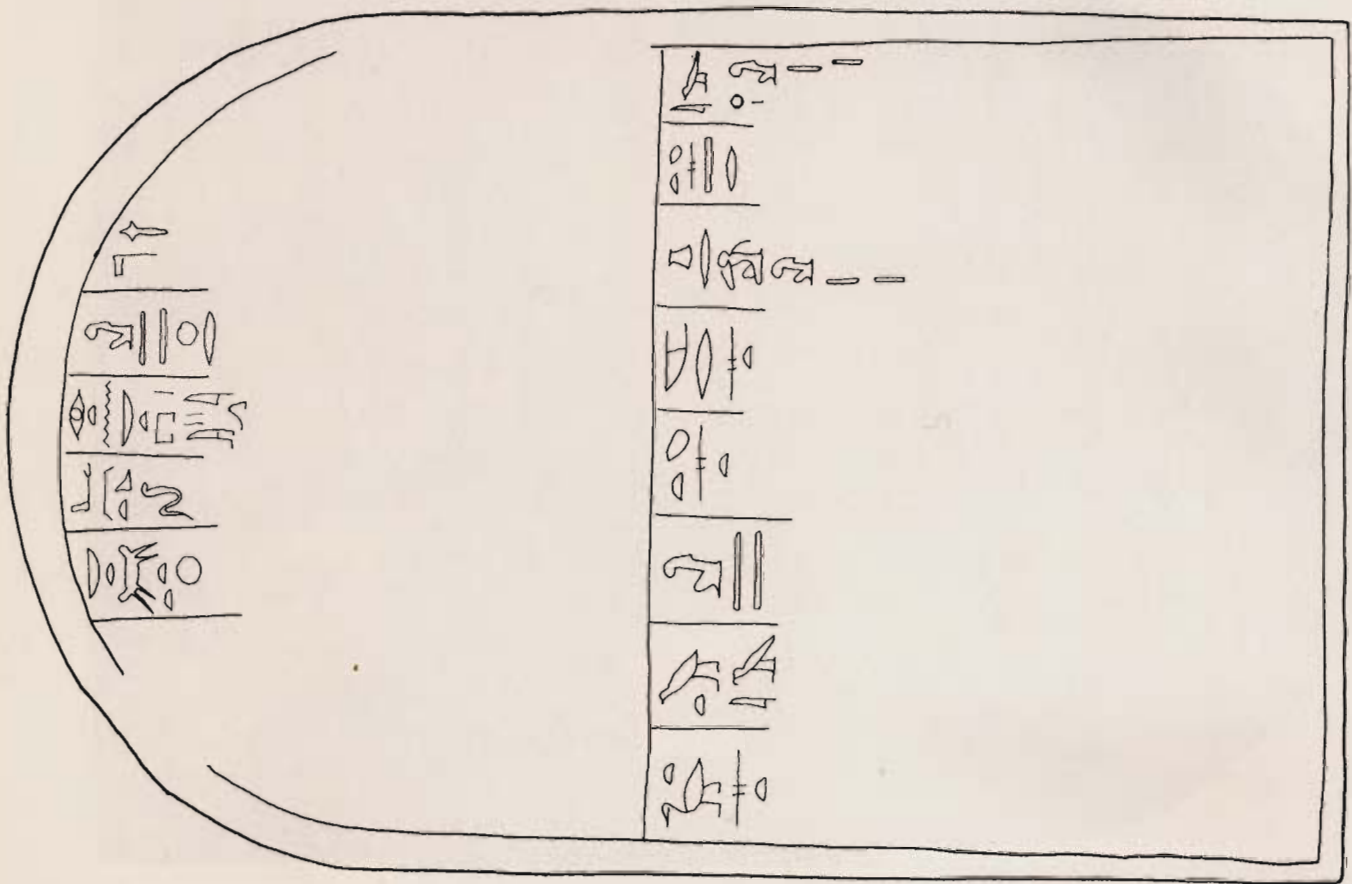
a. Read O II, sin-nw(6)-s (Cerny)



1. No. 283

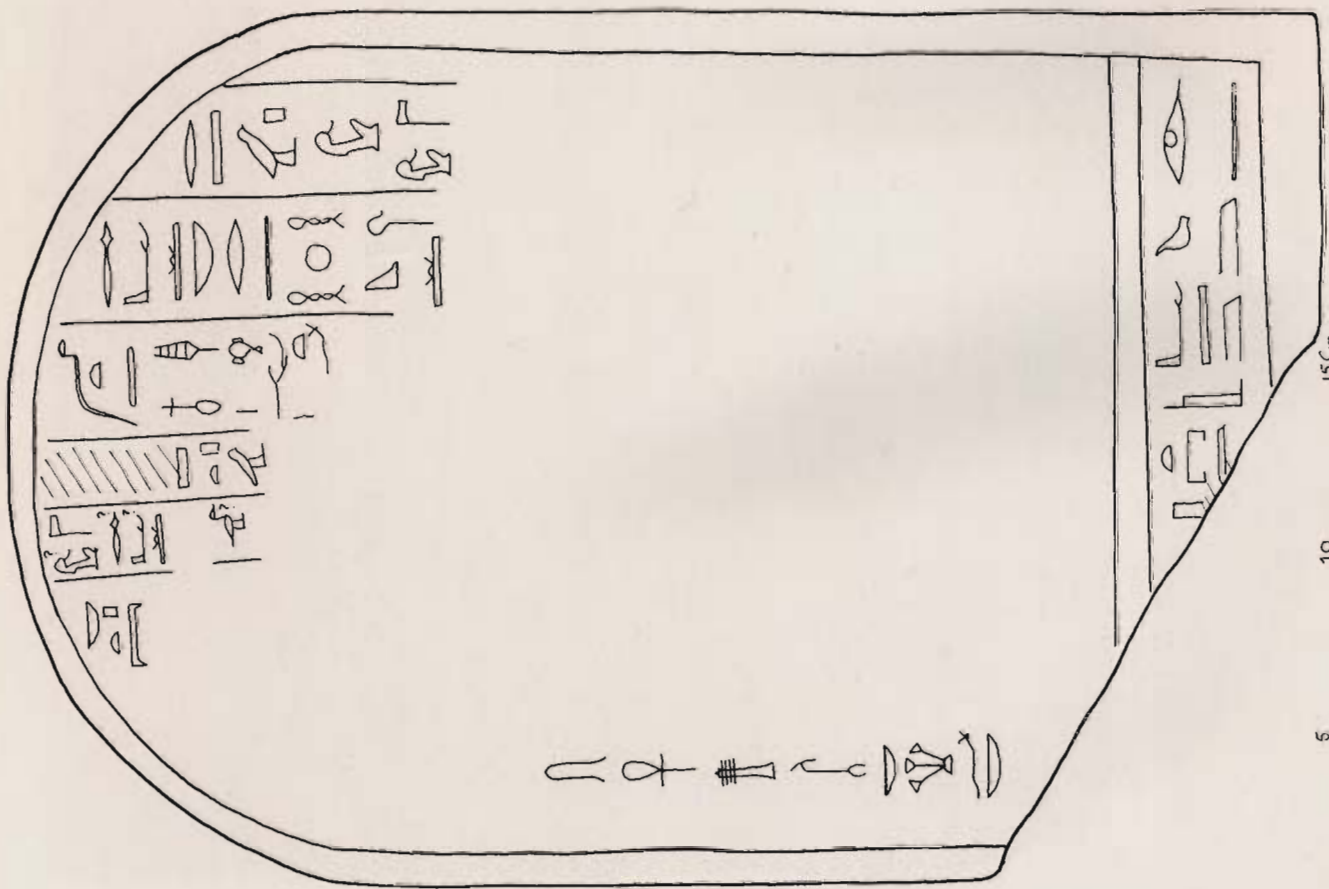


2. No. 355



0 5 10 Cm.

2. No. 370



0 5 10 15 Cm.

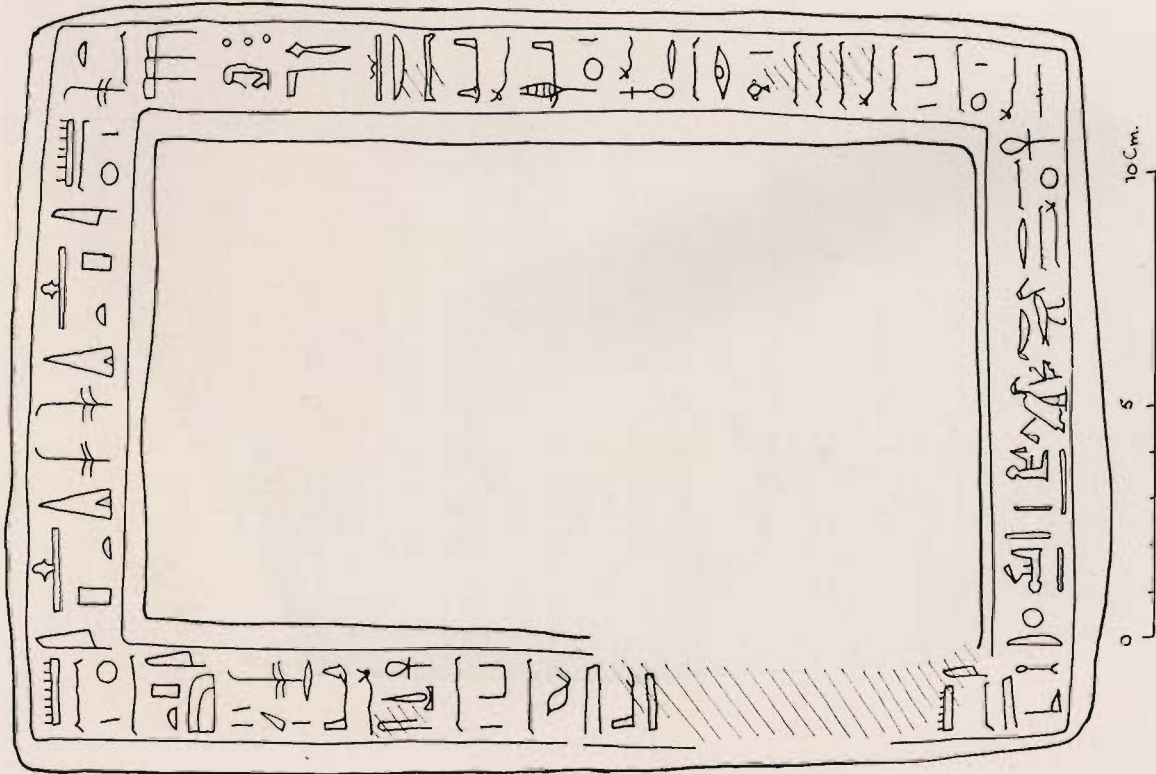
1. No. 263



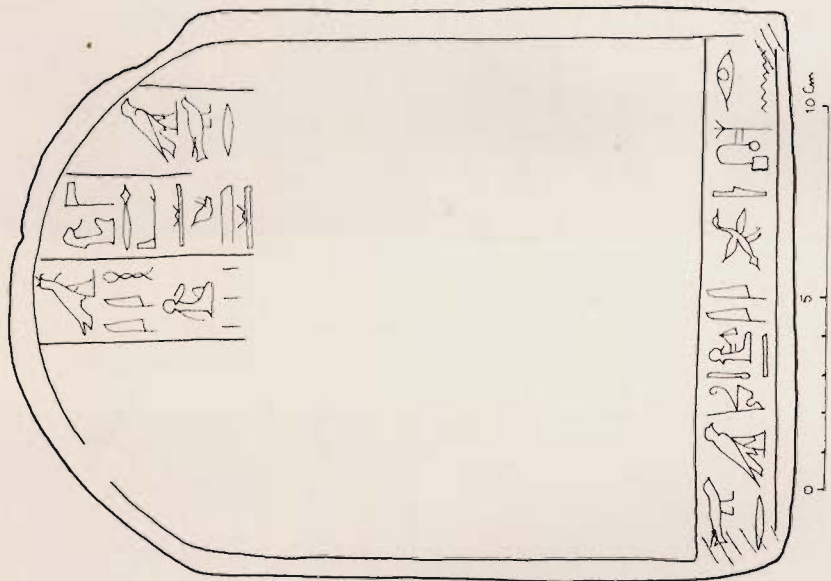
2. No. 370



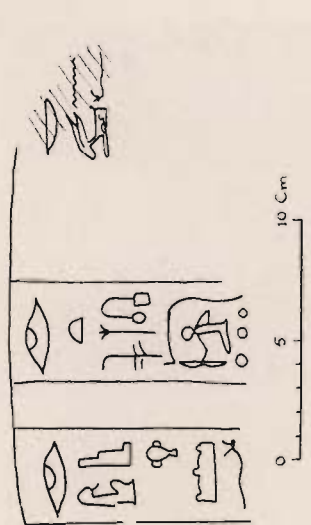
I. No. 263



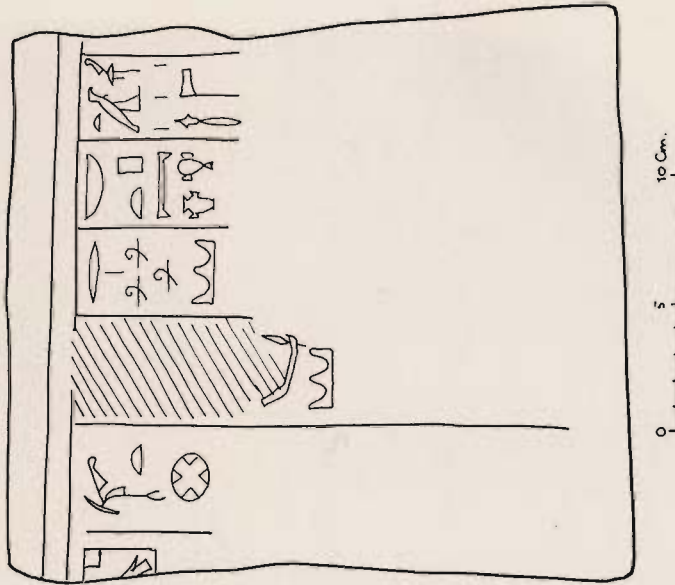
1. No. 384



2. No. 373



3. No. 357



4. No. 319



1. No. 384



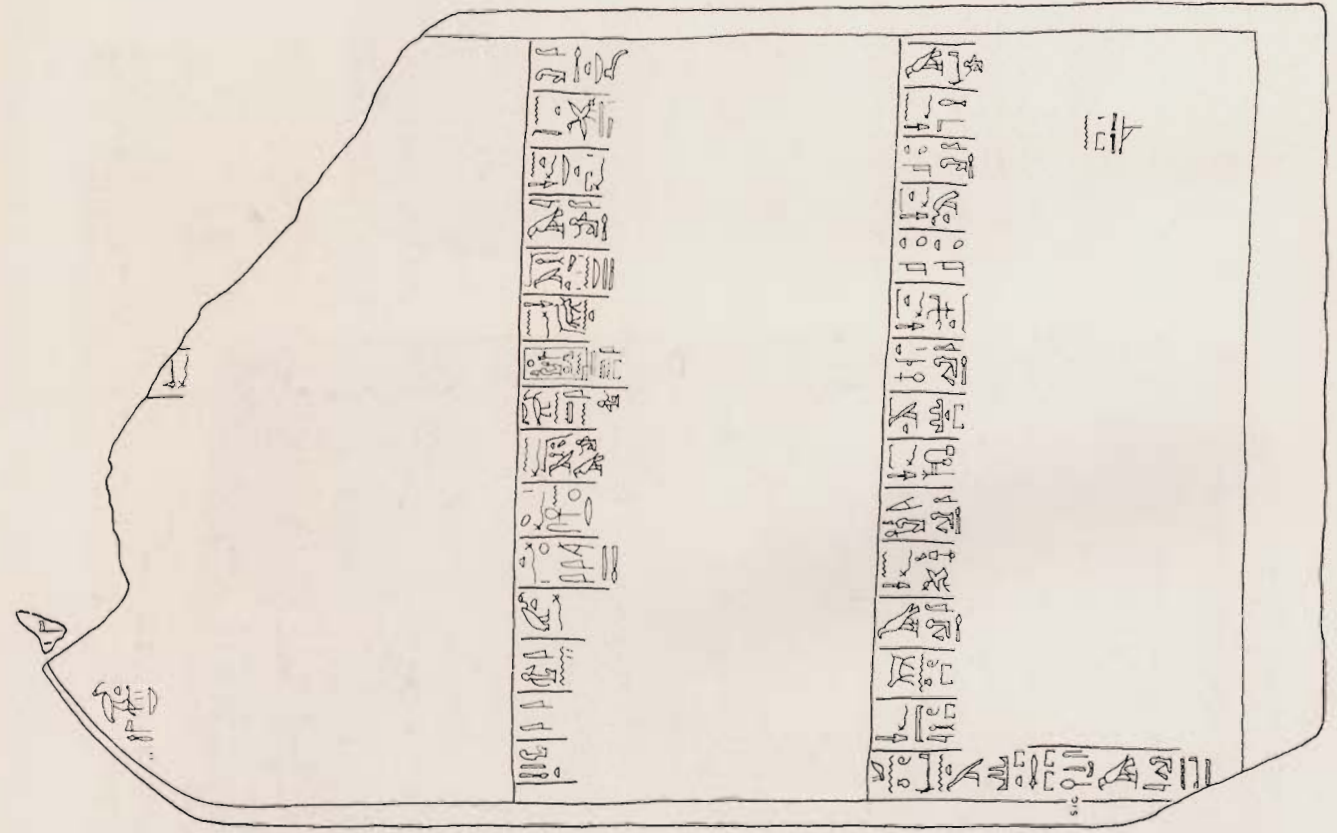
2. No. 373



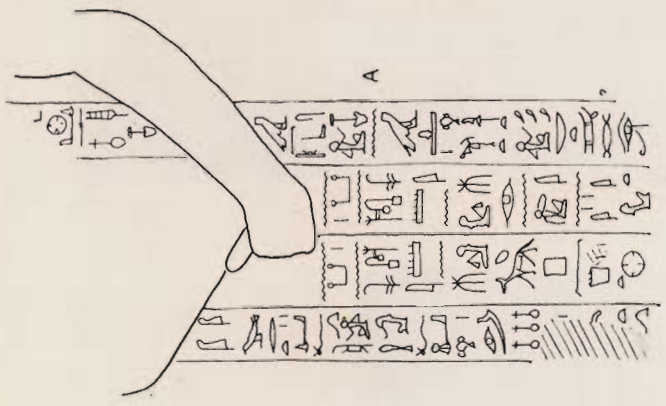
3. No. 357



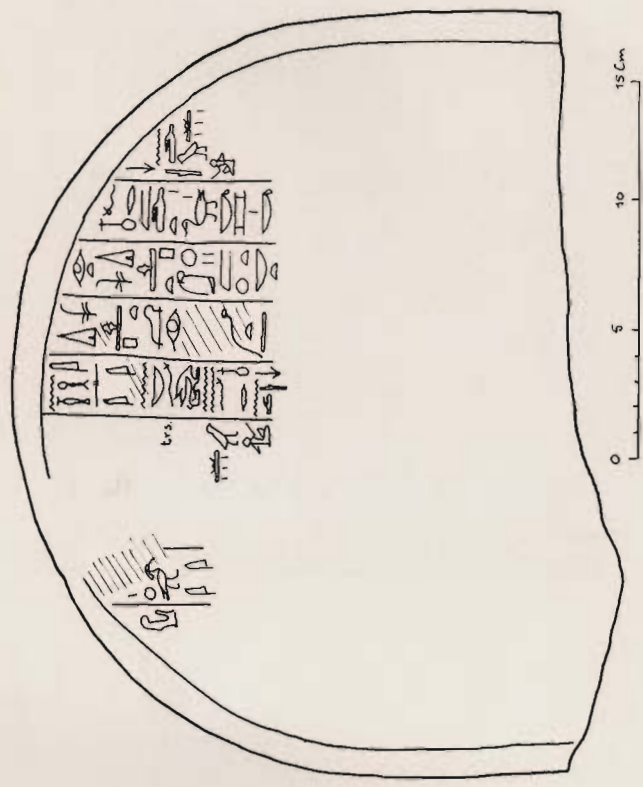
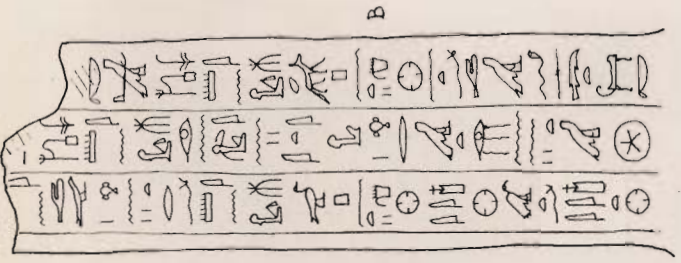
4. No. 319



1. No. 132



2. No. 137



3. No. 285



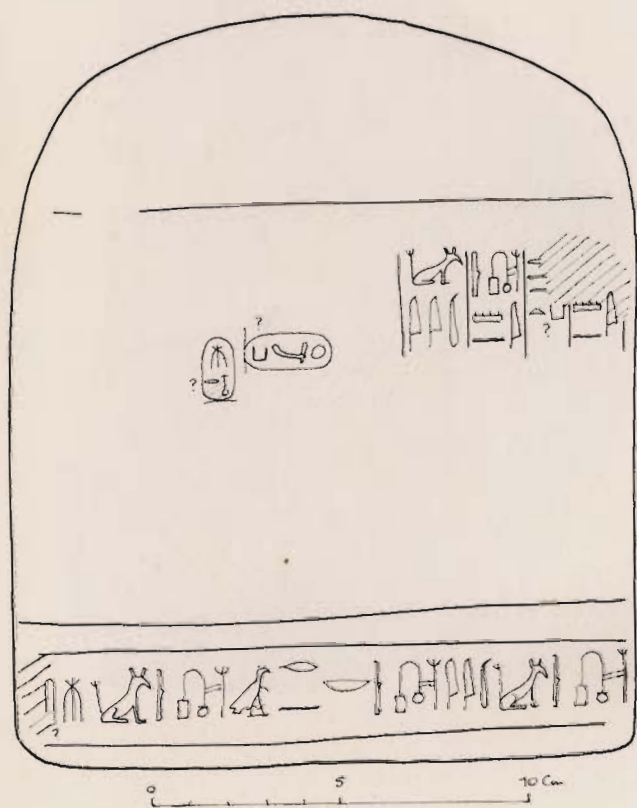
2. No. 137



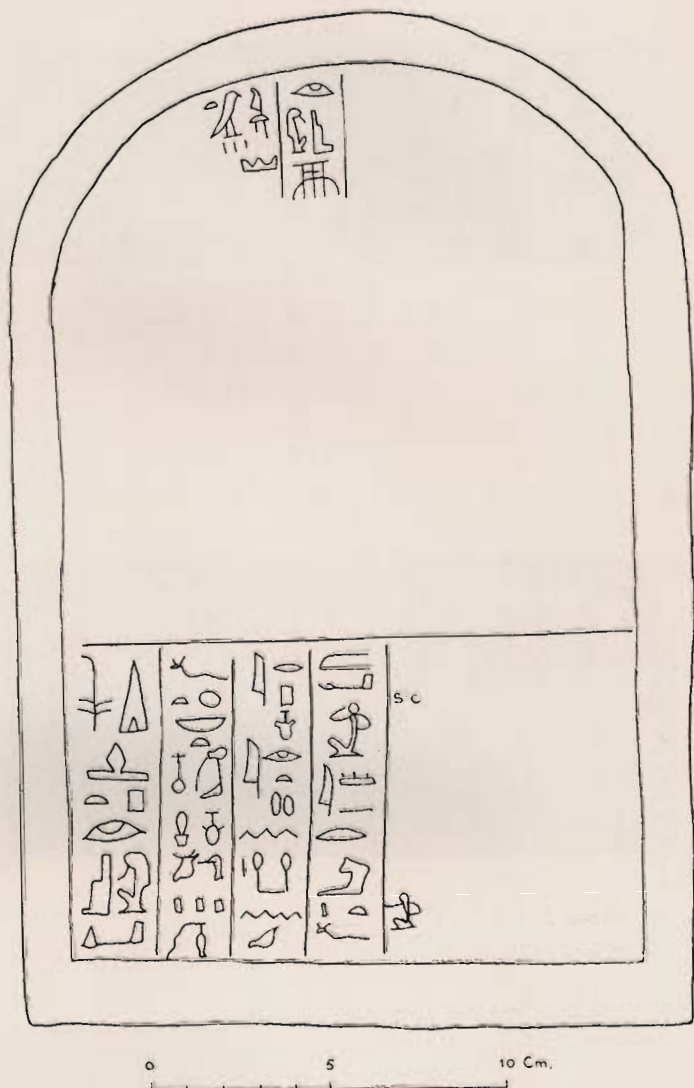
3. No. 285



1. No. 132



1. No. 217



2. No. 345



3. No. 182



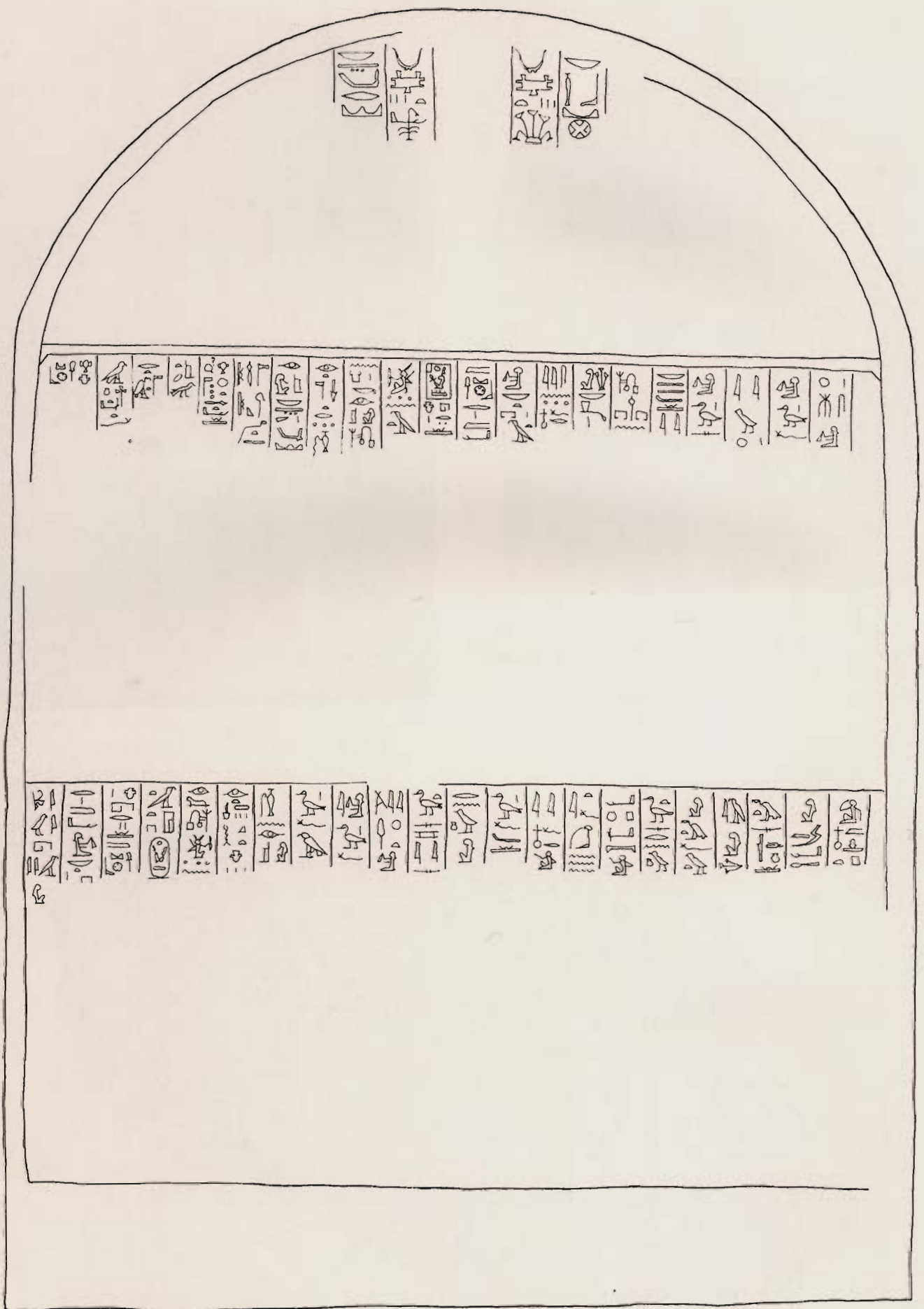
1. No. 217



2. No. 345



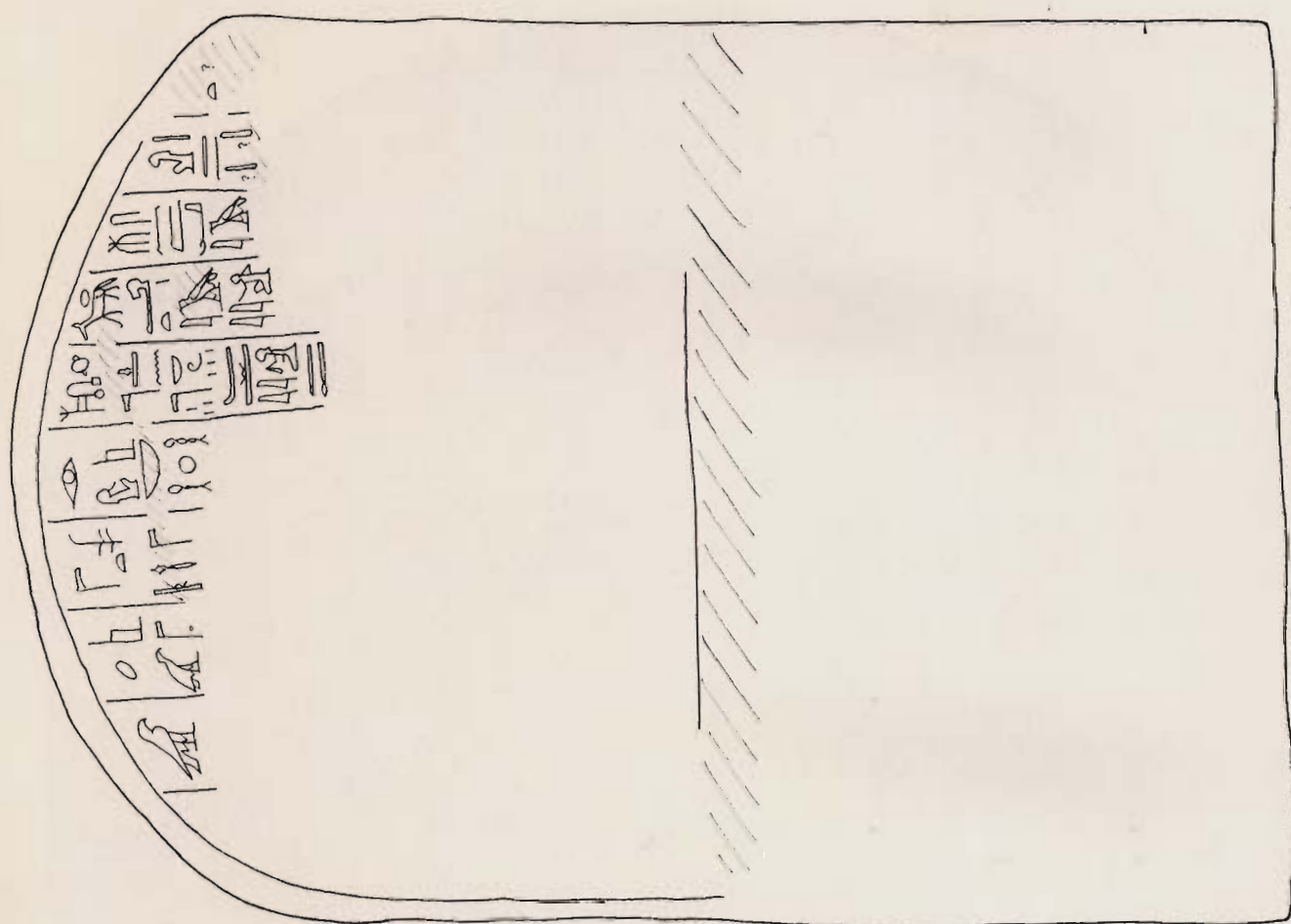
3. No. 182



0 10 20 30 40 Cm.

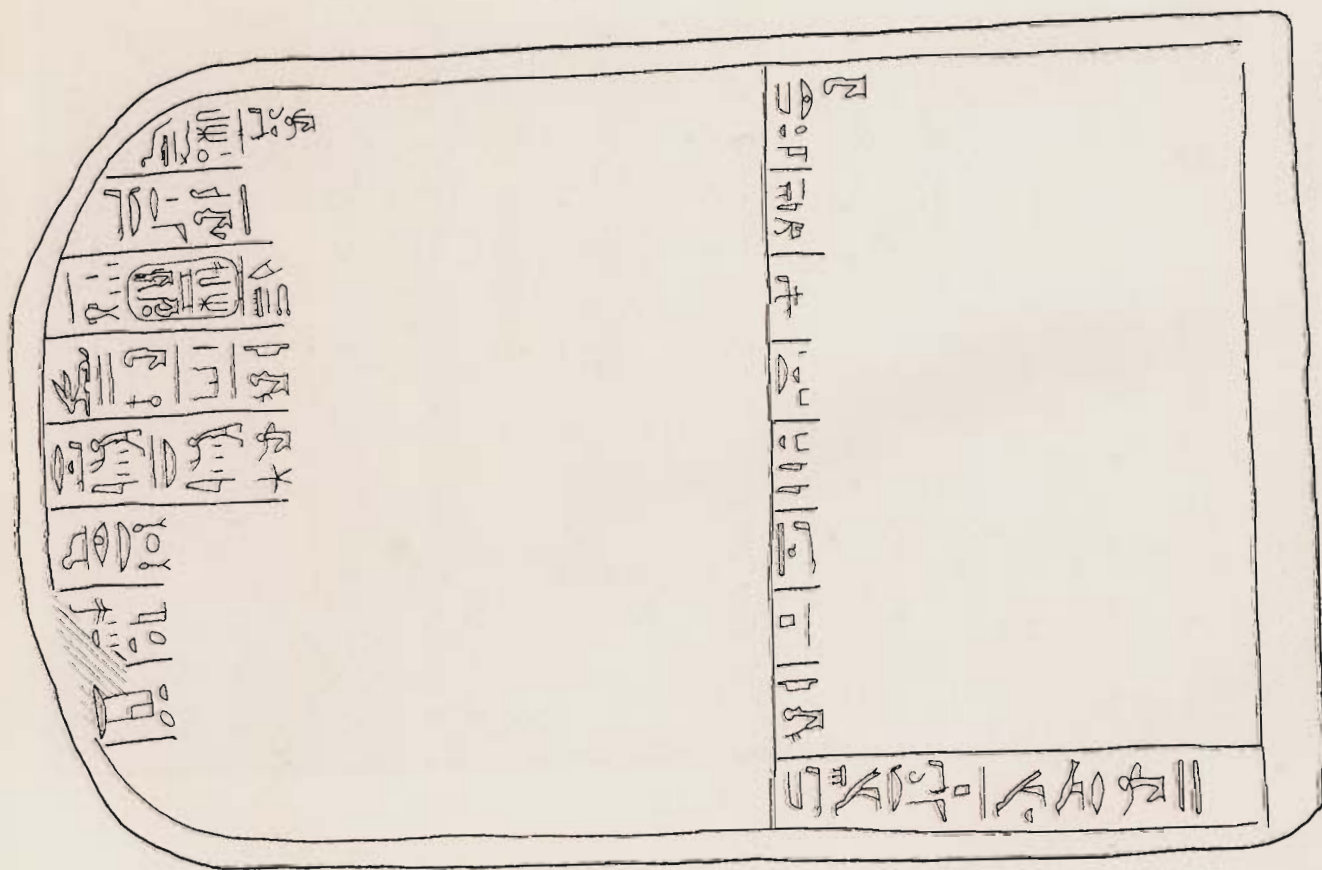


No. 146



0 5 10 20 Cm.

2. No. 315



0 5 10 20 Cm.

1. No. 290

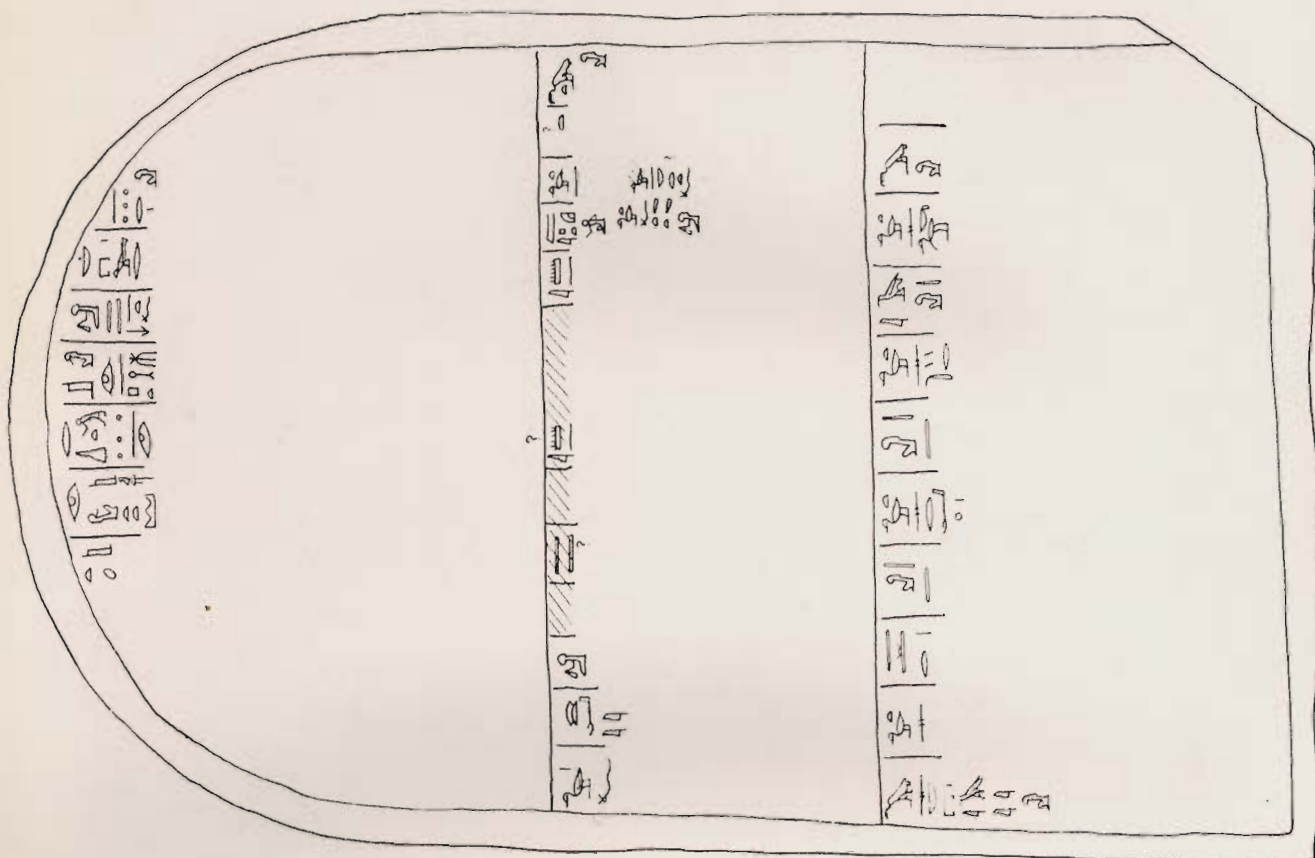
a. Or — = mmm.



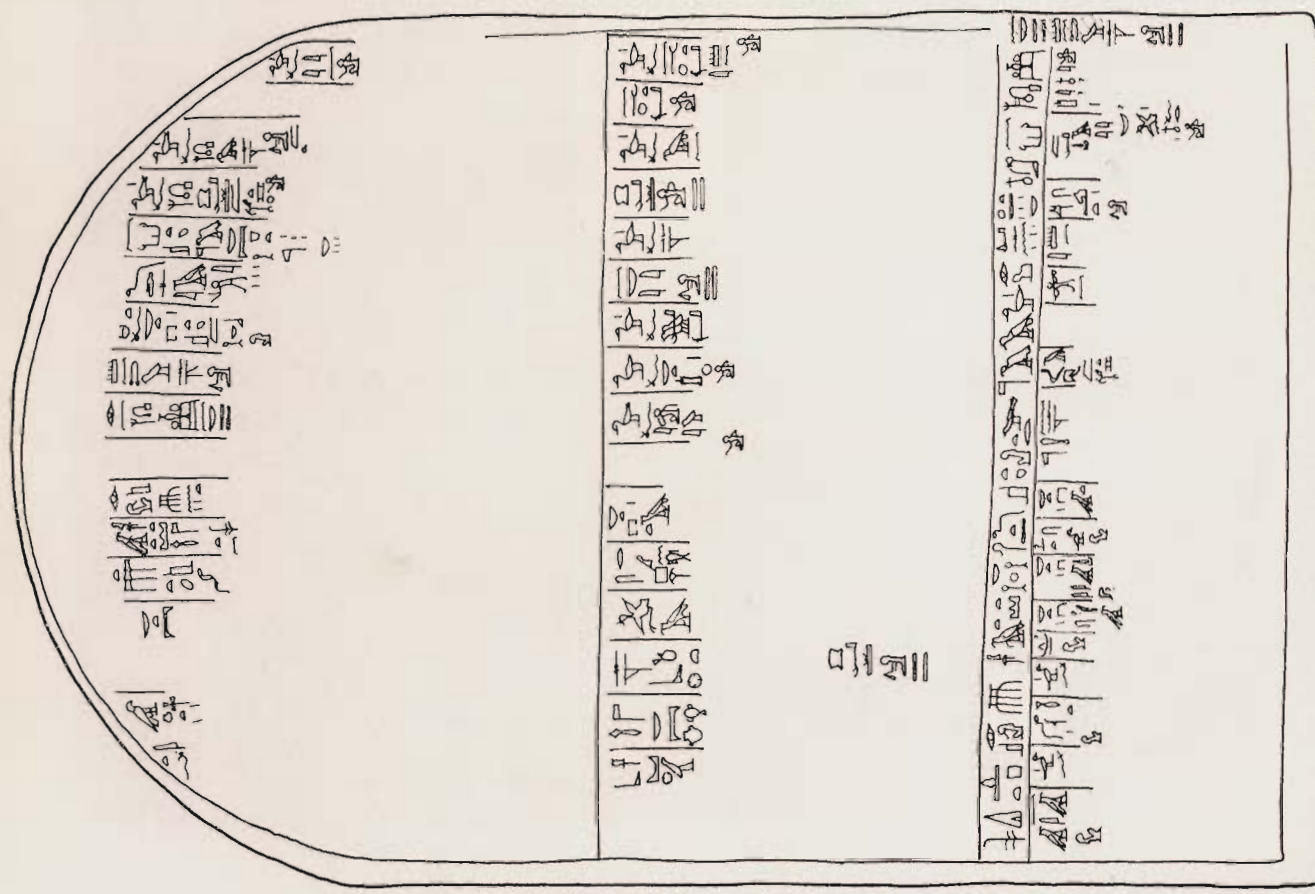
2. No. 315



1. No. 290



2. No. 366



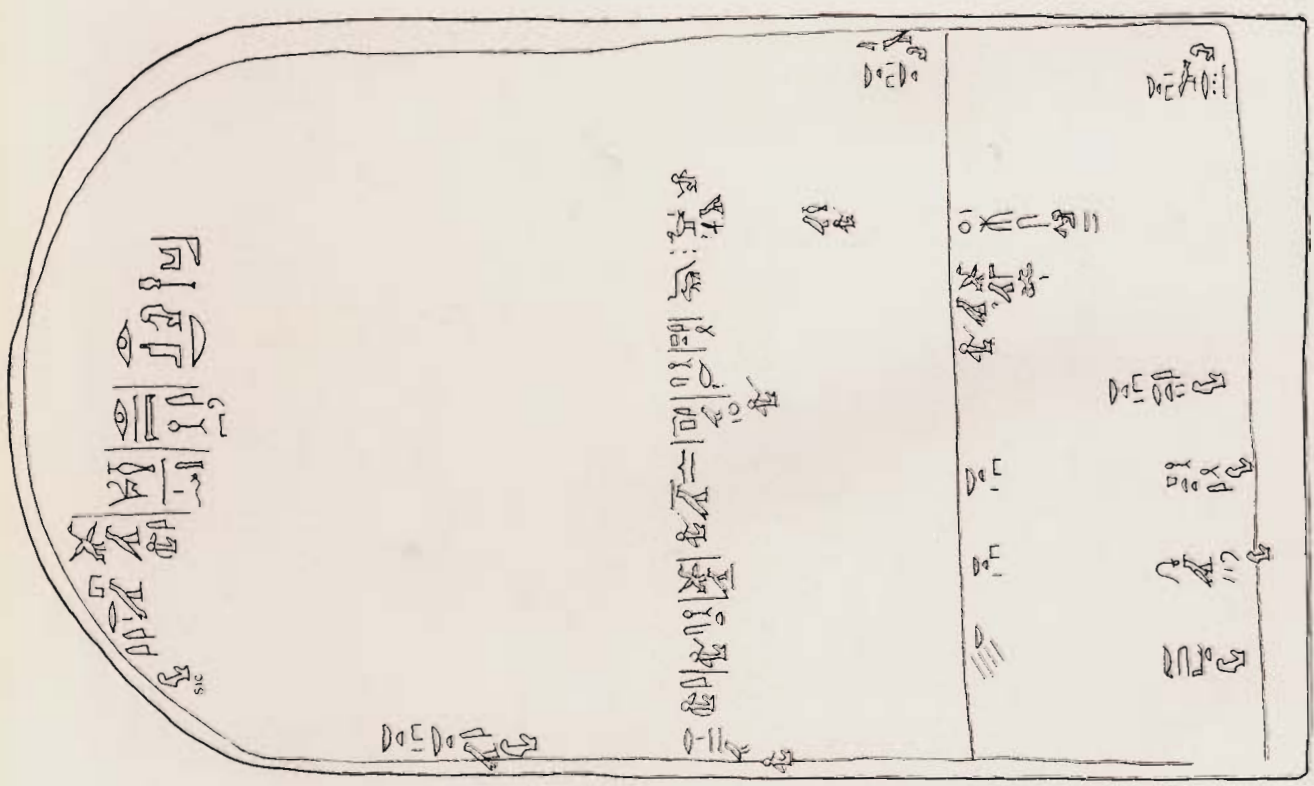
1. No. 304



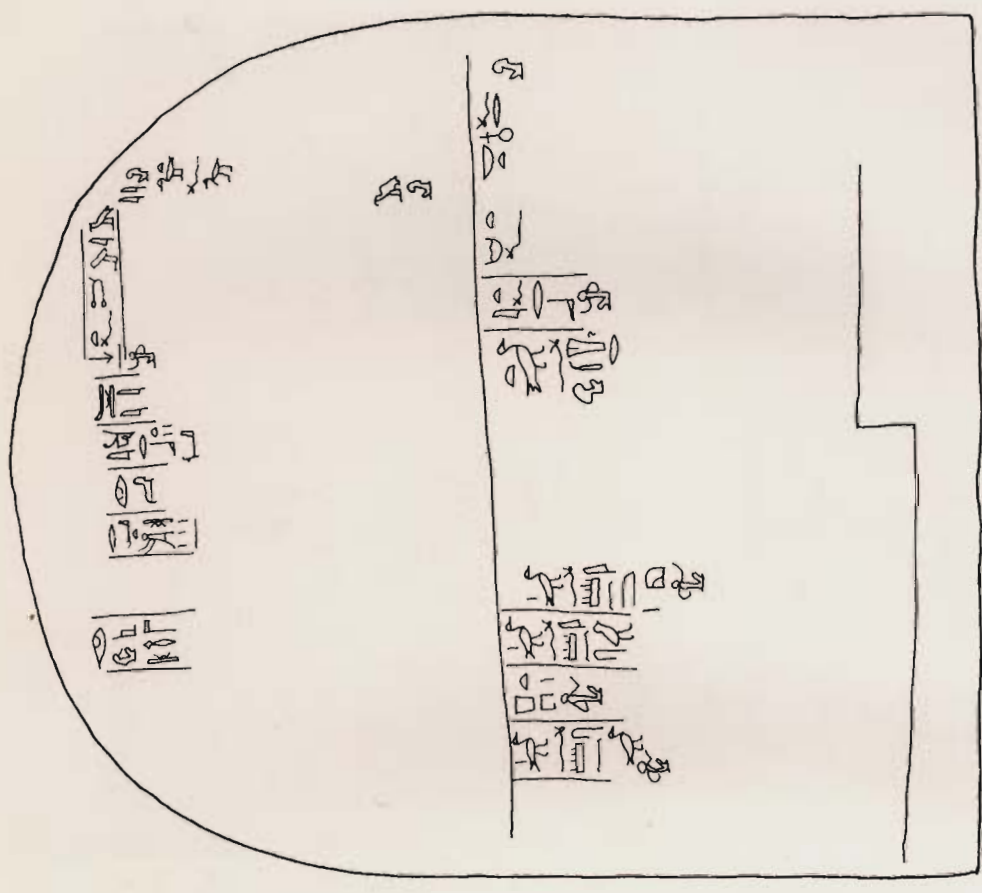
2. No. 366



1. No. 304



I. No. 313



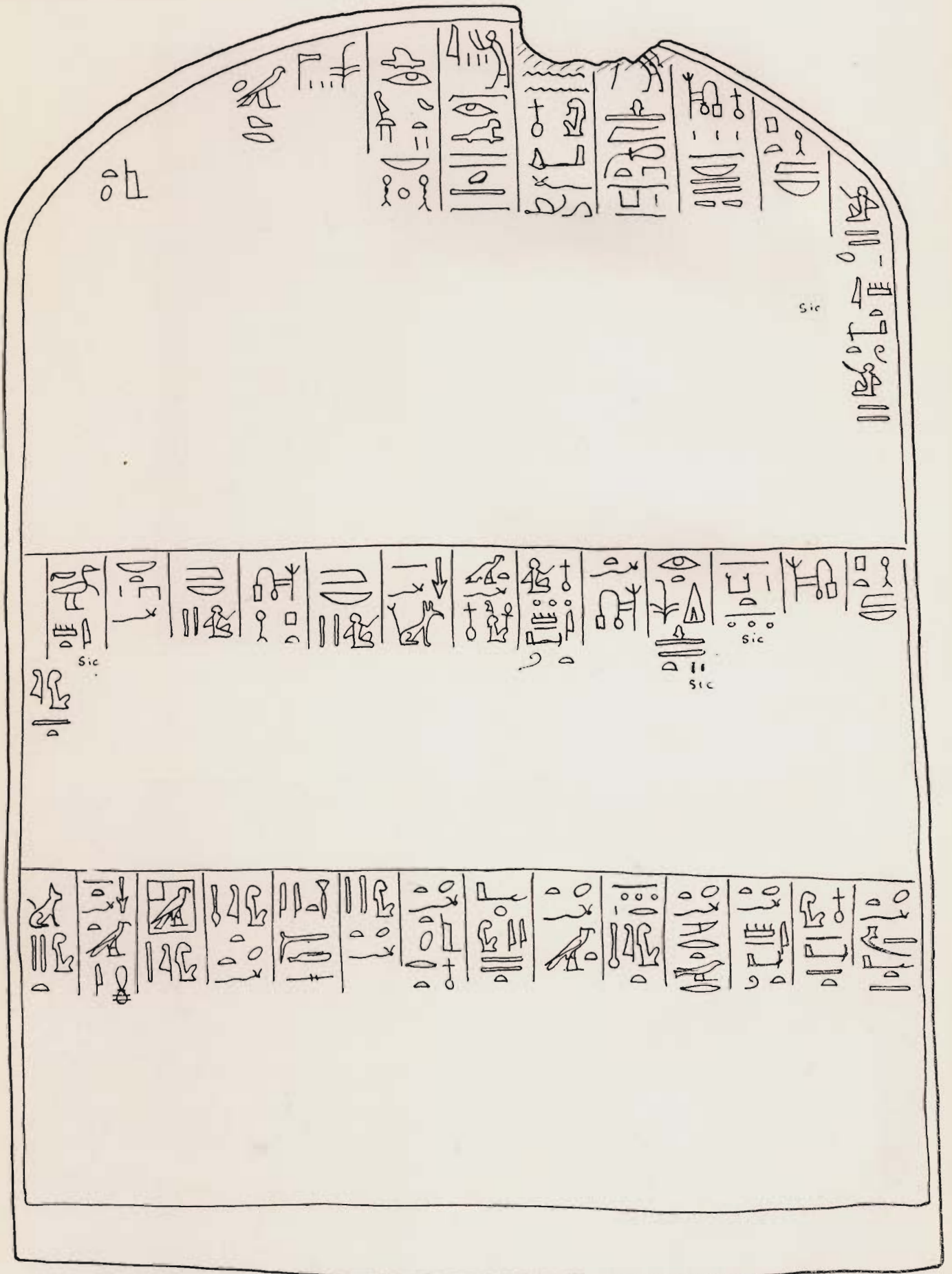
2. No. 354



1. No. 313



2. No. 354



0 5 10 20 Cm.



No. 314