

# An 18th Dynasty Pottery Stela with a Hymn to Re

Jacobus van Dijk

<b>Item</b>	<b>Pottery Plaque/Stela</b>	
<i>Inventory Number</i>	R8	
<i>Dimensions</i>	Height	16.4 cm
	Width	15.5 cm
	Depth	2.8 cm
<i>Suggested Date</i>	18th Dynasty	
<i>Provenance</i>	Unknown—probably Thebes	
<i>Acquisition Details</i>	Acquired in Egypt by Sir Charles Nicholson in 1856/7, and donated to the University of Sydney in 1860.	

## Bibliography

- J. Bonomi, *Catalogue of Egyptian and other Antiquities collected by Sir Charles Nicholson, D.C.L., LL.D.* &c. &c. (London, 1858), 3, No. 8.  
 E. Reeve, *Catalogue of the Museum of Antiquities of the Sydney University* (Sydney, 1870), 2, No. 8.  
 C. Nicholson, *Aegyptiaca. Comprising a Catalogue of the Egyptian Antiquities Collected in the years 1856, 1857, and now deposited in the Museum of the University of Sydney* (London, 1891), 3–4, No. 8.  
 A. D. Trendall, *Handbook to the Nicholson Museum*, 1st ed. (Sydney, 1945), 60, No. 8.

During a most enjoyable visit to Australia in October 1996 as the Australian Centre for Egyptology Visiting Fellow for that year I was given the opportunity to study the Egyptian collection in the Nicholson Museum in Sydney. Among the many interesting objects in this choice collection which caught my attention was an unusual pottery plaque, probably part of a small stela, inscribed with six lines of incised hieroglyphs. The object is almost square in shape (see *pl. 55* and *fig. 1*) and well preserved, except for the bottom right-hand corner, which is missing, and some damage at the top right as well as some minor chipping on the surface and around the edges. To the present Assistant Curator of the Nicholson Museum, Dr Karin Sowada, I owe the following technical description:

The stela has been handmade of a Nile silt B2 and fired; a grey (Munsell 10YR 5/1<sup>1</sup>) core streak is visible along the top. Faint smoke cloud on the front surface near the top edge. The sides of the stela were cut to shape before firing while the clay was still wet or at least leather-hard. The back is flat and unfinished. The front surface has been coated with a red slip (Munsell 10R 4/6), traces of which are evident on the sides, and there are traces of burnishing on the surface. The inscription was cut after firing with horizontal lines of hieroglyphs, separated by incised lines and surrounded by an incised border.

The object was donated to the University of Sydney in 1860 by Sir Charles Nicholson, who acquired it during his first trip to Egypt in 1856–7.<sup>2</sup> In the publication devoted to Nicholson's collection which appeared soon thereafter, Joseph Bonomi described it as follows:

Portion of a Tablet of Terra-Cotta.—It consists of six horizontal lines of hieroglyphics, not impressed, but cut into the surface of the tile after it was baked; and in this particular

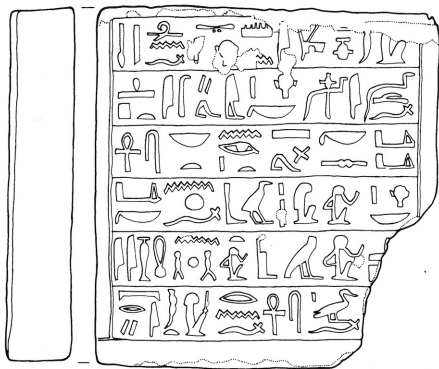


Fig. 1. Stela Inv. R8 (scale 3:4).

differing from the hieroglyphics on the conical seals, which were always raised and impressed on the surface while the clay was soft and impressionable. The fragment is also curious, as being only part of a large inscription in a material which was by no means ordinarily employed for inscriptions of this nature.<sup>3</sup>

Later catalogues and guidebooks to the collection<sup>4</sup> usually contain only brief descriptions adapted from Bonomi's text, but in the ninth edition of the *Handlist to the Nicholson Museum* prepared by A. Cambitoglou a translation of the text (provided by I. E. S. Edwards) is added.<sup>5</sup>

As Bonomi rightly observed, the most unusual feature of this small monument is the material from which it is made. Apart from its obvious use for the manufacture of an astonishing range of vessels, pottery was also employed for modelling other objects,<sup>6</sup> particularly shabtis, but also canopic jars, shabti boxes and 'slipper coffins'. More rarely it could be used for larger statuary, such as a late 18th Dynasty bust from the Fayum, probably a sculptor's model, now in the British Museum.<sup>7</sup> Some of the objects mentioned may occasionally be inscribed, but in that case the text is usually drawn in black hieroglyphs or written in hieratic.<sup>8</sup> Black hieroglyphs are also used on small stelae and plaques made of faience. Ceramic stelae with incised

inscriptions appear to be extremely rare, however; in fact, the only other example I have been able to find is a crudely modelled stelophorous statuette in the Petrie Museum.<sup>9</sup>

The owner of the Nicholson Museum stela is mentioned in the first line of text; he was an *ir.y bnr.t* of Amun with the unusual name *T3-hr-sf3-nmf*.<sup>10</sup> The lowermost line mentions his son *Hr.y-ir.y*, who bore the same title as his father. Nothing more is known about either man, but that they lived in the Theban area is proven by the existence of two funerary cones mentioning their names (fig. 2).<sup>11</sup> On one of these the father's name is spelled slightly differently, but his title and the name and title of his son leave no doubt that we are dealing with the same people. The other cone does not mention Hery-iry, but here Tahersetjanef's name is written virtually exactly as on the pottery stela. These cones must have come from Tahersetjanef's tomb in the Theban necropolis, the location of which is unknown.

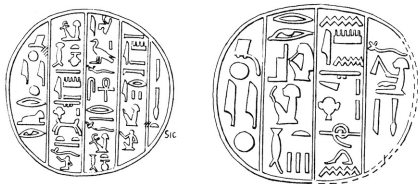


Fig. 2. Inscriptions on two funerary cones of Tahersetjanef  
(after de Garis Davies, *A Corpus of Inscribed Egyptian Funerary Cones*, I, Nos. 9 and 39).

The title *ir.y bnr.t* is usually translated as 'he who is in charge of sweets'.<sup>12</sup> Caminos is probably right in suggesting that there is very little difference between this title and *ir.w bnr.t* 'maker of sweets' and *bnr.ty* 'confectioner'.<sup>13</sup> Helck, on the other hand, when discussing the funerary cones of Tahersetjanef, translated *ir.y bnr.t* as 'Dattelverwalter'. Perhaps the *ir.y bnr.t* was managing the work which was actually performed by the *ir.w bnr.t* and the *bnr.ty*.<sup>14</sup> This probably involved every kind of work in which dates (*bnr.w*) were used. In the bottom line of Tahersetjanef's stela and on his funerary cones the title is written without a specific determinative, as is normally the case,<sup>15</sup> but in the first line it is spelled with the jar determinative usually found with the word *bnr.t* 'date juice' or 'date wine'.<sup>16</sup> This suggests at least that he was not just dealing with sweets and pastries made of or with dates, but also with sweet liquids, either as drinks on their own or as an additive used in beer brewing. A considerable part of the total date production in fact went into the making of beer, as is shown by the large quantities delivered to brewers in accounts papyri such as pSt. Petersburg 1116A and pLouvre E 3226.<sup>17</sup> Old dates were crushed and their stones were removed; the pulp was then left to ferment in large containers, and the resulting juice (*srml.t*) was added to the beer in order to sweeten it or to enhance its fermentation.<sup>18</sup> This explains why people involved with date products are often mentioned in the same breath as both bakers and brewers, most eloquently in the famous inscription of the High Priest of Amun Roma-Roy on the east side of the Eighth Pylon at Karnak:

O *wab*-priests and scribes of the domain of Amun, good servants of the divine offerings, bakers and brewers, managers of date products (*iry.w bnr.t*), makers of (?)*w*-, *ldn.t*-, *bl.t*-, and *psn*-loaves/cakes, all those who perform their [tasks] for their lord and who will enter these kitchens (*w'b.t*) which are in the [temple of] Amun! Pronounce my name every day as a good remembrance, praise me on account of my excellence and diligence. I found this building (?) completely in ruins, its walls about to collapse, their wooden beams (i.e. the roof?) rotting, the wooden door frames of poor workmanship, smooth without inscriptions. I refurbished it completely, (making it) higher and wider in good quality work. I replaced its door frames with sandstone ones and fitted them with doors of real cedar. The place of the bakers and brewers which is in it, I made it as an improvement on what it was before in order to protect [the divine offerings (?)] for my god Amun, Lord of the Gods.<sup>19</sup>

Here the *iry.w bnr.t* are mentioned immediately after the bakers and brewers, and of the types of bread or cakes listed, *bit* was sweetened with dates<sup>20</sup> and *psn*, apart from being eaten, appears also to have been used in the process of brewing, at least in the Old Kingdom.<sup>21</sup> The building which Roma-Roy renovated, located to the east of the Eighth Pylon, close to the south-western corner of the Sacred Lake,<sup>22</sup> may have been the very institution where Tahersetjanef and presumably also his son Hery-iry worked, although they may also have been employed at one of the other Theban temples which were 'in the domain of Amun', such as the various mortuary foundations on the West Bank.<sup>23</sup>

The text inscribed on Tahersetjanef's stela is a short hymn to Re. It reads as follows:

(1) *ir.y-bnr.t n Tmn.w*  
*T3-hr-st3-n=f m33-hrw*

(2) *dd=f*

*ind-hr=k iy.ti <m> htp*

(3) *dd=k ss n ir.t nb.t*

*s'nhw* (4) *hr nb wbn=f*

*di=k* (5) *htp=i m s.t=i n(t) nhh*

*mi hs.y* (6) *[nb in] s3=f*

*s'nh rn=f*

*ir.y-bnr.t Hr.y-ir.y*

The manager of date products of Amun,  
 Tahersetjanef, justified.

He says:

'Hail to you, welcome <in> peace!

You give free passage to everyone,

causing everybody to live when he (sic) arises!

May you grant that I rest in my place of eternity

like [every] praised one—

[It is] his son who makes his name live,

the manager of date products, Hery-iry.

The name of the god is not actually mentioned on the monument as it survives, and such an omission would be highly unusual so we can safely assume that at least one line preceded the text, probably containing the title of the hymn, e.g. *dw3 R'.w hft wbn=f m 3h.t (33b.t n.t p.t) in...* 'Adoring Re when he rises (in the eastern horizon of heaven), by ...',<sup>24</sup> The hymn itself is short, but it contains some interesting phrases which may help to date Tahersetjanef's stela. The closest parallel is afforded by the 18th Dynasty Hymns to Amun of pBoulaq 17 (Cairo 58038), IV, 6-7: *wb[n=f] 'nh rhy.t / dd.w ss n ir.t nb.t / ir.ti m Nnw* 'when he arises the people live, / who gives free passage to everyone / who has (ever) been created in Nun'.<sup>25</sup> The second of these verses is also found in sun hymns in two Theban tombs, those of Senemiah<sup>26</sup> (*dd.w ss n ir.t nb.t*) and Iamunedjeh<sup>27</sup> (*dd ss n hnmn.t*). When Re arises from the primeval waters in the morning all of his creation rises with him, including the deceased whose *bas* leave their tombs in order to join the sun god. They in turn give free passage to the bark of Re.<sup>28</sup> The verse *s'nhw hr nb wbn=f* 'causing everyone to live when he arises' is found with increasing frequency in hymns from the second half of the 18th Dynasty; the idea finds its ultimate expression in the hymns to the Aten at Amarna. Assmann has called it 'ein Leitgedanke der Zeit um Amarna', quoting fourteen examples ranging in date from Amenhotep III to the 21st Dynasty.<sup>29</sup>

These parallels make it probable that Tahersetjanef's stela dates from the later part of the 18th Dynasty, before the Amarna Period. Unfortunately there is little else to go by, but a comparison of Tahersetjanef's funerary cones, and in particular number 9, with similar cones does at least not contradict such a date. This cone belongs to a type with five vertical columns of text beginning with the phrase *imꜥhꜣy hr Wsir*. The thirteen cones of this type in the corpus all belong to the 18th Dynasty and five of these can be dated more exactly: Maninakhtef (No. 8; temp. Amenhotep II–Tuthmosis IV),<sup>30</sup> Heby (No. 15; temp. Tuthmosis IV–Amenhotep III),<sup>31</sup> Merymaat (No. 11; temp. Amenhotep III),<sup>32</sup> Qenamun (No. 12; temp. Amenhotep III)<sup>33</sup> and Amenhotep son of Hapu (No. 10; temp. Amenhotep III).<sup>34</sup> Admittedly a typological study of funerary cones is still outstanding, but these comparisons may at least give an indication that Tahersetjanef lived sometime during the reigns of Amenhotep II, Tuthmosis IV or Amenhotep III. The phrase *s'nhw hr nb wbn=f* favours a date in the second half of this period.

Finally, the question must be addressed as to what type of object we are dealing with. Bonomi used the terms 'tablet' and 'tile' to describe it, and the designation 'tablet' is repeated in later museum publications. It should be borne in mind, however, that in early Egyptological literature in English the term 'tablet' is frequently used for what is now generally called a stela. In Cambitoglou's 1991 handlist the object is called 'part of a painted pottery stela' (the word 'painted' undoubtedly refers to the red slip applied to its surface),

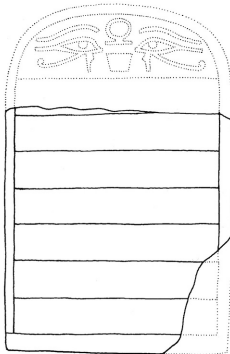


Fig. 3. Suggested reconstruction of the missing portions of stela Inv. R8.

and this designation has been adopted here. Yet the possibility that the object is some kind of plaque rather than a stela cannot be ruled out completely. No direct comparisons are available, but rectangular plaques as well as small stelae made of faience do exist. A faience plaque measuring 15.6 x 10.6 cm inscribed for the chief physician Nebmerutef with a hymn to Osiris was found in the surface debris of the tomb of Horemheb at Saqqāra.<sup>35</sup> In the middle of the second line of text there is a small hole 'for suspension or for fixing the plaque onto another object or the mummy of the owner'.<sup>36</sup> A plaque in the British Museum (BM EA 24705), measuring 16.5 x 12.3 cm and probably dating from the 19th Dynasty, shows the owner, the overseer of the Treasury Amenemopet, adoring Osiris. It does not have a suspension hole, but it has been suggested that it was originally framed in a different material and applied to the chest of the mummy.<sup>37</sup> Tahersetjanef's pottery object does not have a hole for suspension either and there is no indication that it was ever framed in any way. It seems more likely that it does indeed represent a small stela.<sup>38</sup> The best parallels for the type of short hymn to Re inscribed on this object are found on the small stelae of stelophorous statues. This type of statue was placed in a niche situated at the top of one face of the small pyramid that was erected over the offering chapel of New Kingdom tombs. Similar short hymns are also found on the capstones which surmounted these pyramids.<sup>39</sup> There is nothing to indicate that Tahersetjanef's stela was once part of a statue, however. Indeed, this seems very unlikely, as a comparison with the pottery stelophorous statuette in the Petrie Museum shows.<sup>40</sup> Here the stela is not a separate object but forms an integral part of the statuette, for although the various components were probably modelled separately, they were clearly joined together when the clay was still wet, before firing, and the clay between the lower part of the body of the kneeling figure and the stela has not been removed. By contrast, the back of the object in the Nicholson Museum is perfectly smooth and there is no trace of a broken-off figure that might originally have held it. The only part of the object where something has clearly broken off is along the top. This missing part almost certainly contained the first line of the text, as we have already seen, and probably also a round top (lunette) with a representation of Tahersetjanef kneeling and adoring Re, or of the barque of the sun god, or just a pair of *wedjat*-eyes or a similar motif (fig. 3). The back of the object is unfinished: it has not been coated with a red slip like the front. I would suggest therefore, that this little stela was originally embedded in the side of the small mud-brick pyramid which sat on top of Tahersetjanef's tomb-chapel in the Theban necropolis.

<sup>1</sup> *Munsell Soil Colour Charts*, revised edition (New Windsor, 1994).

<sup>2</sup> Not 1854–5 as stated in W. R. Dawson, E. P. Uphill and M. L. Bierbrier, *Who is Who in Egyptology*, 3rd ed. (London, 1995), 311, see R. S. Merrillees, *Living with Egypt's Past in Australia* (Melbourne, 1990), 4.

<sup>3</sup> J. Bonomi, *Catalogue of Egyptian and other Antiquities collected by Sir Charles Nicholson, D.C.L., LL.D. &c. &c.* (London, 1858), 3, No. 8; reprinted in Nicholson, *Aegyptiaca. Comprising a Catalogue of the Egyptian Antiquities Collected in the years 1856, 1857, and now deposited in the Museum of the University of Sydney* (London, 1891), 3–4.

<sup>4</sup> E. Reeve, *Catalogue of the Museum of Antiquities of the Sydney University* (Sydney, 1870), 2, No. 8; A. D. Trendall, *Handbook to the Nicholson Museum*, 1st ed. (Sydney, 1945), 60, No. 8.

<sup>5</sup> A. Cambitoglou, *Handlist to the Egyptian Collection*, 9th ed. (Sydney, 1991), 22, R8.

<sup>6</sup> See A. Lucas and J. R. Harris, *Ancient Egyptian Materials and Industries*, 4th ed. (London, 1962), 367.

<sup>7</sup> British Museum EA 21820: H. R. Hall, 'A Painted Terracotta Head in the British Museum', *JEA* 14 (1928), 209–10. Hall suggests the object comes from Amarna, but since it is said to have been found in the Fayum, the harim-palace of Medinet el-Ghurab (B. J. Kemp, 'The Harim-Palace at Medinet el-Ghurab', *ZAS* 105 [1978], 122–33) may be a more likely provenance. Another pottery head, possibly dating from the reign

- of Amenhotep III, is in the Louvre (E 27247). Lucas and Harris also draw attention to the famous pottery lion from Hierakonpolis and to the numerous terracotta figurines from Graeco-Roman Egypt. See also B. Adams, *Sculpted Pottery from Koptos in the Petrie Collection* (Warminster, 1986).
- <sup>8</sup> Incised texts are occasionally found on pottery canopic jars, for example, Cairo CG 4523, with two inscriptions on opposite sides, one painted on, the other 'roughly incised': G. A. Reisner and M.H. Abdul-Rahman, *Catalogue Général des antiquités égyptiennes du Musée du Caire Nos 4001-4740 and 4977-5033: Canopics* (Cairo, 1967), 289-90, pl. 63; Cairo CG 4208, where the inscription is 'sharply cut, filled with black colouring matter', Reisner and Abdul-Rahman, *Canopics*, 150-1, pl. 44; Petrie Museum UC 16125 and UC 16412: V. Raiman and G. T. Martin, *Canopic Equipment in the Petrie Collection* (Warminster, 1984), Nos. 3 and 19.
  - <sup>9</sup> Petrie Museum UC 10713: A. Page, *Egyptian Sculpture, Archaic to Saite, from the Petrie Collection* (Warminster, 1976), 85, No. 94. A colour photograph can be found on the Museum's website: [www.petrie.ucl.ac.uk](http://www.petrie.ucl.ac.uk).
  - <sup>10</sup> H. Ranke, *Die ägyptischen Personennamen*, I (Glückstadt, 1935), 376:26, where the name is explained as 'The land (i.e. the entire population) is drawn towards him (i.e. the King?)'.
  - <sup>11</sup> N. de Garis Davies and M. F. Laming McAdam, *A Corpus of Inscribed Egyptian Funerary Cones*, I (Oxford, 1957), Nos. 9 and 39. See also G. Daressy, *Recueil de cônes funéraires* (Paris, 1893), Nos. 11 and 58. For a photograph of No. 39 see A. Gasse, *Musée des Beaux-Arts et d'Archéologie de Besançon, Guide des collections égyptiennes* (Besançon, 1991), 11, fig. 9.
  - <sup>12</sup> *Wb.* I, 463:15: 'Verwalter der Süßigkeiten'; R. Hannig, *Großes Handwörterbuch Ägyptisch-Deutsch* (Mainz, 1995), 255: 'Verwalter der Süßigkeiten'; R. A. Caminos, *Late Egyptian Miscellanies* (London, 1954), 500: 'concerned with sweets'.
  - <sup>13</sup> Caminos, *Late Egyptian Miscellanies*, 500; compare for these titles *Wb.* I, 463:14 (*ir.w bnr.t* 'Konditor') and 16 (*bnr.ty* 'Konditor'); Gardiner, *AEO* I, 66\* (*bnr.ty* 'confectioner', a derivative of *bnr.t* 'date-palm'); L. Lesko, *A Dictionary of Late Egyptian*, I (Berkeley, 1982), 156 (*bnr.ty* 'confectioner', 'purveyor of dates').
  - <sup>14</sup> W. Helck, *Materialien zur Wirtschaftsgeschichte des Neuen Reiches*, I (Wiesbaden, 1960), 41. Compare also *PM* I<sup>2</sup>/2 (1964), 792, where the title *ir.w bnr.t(y)* is translated as 'purveyor of dates'.
  - <sup>15</sup> See, besides the references cited in the dictionaries (note 12 above), also the funerary cone of the *ir.w bnr.t* Neferrenpet, Davies and McAdam, *Corpus of Inscribed Egyptian Funerary Cones*, I, No. 153.
  - <sup>16</sup> *Wb.* I, 462:4-6.
  - <sup>17</sup> pSt Petersburg 1116A: Wladimir S. Golénischeff, *Les papyrus hiératiques no. 1115, 1116 A et 1116 B de l'Ermitage Impérial à St-Petersbourg* (Leipzig, 1913); pLouvre E 3226: M. Megally, *Le papyrus hiératique comptable E. 3226 du Louvre* (BdE 53; Cairo, 1971).
  - <sup>18</sup> Lucas and Harris, *Ancient Egyptian Materials and Industries*, 15; W. Helck, *Das Bier im Alten Ägypten* (Berlin, 1971), 32-6; W. Helck, 'Bier', *LfI* I (1975), 789-92; W. J. Darby, P. Ghalioungui and L. Grivetti, *Food: The Gift of Osiris*, II (London/New York/San Francisco, 1977), 547.
  - <sup>19</sup> KRI IV 288, 10-289, 2. Compare Breasted, *ARE*, III, §§624-5; G. Lefebvre, *Histoire des grands prêtres d'Amon de Karnak jusqu'à la XXIIe dynastie* (Paris, 1929), 151-2. Compare also Gardiner, *Late Egyptian Miscellanies* (Brussels, 1937), 136, 15-16; Gardiner, *AEO* I, 64.
  - <sup>20</sup> Ostrakon Cairo CG 25661, vs. 4.12: see W. Helck, *Materialien zur Wirtschaftsgeschichte des Neuen Reiches IV* (1964), 671; J. J. Janssen, *Commodity Prices from the Ramessid Period* (Leiden, 1975), 345.
  - <sup>21</sup> P. Montet, *Les scènes de la vie privée dans les tombeaux égyptiens de l'Ancien Empire* (Strasbourg, 1925), 246-7; Janssen, *Commodity Prices from the Ramessid Period*, 345.
  - <sup>22</sup> Lefebvre, *Histoire des grands prêtres d'Amon de Karnak*, 150-1; Breasted, *ARE* III, §619; P. Barguet, *Le temple d'Amon-Ré à Karnak: Essai d'interprétation* (Cairo, 1962), 263.

- <sup>23</sup> An *ir.y bnr.ty* (sic) Simut (Louvre A 53) worked at the mortuary temple of Tuthmosis III, the *ir.y bnr.t* (var. *ir.y bry.t*) Neferrenpet (Cairo TN 30.10.26.4) at the Sokar temple and mortuary foundation of Amenhotep III, see G. Legrain, *Répertoire généalogique et onomastique du Musée du Caire* (Geneva, 1908), 150, No. 262 and the Belegstellen to *Wb.* I, 463:15. This Neferrenpet is the owner of TT 249, wrongly assigned to the reign of Tuthmosis IV in *PM* I<sup>2</sup>/1 (1960), 335, and of the funerary cone cited above, note 14. Note that in *PM* his title is rendered as 'purveyor (?) of date-wine'.
- <sup>24</sup> See H. M. Stewart, *Traditional Egyptian Sun Hymns of the New Kingdom* (Bulletin of the Institute of Archaeology, University of London 6; London, 1967), 40.
- <sup>25</sup> G. Möller, *Hieratische Lesestücke*, II (Leipzig, 1927), 34; see J. Assmann, *Ägyptische Hymnen und Gebete* (Zürich/München, 1975), No. 87.
- <sup>26</sup> TT 127 (temp. Hatshepsut–Tuthmosis III); see *Urk.* IV, 495:7 and J. Assmann, *Sonnenhymnen in thebanischen Gräbern* (Theben 1; Mainz, 1983), 172–3, Text 130:9.
- <sup>27</sup> TT 84 (temp. Tuthmosis III); *Urk.* IV, 943: 8; Assmann, *Sonnenhymnen in thebanischen Gräbern*, 141, Text 102:17; Assmann, *Ägyptische Hymnen und Gebete*, No. 80.
- <sup>28</sup> *dī.n=i sš n wī ?*; Assmann, *Sonnenhymnen in thebanischen Gräbern*, 302, Text 219:3, stelophorous statue of Roy, MMA 17.190.1960, prob. temp. Amenhotep II–Tuthmosis IV, see W. C. Hayes, *The Scepter of Egypt*, II (New York, 1959), 160; see also Assmann, *Sonnenhymnen in thebanischen Gräbern*, 43, Text 34:1.
- <sup>29</sup> J. Assmann, *Liturgische Lieder an den Sonnengott* (MÄS 19; Berlin, 1969), 321–2 (6). Compare also a stela fragment at Macquarie University: [...] *m h"=k*, *'nh hr nb n m"=k* (MU 3245, unpublished; Ramesside).
- <sup>30</sup> P. Der Manuelian, *Studies in the Reign of Amenophis II* (HÄB 26; Hildesheim, 1987), 130; B. Geßler-Löhr, 'Zur Datierung einiger königlicher Truchsesse unter Amenophis III.', in B. Schmitz and A. Eggebrecht (eds.), *Festschrift Jürgen von Beckerath zum 70. Geburtstag am 19. Februar 1990* (HÄB 30; Hildesheim, 1990), 53–7.
- <sup>31</sup> Almost certainly the father of Amenhotep III's vizier Ramose, see W. Helck, *Zur Verwaltung des Mittleren und Neuen Reichs* (PÄ 3; Leiden/Köln, 1958), 302–3.
- <sup>32</sup> Owner of TT C4; see L. Manniche, *Lost Tombs* (London, 1988), 102–3 (Tuthmosis IV–Amenhotep III); L. Manniche, *City of the Dead: Thebes of Egypt* (London, 1987), 109–10 (Amenhotep III). The decoration of this tomb does not predate the reign of Amenhotep III since the pleating of linen garments shown in several scenes does not occur before that reign, see E. Dziobek, T. Schneyer and N. Semmelbauer, *Eine ikonographische Datierungsmethode für thebanische Wandmalereien der 18. Dynastie* (SAGA Series 3; Heidelberg, 1992), 19.
- <sup>33</sup> Owner of TT 162; Nina de Garis Davies, *Scenes from Some Theban Tombs* (Oxford, 1963), 14–18, pls. 15–20. This tomb definitely belongs to the reign of Amenhotep III, as already suggested by Norman de G. Davies in 'A Syrian Trading Venture to Egypt', *JEA* 33 (1947), 40; again, the pleated garments are conclusive (see previous note). Compare in particular the dress of the offering-bearers in pl. 20 (top, second from left), which is typical for the reign of Amenhotep III.
- <sup>34</sup> Cone No. 14 belongs to Djehutynefer Seshu, the owner of TT A6, wrongly attributed to the 20th Dynasty in *PM* I<sup>2</sup>/1 (1960), 449; see Manniche, *Lost Tombs*, 88–90; Hayes, *Scepter of Egypt*, II, 166 dates it to 'probably Tuthmosis III', but it might be somewhat later. Cone No. 13 comes from TT 398 of Kamose-Nentawaref, who has been dated to the reign of Amenhotep II on account of the facial features of a statue of his in Boston (MFA 1986.747), see E. Brovaski, 'Stelophorous statue of Nen-to-waref', in S. D'Auria, P. Lacovara and C. H. Roehrig, *Mummies and Magic: The Funerary Arts of Ancient Egypt* (Boston, 1988), 148–9, No. 89.
- <sup>35</sup> H. D. Schneider, *The Memphite Tomb of Horemheb, Commander-in-chief of Tutankhamun*, II: *A Catalogue of the Finds* (Leiden/London, 1996), 17, pls. 8 and 55, No. 59.



- <sup>36</sup> Schneider, *Memphite Tomb of Horemheb*, 17. Another Saqqara plaque found by Quibell in the Teti Pyramid Cemetery (J. E. Quibell, *Excavations at Saqqara (1906–1907)* [Cairo, 1908], 5, 79, pl. 35.4) and quoted as a parallel by Schneider is inscribed with only one line across the top (*n k3 n* plus name and title of the owner); Quibell suggests it is the base of a small statue.
- <sup>37</sup> W. Seipel, *Ägypten: Götter, Gräber und die Kunst: 4000 Jahre Jenseitsglaube*, 1 (Linz, 1989), 239, No. 398; compare also F. D. Friedman, *Gifts of the Nile: Ancient Egyptian Faience* (London, 1998), 156, 248, No. 162.
- <sup>38</sup> For small faience stelae see Friedman, *Gifts of the Nile*, 156–7, 250, Nos. 166–8.
- <sup>39</sup> Most of these are of various kinds of stone, but a few examples of faience (none of pottery) are known, see A. Rammant-Peeters, *Les pyramidions égyptiens du Nouvel Empire* (OLA 11; Leuven, 1983), 106.
- <sup>40</sup> See note 9 above. It was ‘found in front of the doorway of the tomb of Nakhtamun [TT341] in a niche of the pyramid portico’; see N. de Garis Davies, *Seven Private Tombs at Kurnah* (London, 1948), 31 with note 3.



AN 18TH DYNASTY POTTERY STELA, INV. R8 (van Dijk)