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EGYPTIAN STATUES AND STATUETTES

IN THE

MUSEUM OF ANTHROPOLOGY

OF THE UNIVERSITY OF CALIFORNIA

BY

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WITH 30 ILLUSTRATIONS AND 42 PLATES

LEIPZIG

J. C. HINRICHS'SCHE BUCHHANDLUNG

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INTRODUCTION

Sixty-five statues and statuettes, ranging in time from the Old Kingdom down to the Graeco-Roman period, are represented in this volume. The material comes preponderantly from Gizeh (9b, 18a b, 19a—21b, 22a b, 23a, 24b—25a, 25b, 26a, 26b—27a, 27b—28a, 28b—29a, 29b, 30a, 30b, 31a b, 32a b, 33a, 33b, 34a—35a, 35b, 36a, 36b, 37a b, 38a, 39a—40b, 41a, 41b, and 42); i. e., twenty-nine pieces come from this site.

A second group has Tebtunis as its place of origin (2b, 3b, 4a, 4b, 5a, 5b, 6a, 6b, 7a, 7b, 9a, 10a, 10b, 11a, 12a, 13b, 14a, 14b, 15a, 15b, 16a, 16b), twenty-two pieces.

Other sites represented are: Karnak (1a), El-Asasîf (1b), and Naga ed-Dêr (23b).

Doubtful remain the places of origin of 2a, 3a, 8a, 8b, 11b (Tebtunis?), 12b (Tebtunis?), 13a (Tebtunis?), 24a (Naga ed-Dêr or Gizeh). 38b (Naga ed-Dêr or Gizeh). To these may be added the two pieces of spurious origin: 17a and 17b.

The Museum Catalogue numbers, so far as the pieces here published have received their respective numbers, are as follows:

1a (5—365); 1b (5—363); 2a (6—19923); 3a (5—288, 15—7922); 3b (341); 4a (5—523); 4b (5—172); 5a (5—171, 15—7899); 5b (5—243, 15—7908); 6a (5—291, 15—7903); 6b (5—170, 15—7898); 7a (5—324, 15—7907); 7b (5—173, 15—7901); 8a (5—361); 8b (5—361); 9a (5—161, 15—7894); 9b (621); 10b (5—164); 11b (6—15991); 12a (5—162, 15—7895); 13a (6—13159); 13b (345); 14a (174); 15a (306); 15b (307); 17a (5—321); 17b (5—322); 19a b (6—19774); 20a—21b (6—19690); 22a b (6—19780); 23a (6—19799); 23b (6—11471); 24a (6—15990); 24b—25a (6—19756); 25b (6—19765); 26a (6—19808); 26b—27a (6—19773); 27b—28a (6—19802); 28b—29a (6—19800); 29b (6—19800); 30b (6—19803); 31a b (6—19782); 32a b (6—19806); 33a (6—19806); 33b (6—19785); 34a—35a (6—19775); 35b (6—19781); 36a (6—19763); 36b (6—19763); 37a (6—19763); 37b (6—19763); 38a (6—19767); 38b (6—15989); 39a—40b (6—19768); 41a (6—19811); 41b (6—19766); 42 (6—19812).

The busts of the man (36a) and the woman (36b) belong to 37a. The pieces have been joined, but too late to be re-photographed for this publication.

Attention may be called, finally, to the excellent example of the wood-carver's art, 39a—40b. The statuette, owing to its perishable material has been ravaged considerably by the vicissitudes of time, and had to be treated with wax and pitch in order to fill the many fissures; but it still bears witness to the high attainment of the sculptor's art in the Old Kingdom. The California Museum statuette is one of the finest specimens of that art and may well be placed side by side with the best examples of the art of the Old Kingdom in any of the large collections.

HENRY FREDERICK LUTZ

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STATUES AND STATUETTES

A. DIVINITIES

(New Empire and Late Period)

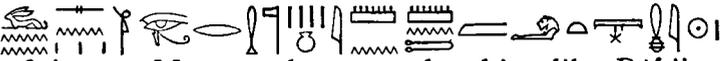
I) Statues of divinities

1a L 110; bust of the leontocephalous goddess Sekhmet; diorite, height 730 mm, width 400 mm. The provenance of the stone apparently is the temple of Mut at Karnak, the court of which contains numerous seated figures of Sekhmet and the colonnaded court a number of statues of the same goddess. The temple was built, and the Sekhmet statues were dedicated by Amenhotep III. The stone was bought by Mrs. Phoebe Hearst from the Egyptian Department of Antiquities.

In Berlin are complete statues of the same kind: Berlin 60, Schäfer, *Kunst* 328b; Fehcheimer, *Plastik* (1914), 77, 78; Maspero, *Geschichte der Kunst in Ägypten*, 1913, p. 163, illustr. 312.

1b L 100; a group of two gods; black diorite, height 485 mm, width 340 mm. Amset, as usual, is represented in the likeness of a man. In his hands he holds two lizards. Hapi has the head of a baboon; he holds in front of him a serpent whose head is broken away. The gods are sculptured in sitting position, although no chairs are present. The upper bodies simply rest on the projecting back wall.

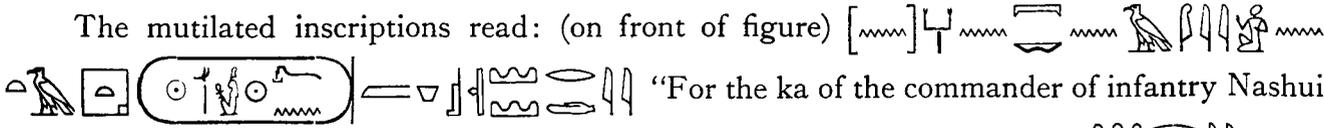
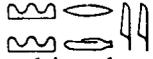
This unique group demands a counterpart of Nebeh-senuf and Duamutef, in order to picture the four sons of Horus.

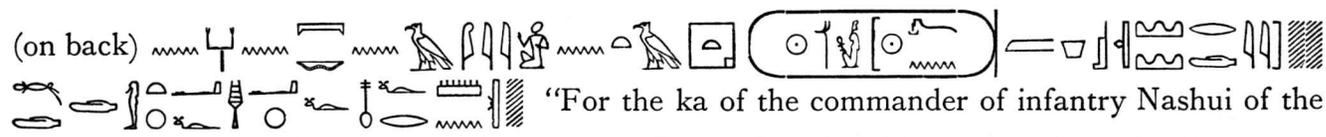
The inscription on top of the base reads:  "May they watch over the fourth prophet of Amon, Mont-em-het, may he shine like Ré'."

The statue is dedicated to Mont-em-het, who is apparently identical with the Theban prince of the same name, an individual living at the time of the twenty-fifth dynasty, whose rock tomb is at El-Asasîf.

Regarding the statue of the priest Mont-em-het, see Legrain, *Statues et statuettes de rois et de particuliers* (Cairo, Catalogue Général, 1914), no. 42 236, plates XLIV and XLV. Other statues of the same man, nos. 42 237—42 241.

2a L 70; lower part of the statue of a god in mummy form (either Ptah or Osiris); green serpentine, height 135 mm, width 88 mm. The god is sitting upon a stool whose top is curved concavely.

The mutilated inscriptions read: (on front of figure)  "For the ka of the commander of infantry Nashui of the fortress of Rameses in the ore mine country Redy." The reading of  is not established beyond a doubt, because the inscription is somewhat defaced at this place.

(on back)  "For the ka of the commander of infantry Nashui of the fortress of Rameses in the ore mine country Redy. [As for] his engraved statue(?), may it endure well and lasting."

- 2b L 20; memorial stone with a figure of Horus upon crocodiles; limestone, height 119 mm, width at base 78 mm; the object comes from the Grenfell and Hunt section of the Museum. Late period. Provenance: Tebtunis.

Horus, whose body is nearly completely broken away, apparently was represented as a nude boy; one recognizes still the plait of hair at his right temple. On the head are either ram's horns or a high crown, more probably the latter; this headgear is represented in figure No. 1. Behind each arm two serpents, which reach up as high as his face, and whose tails hang down, are represented. The hands, extended toward the sides, are closed, and rest upon the snake-shaped rim of the stone. The artist, however, wished to convey the idea that Horus is grasping



No. 1

the serpents in his hands. The youthful god steps upon two crocodiles which stand in juxtaposition. The front one is turned toward the left, the rear one toward the right.

For a stele of Horus upon crocodiles held in the hand of a priest see statue Tyszhewicz: v. Bissing, *Denkmäler* 68A, Schäfer, *Kunst*, 423.

Steles like 2b are of frequent occurrence in the late Egyptian period. The largest one is the so called Metternich stele: Wald. Golenischeff, *Die Metternichstele* (Leipzig, 1877). Another one is in Cairo: Maspero-Roeder, *Führer Kairo* (1912), pl. 52 = Jean Capart, *L'art égyptien, Choix de monuments*, 1909—11, pl. 199. Others in Cairo: Maspero, *Geschichte der Kunst in Ägypten* (1913), p. 262, illustr. 502.

2) Small figures of divinities

- 3a L 125; Osiris as standing mummy; wooden statue with colored work of inlay; height 1050 mm, width 310 mm. The arms, which stand out from the body, are indicated under the mummy cloth, while the hands protrude from the wrapping. The knee joints also are indicated.

In the right hand Osiris holds the flagellum; the handle thereof is inlaid with blue and red stones; the whip is inlaid with five lines of colored stones or rather pastes, which are, from above downward, green, blue, red, blue, red. The middle thong of the whip is painted blue on the lower part. The crooked staff in Osiris' left hand is inlaid with blue and red stones.

The white of the eyes is inlaid. The thin beard, whose end is turned outward, has raised lines to indicate the plaiting. The beard band which originally was colored is now indicated by incisions only.

The god wears the Upper-Egyptian crown with uraeus; at the front part of the uraeus are four fields, originally apparently filled with colored paste. On each side of the crown is a

horizontal ram's horn on which are placed ostrich feathers, both of these with incised lines. Late Egyptian Period.

- 3b G&H 341; head of a figure of Osiris(?); wood, height 180 mm, width 60 mm. Late Egyptian or even early Ptolemaic period. Provenance: Tebtunis. The head is broken off at the neck; turbaned crown with uraeus (short tail, at the sides of the front part two windings); the upper part of the crown is tied with bands, giving a folded effect to the top part, which is now slightly damaged. At each side of the conicalshaped turban is fastened an ostrich feather (the one on the right partly broken away).

3) Bronze figures of divinities of the late Egyptian period

General representations:

C. R. Williams, in *The New York Historical Society, Quarterly Bulletin*, Vol. III, Nos. 2—3 (July and October, 1919).

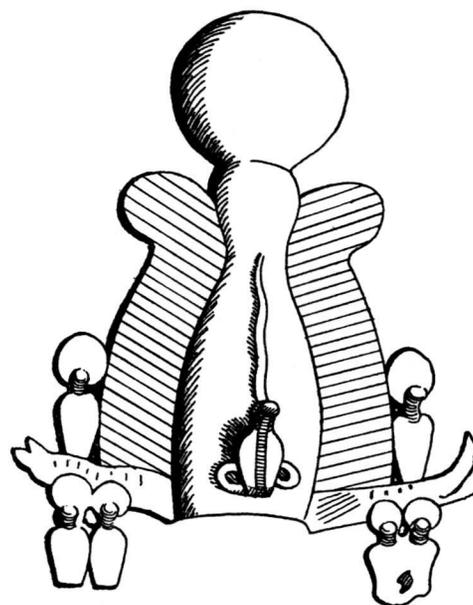
Individual pieces:

George Daressy, *Statues de divinités*, Vols. I and II (Catalogue Générale du Musée du Caire), Cairo 1905/06.

- 4a 5—323; Osiris as standing mummy; bronze surface covering the clay body (the bronze has sprung at the right knee and shows the clay filling); height 285 mm, width 68 mm. Provenance: Tebtunis. The elbows protrude; the hands protrude from the mummy wrapping. In the right hand the flagellum, which has three thongs; the thongs, on the upper half, have horizontal line incisions. Below the right hand is a short elongation of the flagellum, turned vertically downward. In the left hand Osiris holds the crooked staff, the upper bend of which is turned toward the neck. This insignium also is turned vertically downward below the hand. The small chin beard is turned forward at the end, and its plaiting is indicated by incised lines. The god wears the Upper-Egyptian crown with uraeus; on the shield of the uraeus are cut two vertical lines; to the left and the right of the shield are two windings, indicating a tail(?).

On top of the crown is placed the sun; at each side of the crown jut forth horizontal ram's horns on which are placed ostrich feathers and a serpent with the sun. (See illustr. 2.) The same uncommon crown is found in Cairo 38331 (ed. Daressy) and Berlin 2319 (unpublished). Similar pieces are found frequently in the various Egyptian collections.

- 4b 5—172; Osiris as standing mummy; bronze; height 194 mm, width 48 mm. Provenance: Tebtunis. The elbows protrude only slightly; the hands, coming out of the mummy binding, are crossed at the breast. In the right hand is the crooked staff, whose curve is turned toward the neck; below the hand is a short continuation of the staff, extending vertically downward. In the left hand the god seizes the whip with smooth pole and three thongs which have at two places horizontal lines. The slender chin beard is turned forward



No. 2

at the end. The head is crowned with the Upper-Egyptian crown and uraeus; it is questionable whether a sun was placed on top of the crown. The curling tail of the uraeus reaches up to the point where the conicalshaped turban was tied. Each side of the crown is bordered with an ostrich feather, whose quills are indicated by horizontally incised lines. 4b is a frequently occurring type of representation of Osiris.

5a 5—171; Osiris as enthroned mummy; bronze, height 194 mm, width 53 mm. Provenance: Tebtunis. The throne is missing. The elbows protrude but slightly; the hands are crossed on the breast and are holding the crooked staff and the flagellum. The latter has three thongs. Both scepters are smoothly worked. The slender chin beard is turned forward at the end, and connected with the neck by a small sheet of bronze. The god wears the Upper-Egyptian crown with uraeus; at the side of the shield are two coils, probably indicating a tail. At each side of the crown is fastened an ostrich feather. A similar figure to Cairo 38309 (Daressy, pl. XVIII).

5b 5—243; nursing Isis (a frequently occurring bronze figure, e. g., Schäfer, Kunst, 425a); bronze, height 113 mm, width 32 mm. Provenance: Tebtunis. Isis, as enthroned woman (throne missing) nurses Horus; her right hand is placed below the left breast, while the left hand upholds the back of the head of the boy. The woman's garment reaches above the ankles. The legs are apart and the feet placed horizontally together. The hair falls down in three strands, indicated by incised lines. The uraeus is placed above the top of the hair; the shield shows two vertical incisions. The cow-horns with the sun are fastened on a base which apparently is composed of two serpents. (See illus. 3.)



No. 3

The boy's hands rest on the thighs; his hair is smooth and adorned with the uraeus.

6a 5—291; Isis nursing Horus; bronze, height 241 mm, width 49 mm. Provenance: Tebtunis. The feet rest upon a small foot stool; the throne is missing; the legs are apart below the garment and the feet placed horizontally together. The right hand is placed on the left breast, arresting the moment when the breast is given to the boy-god. The left hand is placed at the rear of the boy's head. Isis' hair is divided into three strands, indicated by line incisions. The incised hood as above 5b. In front the uraeus with shield as above 5b. The top of the hood is crowned with the cow-horns and the sun.

The boy's hands are extended along the knees. Smoothly combed hair adorned with uraeus. A frequent type.

6b 5—170; Harpocrates stepping forward; bronze, height 148 mm, width 27 mm. Provenance: Tebtunis. Hollow sockle; the inscription around the base is nearly invisible on account of oxidation. It reads:

Front of sockle: 

Right side: 

Rear of sockle: 

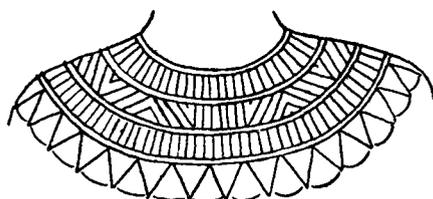
The left side appears to have remained uninscribed.

Nude boy; the membrum virile is too oxidized to indicate whether circumcised or not. The left hand hangs down fist. On the left upper arm is an opening in the bronze, which may be either accidental or intended. The forefinger of the right hand is placed on the chin. The head is adorned with the Lower-Egyptian crown; the wire base is preserved, but the freely extending continuation is broken away. In front is fastened the uraeus with erected front part. Above the right ear projects the braid with incised lines to indicate the plaiting.

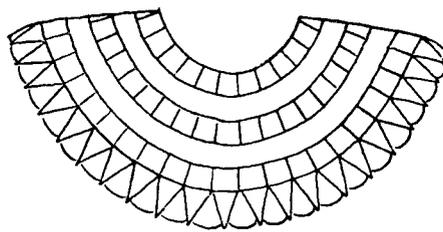
A similar bronze figure: Cairo 38172 (Daressy, pl. X) from Sais.

The same figure in a group of the goddess Neit (with Lower-Egyptian crown) with a boy (also wearing the Lower-Egyptian crown), and a boy wearing both the Upper and Lower-Egyptian crown: Cairo, 39378 (Daressy, pl. LXIII); Louvre, salle des bronzes (unpublished); Berlin, 13142 (unpublished); Berlin 11012, with sacrificing priest (unpublished).

The University of California Museum figure does not seem to belong to a group, since it has its own base, with special dedicatory inscription.



No. 4



No. 5



No. 6

7ab Two bronze figures of Uto, similar in type, but different in style. The better one is 7a, which according to its round face and fuller body must be placed in the Saitic or the early Ptolemaic period.

7a has a body well executed in the pattern, of noble form, and is also technically well done with the arms freed from the body.

7b, on the other hand, is vulgar with its badly proportioned body, and it has a distorted face. The entire figure is too thin and too long.

7a 5—324; Uto walking; bronze, height 162 mm, width 32 mm. Provenance: Tebtunis. The feet are not broken away, but the figure was placed into a stand. The design of the necklace is reproduced in figure 4. The upper seam of the dress is not indicated, or else covered by the necklace. The right arm falls down with clenched fist. In the hand is held the remnant of an object (☩ , or scepter?). The left forearm is brought slightly forward, while the clenched hand again held an object, which now is missing. The eyes were inlaid with a white paste. The Lower Egyptian crown, whose wire is lost, is without the uraeus.

7b 5—173; Uto striding; bronze, height 191 mm, width 37 mm. Provenance: Tebtunis. The hollow base contained an inscription which ran around the four sides; oxidation has nearly completely obliterated it. Legs and feet are separated below the garment. The design of the necklace is reproduced in illus. 5. Right arm and clenched hand hang down straight; the arm is freed from the body at the middle part only. The right arm is adorned with armband as well as wristlet. The clenched fist held probably the same object as 7a, see figure 6. The left arm

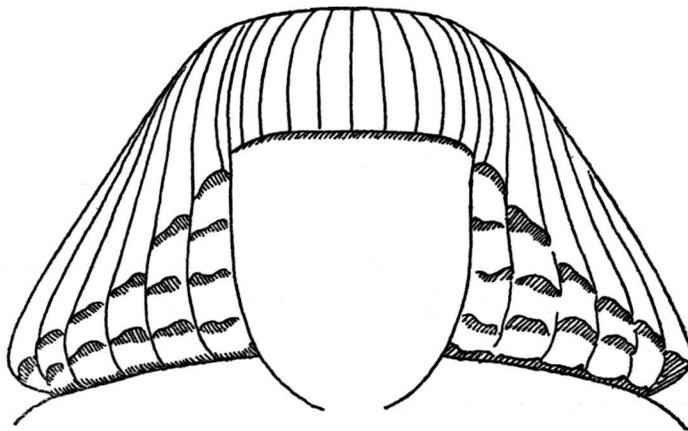
is brought forward; the fist was holding an object which is broken away. The Lower Egyptian crown, whose wire and top part are missing, is without uraeus.

B. STATUES AND STATUETTES OF PRIVATE PERSONS (New Empire and Late Egyptian Period)

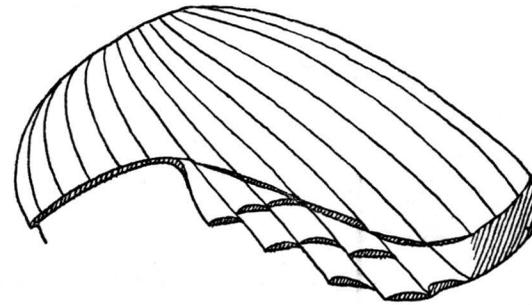
8a L 80; kneeling man, who holds a naos in front of him with the carving of a woman (apparently not a goddess); limestone, height 445 mm, width 180 mm. The figure of the woman is 150 mm in height; the top of the naos is sunken to form a bowl 40 mm deep; the size of the hollow is 110 mm by 85 mm; the stone, which has been reconstructed from various pieces, comes from some excavation, but the data are lacking; probably New Empire.

The hair of the woman within the naos falls down in two large braids over her shoulder; the figure is nude; it is connected with the back wall of the niche; the hands hang down clenched. Nothing indicates that the figure is a goddess, although it is possible that Hathor is intended.

The rectangular naos is worked smoothly without architectural adornment.



No. 7



No. 8

The half-long hair of the man hangs down in strands; below it are little curls (figures 7 and 8). The beard band is incised for colored inlay. It is doubtful if a chin beard was attached; nothing seems to indicate that it is broken away.

8b Side view of 8a.

Naophorous statues are rather numerous from the New Empire. See e. g., v. Bissing, *Denkm.* 65—66, kneeling man with rectangular naos containing the figure of Osiris; also figures of the goddess Hathor (as well as the sistrum) are held in like manner: v. Bissing, *Denkm.*, 65, text illus., 63, text illus.

9a 5—161; head of the statue of a man with long hair; black diorite; height 175 mm, width 160 mm. Provenance: Tebtunis.

The head, which shows extraordinarily good workmanship, is in imitation of the statuary art of the Middle Kingdom. It probably dates from the twenty-fifth dynasty. The face is similar to those of the baldheaded priests of the Late Egyptian period, e. g., Berlin 12500 ("green head"), Schäfer, *Kunst*, 420, v. Bissing, *Denkm.*; Berlin 8805, Schäfer, *Kunst* 421.

The hair of the California head is similar to that of the priest with the stele of Horus upon the crocodiles (Tyszkiewicz collection): Schäfer, *Kunst*, 423; v. Bissing, *Denkm.* 68A; and other heads of the Saitic period: v. Bissing, *Denkm.* 71A; 73B (Psammetichus in front of the Hathor cow); Maspero, *Essais sur l'art égyptien* (1912), 247, fig. 83.

The eyes, in the Saitic period, very seldom have the plastic indication of edging, elongation, and brow, e. g., v. Bissing, *Denkm.* 71A.

C. TOMB ACCESSORIES (Middle Kingdom to Late Period)

I) Ushabti figures

In the Middle Kingdom figures appear which were placed in the grave in mummy form. Their religious meaning is not clear, since no explanatory inscription, except the name of the owner of the tomb, is given.

Beginning with the New Empire, the ushabti figures customarily receive an inscription which designates them as workmen; they are to act as substitutes for their master whenever he is called upon to perform certain work. For this reason they carry often the corn sack and the hoe, tools of the peasant.

9b G 621; upright figure of a mummy; wooden figure on an antique wooden base which is detachable. The figure originally was covered with plaster and colored; a trace of gold remains on the face. Height (excluding the base) 380 mm, width 72 mm. Height of base 57 mm, length 201 mm. Provenance: Gizeh; Middle Kingdom.

Arms are not indicated; three-strand long hair; thin chin beard turned up slightly at the end, and of the same length as the hair which falls over the shoulders. The neck protrudes from the mummy wrapping which covers the entire body, legs, and feet.

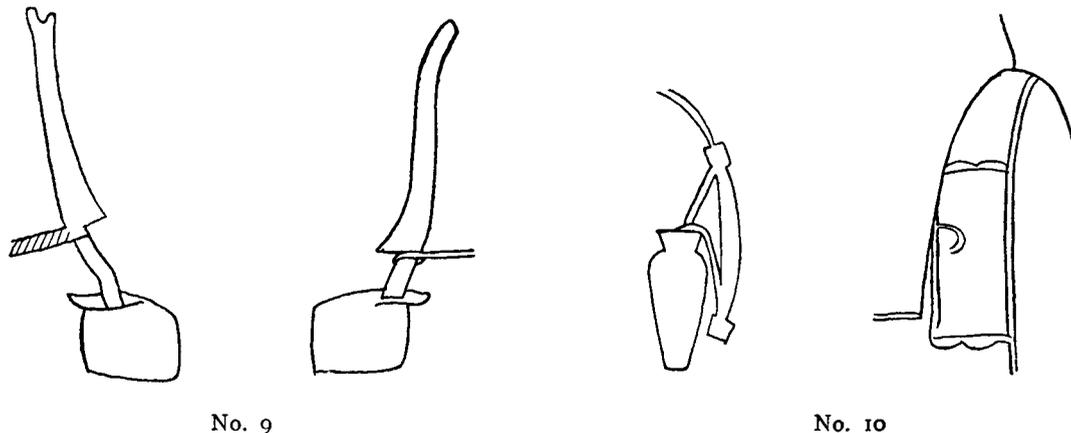
A similar figure: Roeder, in *Jahrbuch für prähistorische und ethnologische Kunst*, Vol. 2 (1926), plate 25, e—f (to p. 68, note 5). Hedwig Fechheimer, *Die Kleinplastik der Ägypter*, 1921, pl. 42; Schäfer, *Kunst* 383b. A like wooden figure with base is published by Steindorff, *Grabfunde des Mittleren Reichs, in den Kgl. Museen zu Berlin*, Vol. I (1896), coming from the tomb of Mentuhotep.

10a L 15; upright mummy figure; wood, painted red, traces of which are still preserved; the plaster covering of the face has left traces only on the chin. A Grenfell and Hunt acquisition. Height 320 mm, width 74 mm. Provenance: Tebtunis. Late Egyptian period. Three-strand hair and slender chin beard slightly turned forward at the end. Traces of an inscription are discernible on the back.

10b 5—164; Mummy figure of the singing girl Pipu; soapstone; height 197 mm, width 62 mm. Provenance: Tebtunis. The foot ends are broken away; the elbows stand out slightly; the hands are crossed below the breast. In place of the customary hoe and whip, both hands hold a knife-like object of the shape indicated in *illus. 9*, which may, after all, be intended for a hoe. The objects which hang over the right and left shoulder at the back are reproduced in

illus. 10. The long hair falls down in strands indicated by vertical line incisions, ending in a horizontal line; the ears are free. Good workmanship, probably nineteenth dynasty.

Similar in form to the figure from the time of Amenhotep IV: Schäfer, *Kunst*, 383d; Fechheimer, *Kleinplastik* (1921), 88.



No. 9

No. 10

The inscription, taken from the sixth chapter of the Book of the Dead, reads:



“An illumination of Osiris. The singing girl of Chnum Pipu says: “O thou [ushabti figure] if I be called, or if I, known as Osiris-Pipu, be adjudged to perform any kind of work, which is to be done in the underworld — to sow the fields, to fill the river-banks with water, and to bring the sand from the West to the East — behold, remove any adversity from me.”

11a 5—165; ushabti figure; soapstone; part below knees broken away. Height 135 mm, width 66 mm. Provenance: Tebtunis. The elbows protrude from the mummy wrapping; the hands are crossed over the breast. In the right hand is held a hoe, while the left hand is holding the flagellum. The three-stranded hair is incised with lines to indicate the strands. The ears are free; the mummy wrapping leaves the neck uncovered.

The mutilated inscription contained the complete chapter 6 of the Book of the Dead, without stating the name of the owner.

2) Canopic jars

In the Old Kingdom originated the custom to open the corpse, remove the entrails, and place them separately in jars. First, the brains were removed through the nostrils by means of an iron hook, then the stomach was opened and the viscera removed. While these were placed in the erroneously so-called canopic jars without substitution, the heart was replaced by a stone scarabaeus which was laid upon the breast underneath the mummy wrapping.

The four most important organs of the body thus preserved in jars were entrusted to special protecting deities, the four sons of Horus, whose heads later on were placed as adornment and symbol upon the lids of the various jars.

One of the four protecting deities was Amset (see above 1 b), pictured in the form of a man; for this reason the jar lid assigned to him received the head of a man.

Both the canopic jar lids reproduced here belong to different jars, and therefore to different tombs.

- 11 b L. 62; lid of a canopic jar; limestone, height 133 mm, width 143 mm. Below is a groove which fitted in the rim of the jar. Amset here bears the head of a man with unparted hair, which leaves the ears free.

Originally the hair was painted blue (intended for black!), while the face was outlined in green; the eyebrows also were painted green, and the eyelids colored black; a trace of red is preserved in the corner of the eyes. The chin beard which merges with the rim of the lid has become damaged. New Empire or already Late Egyptian period.

- 12 a 5—162; lid of a canopic jar; limestone, height 105 mm, width 120 mm. Provenance: Tebtunis. Below is a groove which fitted in the rim of the jar. The hair is unparted, leaving the ears free; the contour of the eyes is colored black; pupils of the eye black; a touch of red is applied to the corners of the eyes; eyebrows black; no chin beard. New Empire or Late Egyptian period.

For a jar cover with human head see Schäfer, *Kunst*, 443.

D. STATUES IN GREEK STYLE

1) Statues in Graeco-Egyptian style

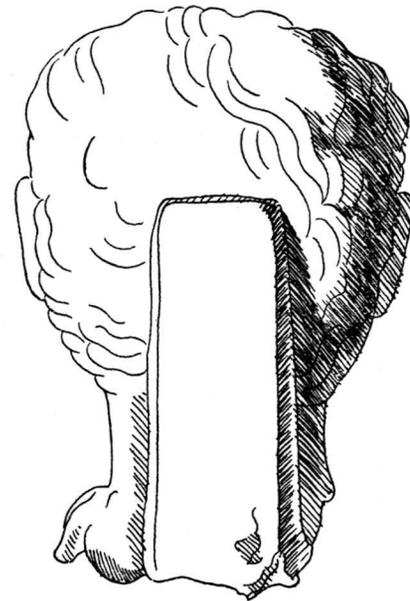
- 12 b L 50; head of a man in Greek style, but with rear column according to Egyptian custom (illus. 11), similar to v. Bissing, *Denkm.* 111. Limestone, height 130 mm, width 100 mm.

Round, youthful face with curly hair which has been carved by deep chisel blows into individual curls. A trace of black color is preserved in the pupils of the eyes. The hair shows traces of gray color (originally probably black).

The head apparently belonged to the standing figure of a man, perhaps in a striding position, according to Egyptian fashion. Compare the head from Kom Ombo in Cairo, Maspero, *Geschichte der Kunst in Ägypten*, 1913, p. 261, illus. 501.

- 13 a L 30; Harpocrates as nude boy; "Ḥar-pe-khrad, Ἄρποκρατης "Horus the Child" was the most popular form of Horus in the Graeco-Roman period. Red clay covered with plaster of which traces of white are still preserved. Height 126 mm, width 78 mm. A Grenfell and Hunt acquisition. Provenance: probably Tebtunis.

Heavy body with full face; folds of fat are shown on neck and abdomen. The bare head is adorned with a braid over the right temple; the point of the braid is broken away. The braiding is indicated by line incisions. The eyes are but faintly worked out. The nose, which is heavy and thick at the



No. 11

root, is somewhat flattened. The mouth is prominent between the full and rounded cheeks with wrinkles at the corners. The left arm seems to have been extended slightly forward, while the right one may have hung down. Upon the breast is placed an amulet, or a vase of the form given in illus. 12.

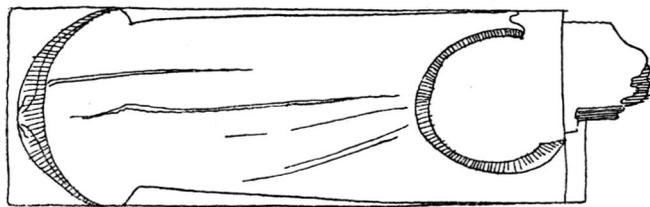


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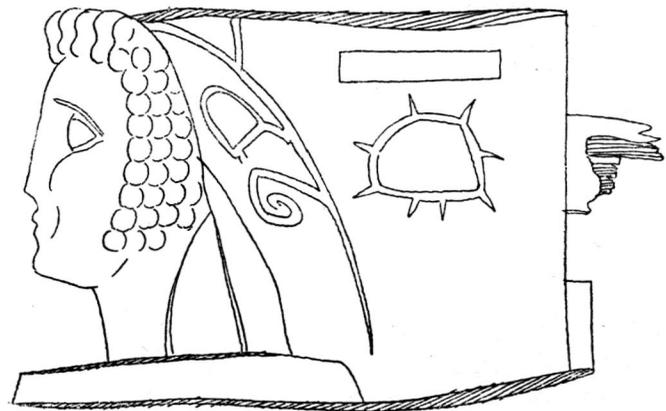
13b G & H 345; sphinx; wood, height 96 mm, length 147 mm, width 60 mm. Graeco-Roman style. The groundplan and its projection are given in illus. 13 and 14. Provenance: Tebtunis.

The masculine head, which is beardless, is adorned with half-long hair done in curls. A smile is visible on the face. At the left side behind the head is a slot with a crude sun-disk underneath. The cup formation on top at the rear of the head is 30 mm deep. The slot measures 40 mm in length by 7 mm in width. The slot reaches to the cup formation, with a length of 16 mm.

14a G & H 174; statue of a standing man(?); limestone, height 305 mm, width 170 mm. Provenance: Tebtunis. Square base. The feet are placed horizontally together. The full, sleeved dress falls down to the feet in vertical pleats; a shawl is placed around the left shoulder; the edge of the shawl is grasped in the right hand. The left arm is held forward. The pleats of



No. 13



No. 14

the garment alternate in color from black or dark blue to a carmine red. The shawl is yellow with black braided border. Poor workmanship in Graeco-Egyptian style (perhaps already Roman period). The back of the statue is rubbed smooth.

2) Statues in Greek style

14b L 400; statue of a walking man; a G & H acquisition; limestone, height 390 mm, width 253 mm. Figure in nude, the left foot forward. Hair and beard curly; the large eyes nearly round; the left arm is brought forward; over the arm is placed a small cloak, while the left hand holds a ball-shaped object. The right arm probably hung down straight. The ribs are indicated; the hair of the pudenda is curly.

Mediocre work — the upper half of the body is too short, the face dull and without expression, while the movement is matter-of-fact. The stone apparently belongs to the Roman period.

15a G & H 306; Nude youth; marble statue, full height 526 mm, pedestal 140 mm, width 95 mm, diameter of pedestal 140 mm. Provenance: Tebtunis.

The boy is standing upright with legs placed horizontally together. The right arm is brought forward and the hand clenched, grasping the sword hilt at his side. The cloak, which

is put over the left shoulder, reaches over the back and is drawn over the right arm. Over the right shoulder and across the breast is placed a narrow band, the scabbard strap, which has traces of red color, indicative of leather. The scabbard under the left shoulder shows traces of bluish-gray color. The cape has traces of red. See illus. 15. The left hand is extended sideways. Full face; hair curled.

The inscription on the pedestal reads:

ΗΡΑΚΛΗΣ
 ΙΠΠΕΥΣ
 ΑΝΕΘΗΚΕΝ
 ΕΠΑΓΑΘΩ

... Heracles, the knight, erected (this statue) as a benefaction. ...

The last line is ΕΠ ΑΓΑΘΩΙ with the silent iota omitted as was sometimes done. The phrase ἐπ' ἀγαθῷ is very common and means "for the good" (of someone).

15b G & H 307; male figure in nude; counterpart of the preceding statuette (15a); marble, figure full length 460 mm, figure without pedestal 320 mm, width 100 mm, base of pedestal 145 mm in diameter. Provenance: Tebtunis.

Posture and attributes as in the counterpart 15a, but showing the figure in mirrored form. The right hand is lifted up and extended sideways. The left hand grasps the sword hilt at the side. The cloak is taken together on the right shoulder and falls down over the left shoulder and the left arm. The scabbard strap hangs down from the right shoulder; scabbard on left side.

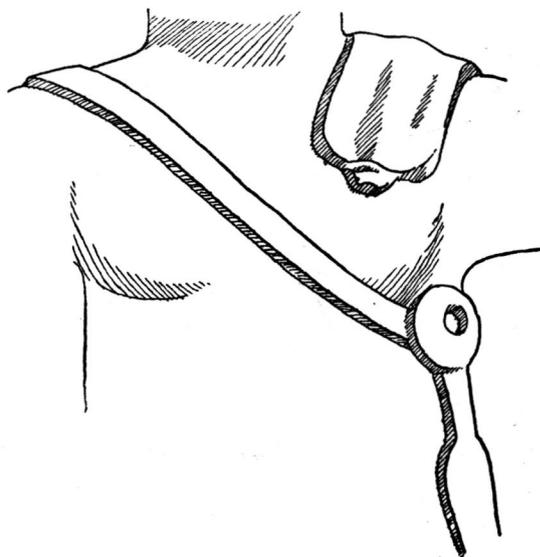
The inscription at the front of the pedestal reads the same as in 15a.

16a G & H 342; head of a bearded man (probably Zeus); marble, height 50 mm, width 42 mm. Provenance: Tebtunis.

The eyes are slightly contracted; the mouth is free from the beard; full, fleshy lips. The short, rounded beard is little worked out; the full hair is parted by deep rills into strands.

16b G & H 343; statue of standing Aphrodite; marble, height 68 mm, width 37 mm. Provenance: Tebtunis.

The right leg bears the main weight of the body, the left leg is in motion; both are un-separated. The nude female figure is represented with a strong body; the navel is indicated. Full, round breasts; the upper body is slightly turned toward the left. The right arm was considerably raised up. The original position of the left arm can not be conjectured. The head likewise, apparently, was slightly turned to the left.



No. 15

E. FORGERIES

17a 5—321; an ushabti figure; soapstone; height 195 mm, width 54 mm. Provenance: Tebtunis.

Two indications show that we have here a forgery:

(a) The inscription is sheer nonsense with its royal name of User-maat-Rê'-setep-en-Rê'.

(b) On the hair is placed the vulture cap — an impossible combination.

17b 5—322; A hybrid of king, Osiris, and ushabti; soapstone or burned clay; height 200 mm, width 57 mm. The inscription is taken from a royal titulatur of Rameses II.

F. STATUES OF PRIVATE PERSONS

(Old Kingdom)

1) Statues of seated men

18a G. 20, G. 1214; seated man; limestone, height 375 mm, width 130 mm.

A square block is used as seat, which inclines somewhat to the front toward the base with which it is connected. The body of the man is painted reddish-brown; the stone connection



No. 16

back of the legs is odd, giving the impression as if it is the continuation of the tightly fitting loin apron. The loin apron and its girdle are painted white. The right hand is fisted with the thumb turned in. The fist holds an object, whose projection is shaped as seen in illus. 16. The hand rests on the right thigh. The left hand is extended flat. The collar, free of any ornamentation, is painted yellow. The eyes are painted

white, the pupils black, the eyebrows black as are also the outlines of the eyes. The black, half-length wig is dressed in curls, covering the ears, and it is somewhat longer in the back than in front, where it curves.

The inscription on the left side gives the man's name: . Provenance Gizeh.

Seated man with the same position of the hands, but different wig: Cairo 8 (Borchardt, *Statuen*, Bl. 2), Cairo 25 (*ibid.*, Bl. 7).

With same position of the hands and like wig: Cairo 27 (*ibid.*, Bl. 7).

18b Side view of 18a

19a G 22, G. 1214; Seated man; limestone, height 410 mm, width 135 mm; according to the Museum numbers this statue comes from the same tomb as 18a; provenance Gizeh. The statue comes from the same tomb as that of the woman  (see 28b).

Square seat upon a base. Between the legs and the seat the stone remains uncut and is colored black, as is the seat and the base.

The tightly fitting white loin apron has a girdle whose end extends from the middle toward the right knee. The right hand is clenched and placed upon the right thigh; the thumb is turned upward; the fist grasps an object with rounded surface which becomes visible between the thumb and the forefinger. The left hand, which is too long, is placed flat upon the left thigh.

The body is painted reddish brown. Only traces of the collar are preserved. The short wig is cut straight below and tapers off into tiny curls.

Statues with like position of the hands: Hildesheim, 2143 (Roeder, Denkm., p. 48, illus. 6); Hildesheim, 1962 (Prince Hem-On; Roeder, Denkm. p. 49, illus. 7 = Schäfer, Kunst (1925), p. 225).

Statues with like position of the hands and the same style of wig: Cairo, 28 (Borchardt, Statuen, Bl. 7); Cairo 30, 31 (ibid., Bl. 8); Cairo 35 (ibid., Bl. 9).

19b Side view of 19a.

2) Statues of striding men

20a L 1; walking man; limestone, height 634 mm, width 200 mm. The base is formed by a square block, damaged in front. The rear column reaches up to the hind part of the head and is on the same plane with the base.

The left foot is placed considerably forward. The connection of the left leg with the rear column was permitted to remain and the leg is worked out from it but weakly. The loin apron falls below the knees; the girdle is indicated; the triangular front of the apron tapers to the front.

The slight obesity of the man is especially clear from the side view. The hair is short and smooth. The ears are very large and stand out from the head.

Hair smoothly brushed to the skull and short is not common on statues of the Old Kingdom, e. g., Hildesheim, 1926 (Roeder, Denkm. p. 49, illus. 7), Prince Hem-On, sitting, 4. dynasty; Cairo 18 (Borchardt, Statuen, Bl. 5), Ranofer, 5. dynasty (on the other statue, no. 19 with wig); Cairo 3 (ibid., Bl. 1), Prince Rahotep of Medum, 4. dynasty; Cairo 34 (ibid., Bl. 9), "village magistrate", 5. dynasty. It is frequent, however, with servants at work, and with nude men.

Apron with triangular front part:

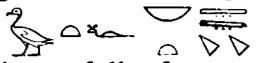
Cairo 88, Borchardt, Statuen, Bl. 20, apron shorter, 5. dynasty;

205, ibid., Bl. 43, apron shorter, 5. dynasty;

236, ibid., Bl. 49, 6. dynasty (wood);

268, ibid., Bl. 57, 5. dynasty (wood);

270, ibid., Bl. 58, 5. dynasty (wood).

On the side of the rear column behind the left leg is incised the figure of a standing woman, turned to the left. The legs below the garment are separated. The figure is 130 mm high. In her right hand the woman holds a libation vase from which are poured forth two rippling streams of water. The left arm hangs down, holding a kerchief in the clenched hand. The inscription above the figure reads:  "his daughter, Nebet-tai." This name "mistress of the two lands" is so full of pretension that one might be in doubt for a moment whether it is not possible that the man's daughter actually was raised to the station of a consort of the King. But the name Neb-tai actually appears in Lieblein, Namenwörterbuch, 2277 (21.—25. dyn.). The presumptuousness of such a name, however, is only apparent, in so far as the name is an abbreviation of a shorter or longer

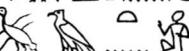
statement, the predicate of a sentence whose subject is not the bearer of the name, but some divinity or king. Not even as an isolated exception would this name have been predicated to an Egyptian, as was the case, for instance, with a rich peasant in Eimeldingen, Germany, who, in 1295, appears as Chunrat der Kung. The Egyptians did not have their Pericles' or Filomars, Cleophanes' or Hrodeberts.

The main inscription, running along the back of the rear column and continuing on the upper surface of the base along the rear column and the left foot of the man reads:



"A royal boon given by Anubis, the lord of the necropolis, and by Hathor, the mistress of Iner.ti. May he be endowed with life, praise, love, and gifts by everyone. May there be given a voice offering of bread, beer, oxen, fowl, and every good and pure thing to the pure ka of Paten, justified."

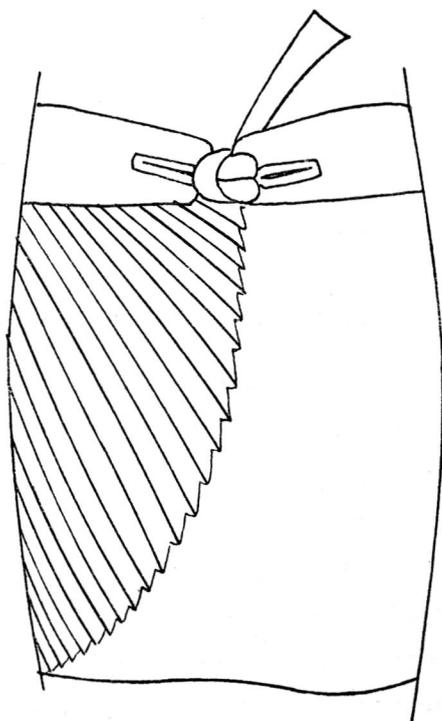
20b Side view (right) of the statue of 

21a Side view (left) of the statue of 

21b Rear view of the statue of 

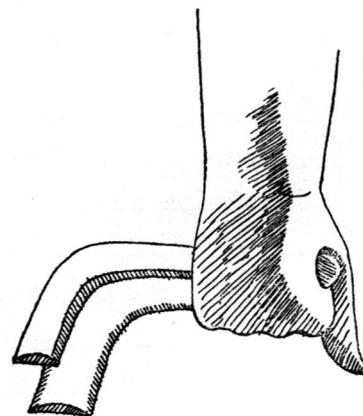
22a G III; walking man; limestone, height 400 mm, width 105 mm; on the rectangular top of the base in front of the man's right foot is the inscription:  "the royal wig-maker Kem-ka-Ré'."

The rear column, smaller than the base, reaches below the wig, from which it tapers down considerably to the base. The left foot is advanced; the connection between the leg and the rear column has remained in the stone. The rear column is painted yellow and red, the base black. Tightly fitting loin apron with pleated wrapping over the right thigh; girdle (see illus. 17) in the middle at front with knot. Knots in relief upon the girdle: Cairo 7 (Borchardt, Statuen, Bl. 2); Cairo 19 (ibid., Bl. 5); Cairo 29 (ibid., Bl. 8); Cairo 32 (ibid., Bl. 8); with drawing as text illustration.



No. 17

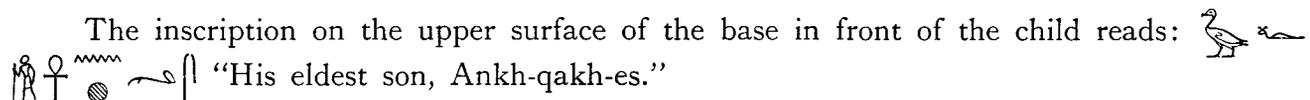
The right arm hangs down, holding a kerchief in the fist (illus. 18). Traces of brownish red color are preserved on the body of the man. The half-length wig, painted black, halfway covers the ears, and is cut straight below. Along the lower edge of the wig two parallel lines are incised to indicate the curls in which the strands are ending. The hair is parted in the middle and separated in straight lines. Wig and ear similar in Cairo 7 (Borchardt, Statuen, Bl. 2); Cairo 47 (ibid., Bl. 12);

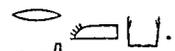


No. 18

Cairo 49 (*ibid.*, Bl. 13). The same mode of hairdress is found in Hildesheim 1572 (Roeder, *Denkm.* p. 57, *illus.* 12), wooden figure of a royal priest.

On the left side, attached to the rear column, is the nude figure of a child, 110 mm in height and 35 mm wide. The boy's body preserves traces of reddish brown color. The penis is circumcised. The right arm is extended toward the left calf of the leg of the father which it barely touches; the left arm hangs down. The hair is short and combed smooth.

The inscription on the upper surface of the base in front of the child reads:  "His eldest son, Ankh-qakh-es."

22b Side view of the statue of .

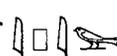
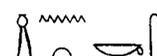
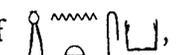
23a G 1039; walking man; limestone, height 490 mm, width 137 mm; on the rectangular base is the inscription:  "overseer of the masons, Ipi-wer." The rear column has the same width as the base, and is rounded off on top. The stele-formed rear column reaches below the neck. The left leg is advanced and connected with the yellow-colored rear column. Both arms hang straight down. The thumbs of the fisted hands are extended vertically. Both hands clinch a round object, which does not protrude. The tight loin apron reaches to the knees, and is adorned with a pleated wrapping over the right thigh and a girdle. The body is painted reddish brown; the collar is composed of three bands, alternately blue, green, and blue in color; the eyes are outlined in black. The black wig is half-length, cut straight below, and ends in small curls. Provenance Gizeh.

Same position of the hands: Hildesheim 417 (Roeder, *Denkm.* p. 51, *illus.* 8).

Hands and wig the same: Cairo 5 (Borchardt, *Statuen*, Bl. 2); Cairo 96, 97, 99 (*ibid.*, Bl. 22).

Alike, but with higher rear column: Cairo 52 (*ibid.*, Bl. 13).

A frequent type, often similar in execution, sometimes with minor changes in regard to the position of the hands, the wig, the rear column, etc.

In conjunction with the statue of  see the statue of the Hathorpriestess , (26b), and that of , (29b).

3) Statues of standing men.

23b NN 17; standing man; limestone, height 360 mm, width 83 mm. Provenance: Naga ed-Dêr.

The rectangular base is painted black; the blackcolored, stele-shaped rear column reaches to the head; base and rear column are of the same width.

Both legs are placed horizontally together; the tight loin apron of white color is adorned with a pleated wrapping over the right thigh. Smooth girdle. Both arms are extended downward, and each fist encloses a rounded object which is of like length as the palm of the hand; the thumbs are extended vertically. The medium-sized hair is cut straight below, covering the ears, and ending loosely in little curls. Wig black; body reddish brown; eyes outlined in black; eyeballs black.

A type which has many parallels, though hair, position of the hands, and rear column are sometimes variously executed.

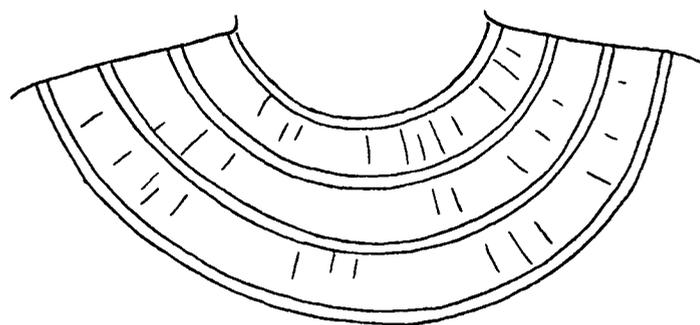
24a L 60; standing man; limestone, height 350 mm, width 145 mm. The provenance of the statue is either Gizeh or Naga ed-Dêr.

The apron is without a girdle; the line of the wrapping reaches from the abdomen near the navel to the right knee. Both arms are hanging down; the space between arms and body was allowed to remain in the stone. The right hand is fisted, grasping a rounded object of the same length as the palm of the hand. The semi-long hair is parted in the middle and combed back, falling down in strands. It is cut straight in back and reaches a little below the neck. The ears are left uncovered. Rear column in back.

The same hairdress with ears completely visible: Cairo 44 (Borchardt, *Statuen*, Bl. 11); Cairo 72 (*ibid.*, Bl. 17), 6. dynasty, with a similar face as the University of California statue; Cairo 75 (*ibid.*, Bl. 17), the same man; Cairo 120 (*ibid.*, Bl. 27), similar face.

4) Statues of squatting men.

24b G 5; squatting man in the act of writing; limestone, height 420 mm, width 220 mm. Provenance: Gizeh.



No. 19

Square base; the body of the man is painted reddish brown; he squats with crossed legs upon the ground; the left foot is placed inside; the projected left toe appears below the right knee; the toe nail is painted white. The right leg is placed outside, but does not stand out in sufficient relief. Both thighs are placed nearly parallel to each other.

The loin apron is short and painted white; a ribbon of the bow of the girdle extends from the latter upward at the left side of the navel toward the hip. Below the navel lies the end of the ribbon upon the apron, broadening out toward the end. The eyes are outlined in black; eyebrows black; nostril black. The space between the body and the arms, where the stone remained, is painted black. The toe nails of the right foot are white.

The extended left hand holds the end of a papyrus roll between the palm and the thumb, while the right hand covers the rim and holds it in position. Between the thumb and the forefinger of the right hand is a cavity which held the brush that is now lost.

The collar is composed of three bands, alternatingly green, black, and green (illus 19). The black band has small vertical line incisions. The three bands were fastened on a white piece of cloth, serving as a foundation and as edging of the outer part of the collar as well as an edging between the various bands.

The semi-long wig covers the ears completely; it is cut straight below and ends in small curls.

25a Partial side view of 24b.

25b G 15; squatting man in the act of reading; limestone, height 305 mm, width (from knee to knee) 240 mm. Provenance: Gizeh.

Square base. The crossed legs of the squatting man are not drawn in quite sufficiently, so that the knees extend too far out to the sides. The feet are invisible. Tightly fitting loin apron; one end of the bow of the girdle band rises up to the left of the navel. The hands rest upon the thighs; right hand fisted with thumb drawn in. The fingers of the left hand are stretched out. The space between the body and the arms was permitted to remain in the stone. The body preserves traces of reddish brown color. The head has been restored to the body. No collar. The wig shows traces of black; it is half-length and cut straight below, covering the ears; the hair ends in little curls. Papyrus roll in lap.

The inscription on the edge of the loin cloth reads:  "judge and royal scribe." The name of the owner is omitted.

Squatting men (neither writing or reading): Cairo 58, 59 (Borchardt, *Statuen*, Bl. 15); Cairo 80 (*ibid.*, Bl. 18); Cairo 127 (*ibid.*, Bl. 28); Cairo 160 (*ibid.*, Bl. 35); Cairo 162, 163 (*ibid.*, Bl. 36); Cairo 185 (*ibid.*, Bl. 39); Cairo 186 (*ibid.*, Bl. 40).

5) Head

26a L 250; head of a man (part of a statue); limestone, height 90 mm, width 120 mm. Provenance: Gizeh.

The half-length hair, lowered at the part, covers the ears; at the bottom the hair falls slanting to the rear. The hair is parted into strands by means of deeply cut rills; each strand has incised oblique lines to indicate braiding. The contour of the eyes is cut plastically in the stone; the width across the eyes is abnormal.

Same style of hair as L 250 (ears covered): Cairo 168, (Borchardt, *Statuen*, Bl. 37); Cairo 172 (*ibid.*, Bl. 38); Cairo 187 (*ibid.*, Bl. 40). As a rule, however, the lower half of the ears remains visible.

6) Statues of sitting women.

26b G 1039; seated woman; limestone, height 340 mm, width 120 mm. Provenance: Gizeh.

The base, painted black, is angular in the rear and rounded off in front; the seat tapers slightly from the middle of the sides toward the front and the rear. The inscription on the right front side of the seat, running down the base, reads:  "the Hathor priestess and lady of Iwnr. t Intekes."

The feet are placed together. The lower edge of the garment is set off from the legs; the upper edge is incised. Two shoulder bands which cover the breasts narrow down across the shoulders. Traces of yellow color are preserved on the body. The hair is painted black, half-length, and in the rear somewhat longer than in the front. It is cut square in the front, done in strands, and has an incised parting line in the center.

Both hands are stretched out and rest flat on the thighs. The connection between the arms and the body remained and was painted black. The connection between the legs and feet and the seat was likewise retained and painted black.

The arms are adorned with wristlets. The forearms are too large; the woman's face is heavy set; on the broad shoulders rests the thick but short neck.

27a Side view (right) of the statue of 

27b G 1402; seated woman; limestone, height 410 mm, width 145 mm. Provenance: Gizeh.

Base and seat are of equal width; front of base rounded off, rear angular. The seat is vertical in the rear, while the front slants slightly downward; the top of the seat tapers the least bit toward the front. The rear column, which is smaller than the seat, reaches below the neck.

The inscription on the right front side of the seat reads:  "A transcript of my name Seran," i. e., "a likeness of myself, Seran". The hieroglyphs are incised and painted bluish black.

The feet are placed together. The body is painted yellow. The garment, of pea-green color, is set off from the legs, while the upper seam is merely painted. The upper part of the dress was decorated in green and red (of which now traces are only preserved). The lower border of the dress was red; above this is seen a second border also in red. The connection between legs and feet and the front part of the seat was left in the stone and was painted black.

Two shoulder bands pass over the breast, leaving free a pointed opening. The collar is composed of two green ribbons, of a darker hue than the color of the dress. Hair black; the wig is half-length, cut square in front and in the back somewhat longer than in front. The part in the center is slightly set in. The hair falls down in parallel strands and each strand shows incised slanting lines to indicate the braiding. The contour of the eyes and the pupils are black.

The hands are outstretched and placed on the thighs. The thumbs are turned out. The fingernails were painted white. The space between the arms and the body was left in the stone and painted black. While no armlet or wristlet is employed as an ornament, each leg is embellished with not less than three rings.

28a Side view (right) of the statue of 

7) Statues of standing women.

28b G 1214; standing woman; limestone, height 410 mm, width 100 mm. Provenance: Gizeh. 19a comes from the same tomb.

Rectangular base painted black; rear column same width as base and painted yellow.

The feet are placed together in parallel position. The toenails are painted red; body yellow. Arms and hands are extended vertically. The space between the arms and the body remained in the stone and was painted black. The garment is set off below; on top the edge of the dress and the inside part of the shoulder bands are covered by the collar, which is painted red and black.

The black wig is half-length and falls down in parallel strands. No braiding is indicated. The parting is expressed by an incised line. The hair is cut square in front, where it is somewhat shorter than in the rear. Contours of the eyes, pupils, and eyebrows are painted black. Wristlets and anklets on both arms and legs serve as adornment; no trace of color, however, is preserved on them.

The inscription (incised and colored red) on the surface of the base in front of the woman's feet merely states the name: 

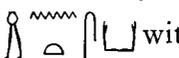
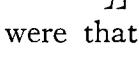
Standing women, similar, with hands extended downward: Cairo 50 (Borchardt, Statuen, Bl. 13); Cairo 124 (ibid., Bl. 28); Cairo 134 (ibid., Bl. 30); Cairo 139 (ibid., Bl. 31) wooden statue.

29a Side view (right) of the statue of 

29b G 1039; standing woman; limestone, height 500 mm, width 130 mm. Provenance: Gizeh.

On the surface of the rectangular base is the inscription:  "Acquaintance of the king, Intes-ka."

Rear column: a vertical slab of the same width as the base, squared on the top which reaches nearly to the shoulders. The rear column was originally painted red. The oversize feet are placed side by side in close parallel position. The body is painted yellow. The arms are too large, reaching to the knees. The space between the arms and the body is left in the stone and painted black. Both hands are extended vertically and pressed to the thighs. The lower rim of the woman's garment is set off, while the upper one was painted. No traces of color remain of the shoulder bands and the collar. The navel is indicated.

The half-sized, black wig is cut square below and fully covers the ears. Parallel lines are incised to indicate the strands. Two horizontal lines below, which run along the lower edge of the wig, are indicated by line incision. The parting line is likewise incised. The points of relationship of  with  (23a) and  (26b) are not clear. Other painted limestone statues found in G 1039 were that of , Ikha, and his wife , Nebet-ent-ka, two statues which did not come into the possession of the University Museum.

30a G 1025; broken statue of a standing woman; limestone, height 116 mm, width 62 mm. Provenance: Gizeh.

The surface of the stone is decomposed. The rear column is very large, but nothing indicates that the statue formed part of a group.

The upper part of the woman's dress was not set off, but was painted. The right arm is broken away; the left arm hangs down; hand broken off. Traces of yellow are preserved on the left arm. The medium-sized wig is separated into strands and cut square below. It ends above the shoulders and is separated from the latter by a deep incision in front. The parting of the hair is indicated by a slight depression on top.

8) Walking man with boy.

30b G 1402 (G 13); walking man with boy; limestone, height 465 mm, width 187 mm. Rectangular base painted black. Provenance: Gizeh. Although there are no definite indications it is possible that the stone represented a family group with the wife at the right side of the man.

On the upper surface of the base in front of the man's right foot is the inscription:  "chief of excavations, Sabtu."

The rear column is of the same width as the base up to half of the head of the boy; it continues thence up to the neck of the man at two-thirds of the width below. The rear column is formed in like manner in Cairo 24 (Borchardt, Statuen, Bl. 6), walking man with a boy at his right side.

The left leg of the man is placed forward; the stone connection between the rear column and the leg remained and was colored black. The body is painted reddish brown. The girdle is set off from the white loin apron; the bow of the waistband projects up to the navel and one end of the waistband is placed over the girdle and falls slanting toward the right thigh. The necklace is painted green and blue. The short, black hair is combed smooth to the skull. The contour of the eyes and the pupils are painted black.

The figure of the boy is nude; penis circumcised. The feet are placed together. The right arm hangs down with extended hand. Only the shoulder and part of the left upper arm are visible, the latter being put around the right calf of the leg of the father. The child has a braided side lock over the right temple. The hair is black and smooth. The necklace is narrow and white. The contour of the eyes and the pupils are painted black.

The inscription in front of the boy on the upper surface of the base reads:  "his legitimate son Hepet-mertek." 

9) Statue of standing pair of men.

31a G 1022 (G 25); limestone, height 622 mm, width 385 mm. Provenance: Gizeh.

Base rectangular; the rear column reaches up to the shoulders of the men. Each man stands upon a platform which is set off from the rear column and the base.

Position and dress of the men are alike. Legs and feet are placed together. Tight loin apron with girdle. Both arms fall down with clenched hands. Each fist holds an object which is rounded off in front and of the same length as the palm of the hand. The half-length hair is cut below the ears which it fully covers, and it is somewhat longer in the rear than in the front. The wig is done in small curls.

The damaged double statue represents the sons of Hotep-ib and his wife Setpet (see 35b, and Lutz, Egyptian tomb steles, Nos. 11—15). It was found with the statue of Hotep-ib in the sand before G 1022.

The inscription on the left upper surface of the base reads  "the chief of the [royal] kitchen, In-kaf." On the right upper surface of the base:  "the superintendent of the kitchen and acquaintance of the king, In-kaf." The name is spelled in Lutz, Egyptian tomb steles, pl. 6, no. 11, .

Double statues of men, walking: Cairo 133, (Borchardt, Statuen, Bl. 30), hands clenched, hair standing out; double statues of men, standing: Cairo 168 (ibid., Bl. 37).

31b Side view of the double statue 31a.

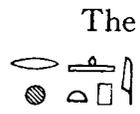
10) Statues of seated couples.

32a G 1020; seated husband and wife; limestone, height 445 mm, width 260 mm. Provenance: Gizeh. The statue of the couple was placed in the serdab in front of the larger statue of a walking man called , Mesa.

Common seat with base; the top of the seat slants slightly forward and is somewhat curved; the front side of the seat slopes forward toward the base. Seat and base are of the same width. The rear column extends along the bodies of both persons and reaches nearly up to the shoulders.

The man's feet are placed together in parallel position. One end of the girdle is tucked under and projects from the girdle upward toward the navel. Seam and fold are indicated. The other end of the girdle is brought forward over the girdle and falls halfway over the loin apron. The upper flap of the loin apron is indicated by a line incision, while the bow and the ribbons of the girdle band are done in relief. The hands are placed upon the thighs; right hand fisted and thumb placed above. The clenched hand holds an object the top of which is rounded. The left hand is stretched out palm downward. The medium-sized wig covers the ears; it is cut straight below and the hair is done in small curls, indicated by long horizontal and small vertical lines. The wig preserves traces of black color. The body shows remains of reddish brown.

The woman's legs are placed together, but the feet are slightly turned out. The dress is set off below; the broad shoulder bands which fully cover the breasts narrow down toward the shoulders. The body shows traces of yellow color. The right hand is stretched out, palm downward, on the right thigh; the left hand rests upon the left shoulder of the husband. The medium-sized hair is cut straight below and in the rear somewhat longer than in front. Parallel line incisions indicate the strands. A small depression and line incision on top indicate the parting.

The inscription on the surface of the base to the left of the man's left foot reads:  "The acquaintance of the king, Hotepi." To the right of the woman's right foot is inscribed:  "The acquaintance of the king, Renpet-nefert."

Seated couples: Cairo 165 (Borchardt, Statuen, Bl. 37), the husband sits on the right side of his wife.

Munich (now the Hague?), according to v. Bissing, Denkm., Tafel 4; the husband is seated to the right of his wife.

32 b Side view of the statue of  and .

33 a G 1151; family group of Ked-Nofer; seated couple with a boy standing between the parents; nummelitic limestone, height 755 mm, width 450 mm. Provenance: Gizeh.

Seat with large base in front of equal width. Ked-nofer's feet are placed together; short loin apron with smooth girdle. Both hands are placed on the thighs; the right hand is clenched; thumb extended. The left hand is stretched out, the palm being placed downward. The medium-sized hair which is cut straight below covers the ears completely. The wig is done in little curls indicated by long horizontal and short vertical lines.

The woman, seated to the right of the husband, is represented as much smaller. The feet are placed together. The dress is set off at the bottom; the broad shoulder bands, now almost invisible, covered the breasts. The medium-sized wig is cut straight and done in parallel strands. A line incision indicates the parting. Two parallel lines running along the end of the hair may possibly indicate tiny curls into which the straight strands end. The right hand is stretched out, palm downward, on the thigh, while the left arm reaches over the back of the man not quite to his shoulder. The left hand is stretched out and placed on Ked-nofer's back with the palm downward.

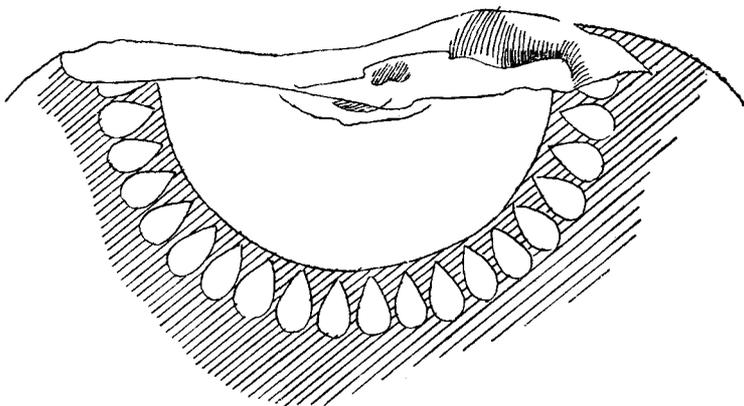
The figure of the boy is nude. His feet are placed side by side. The right forefinger is put to the mouth. The juvenile braid falls over the right ear. The left arm is placed around the bend of the father's knee.

A similar group: Cairo 100 (Borchardt, *Statuen*, Bl. 22); the wife is seated to the right of the husband; between the parents stands a boy.

33b G 1109; seated couple with three children; limestone, height 395 mm, width 213 mm (at base). Provenance: Gizeh.

Base and seat of equal width. The man's head and forearms are missing; details of the necklace can be seen in illus. 20. The body preserves considerable traces of reddish brown color. Restoration of the upper part of the body to the lower has effaced details of the loin apron. The feet are slightly turned outward.

The child to the right of the father, a boy, whose body is painted reddish brown, is shown in a walking position; the two other children are girls, postured with closed legs.



No. 20

Restoration makes it appear as if the woman wears a kilt reaching from the hips down to above the ankles; the garment, to the contrary, covered the upper part of the body, with shoulder bands fully covering the breasts. While the lower edge of the dress is set off, the upper one was merely painted. The colored necklace has faded to such a degree that it is now almost invisible.

The left arm of the woman is missing; it was extended to the left thigh,

where the damaged hand still rests. The right arm is adorned with a wristlet. The hair, of which traces of black color are still present, is cut half-length and in front is somewhat shorter than in the back. The parting as well as the strands of the hair are indicated by line incisions. The body of the woman preserves traces of yellow color. The base, originally, was painted black. The feet and toes, especially of the small figures of the children, are extremely delicately carved to the finest details.

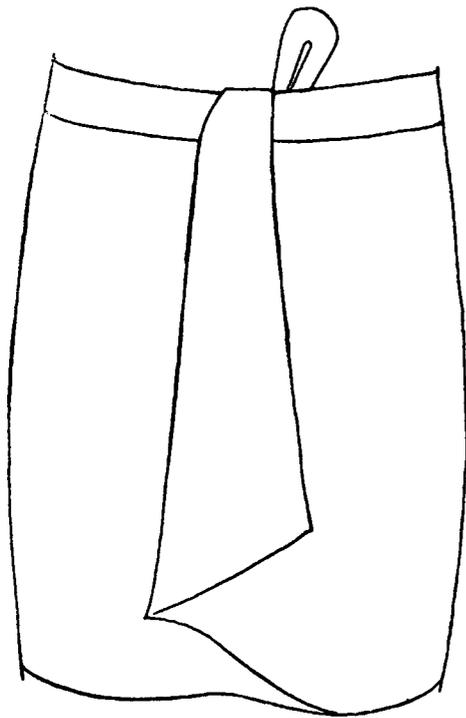
The inscriptions on the upper surface of the base on the left and in front of the feet of the woman read: (a) in front of the girl to the left of the mother:  "Hathor priestess Sat-meryt", or else the name of the girl is lacking and we have to translate simply, "the beloved daughter"; (b) in front of the mother:  "the acquaintance of the king, Meryt-ib."

II) Statues of standing couples.

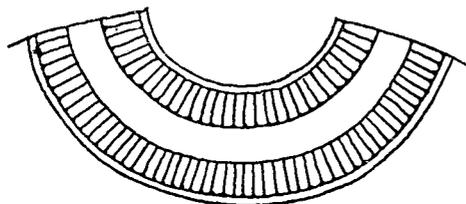
34a G 1206; man in striding posture, woman standing; limestone, height 740 mm, width 350 mm. Provenance: Gizeh. It was set up at the north-end corner of the serdab.

Rear column and base, both painted black, are of the same width. The left corner of the base is rounded off, while the right one is angular. Behind the woman the rear column becomes gradually and evenly smaller, while behind the man it has, at shoulder height, a shortening of the width, and reaches behind both heads nearly to the height of the parting.

The man's left foot is advanced; the stone between the leg and the rear column has remained and was painted black. The white loin apron is drawn around the body as indicated in the following drawing (illus. 21). Girdle smooth; the bow projects at the left of the navel.



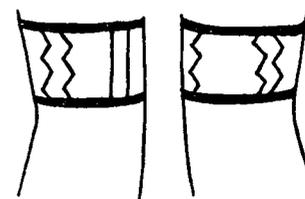
No. 21



No. 22

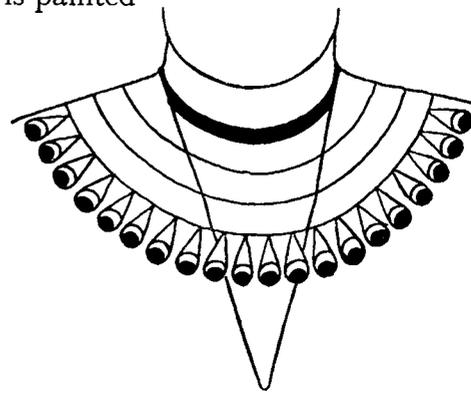
The necklace preserves traces of three green bands or strips, the upper and lower one being incised with small vertical lines (illus. 22).

The eyes are outlined in black; eyebrows and pupils black. The half-length wig, covering the ears, is cut square in front, and ends in curls indicated by horizontal relief lines and vertical line incisions. Both arms hang down with clenched hands, holding in each fist an object rounded off in front and of about the same width as the palm of the hand. This object is painted white. Hair black; body painted reddish brown.



No. 23

The woman's body is painted yellow. The feet are placed together and show above each ankle a red-colored anklet (illus. 23). The female dress preserves no traces of colored decoration; the lower edge is set off from the legs; the upper one was merely indica-

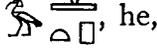
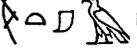


No. 24

ted by a colored line which ran from the end of the shoulder bands below the breasts. Two shoulder bands cover the breasts completely. There are traces of an elaborately worked collar (illus. 24.) and a simple neckband of white colour. Neckband and collar left bare a strip of the neck, and a small portion of the body was also left uncovered between the shoulder bands and the collar, this bare spot forming a triangle.

Her natural hair shows in front under the black wig. Natural hair below the wig, as in this instance, is often indicated in the case of women, e. g., especially well in Cairo 4 (Borchardt, *Statuen*, Bl. 1) Princess Nofret of Medum, (Maspero, *Histoire ancienne*; Steindorff, *Kunst*, (1928), 178. Schäfer, *Kunst*, woman's statue, collection Carnavon (now New York Metropolitan Museum), (1925), p. 224. The pupils of the eyes are brown; the contour of the eyes black.

The right arm falls down with extended hand; the arm is adorned with a wristlet (illus. 25.). The hair is falling down from both sides of the parting in parallel strands. The wig is half-length and cut angular below; in the back, the hair is the least bit longer than in front.

Although no inscription accompanies the statue, from the records of excavation it is evident that the man is Sennu,  who bore the titles  (see Lutz, Egyptian tomb steles, pl. 3, no. 4). While Sennu's son bore the name , he, in turn, is the boy who is represented with his father  in statue 37a of this publication.

With this statue compare: Berlin 12 547, v. Bissing, Denkm. 69, text, illus. The husband stands on the right, the wife on the left side; all four arms hang down; the outer hands are fistled, the inner ones are placed in each other extended. Munich, Glyptothek, according to v. Bissing, Denkm. pl. 6, husband to the right of the wife; both are standing, not walking. The hair is similar to that in the University of California group. The wife places her hand on the arm of her husband.



No. 25

Statues in which the woman stands on the right side: Cairo 89 (Borchardt, Statuen, Bl. 20): the husband also stands with closed legs. Cairo 125 (ibid., Bl. 28): husband walking.

34b Side view (right) of 34a.

35a Side view (left) of 34a.

35b G 1022; standing couple; limestone, height 480 mm, width at base 230 mm, width of figures 230 mm (at the waist). Provenance: Gizeh.

Wide base with smaller rear column, which reaches up to the neck. The head of the man is missing; body nude; penis circumcised. The left foot is advanced and connected in the stone with the rear column. Both arms hang down fistled. In each fist is held an object, rounded off in front.

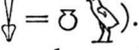
The woman has both legs placed side by side. She wears a tightly fitting dress whose lower edge is set off, while the upper edge was originally painted. The right arm hangs down; the stretched out hand is placed on the thigh. The left hand is put over the left shoulder of the husband. The half-length wig is parted, the parting line being indicated by a line incision. The hair of the wig is cut square in front and is here somewhat shorter than in the rear. Incised parallel lines indicate the strands. Below the wig, above the forehead, the natural hair of the woman is visible, being smoothly combed and parted in the middle. Collar and shoulder bands which were painted are now invisible.

The inscription on the surface of the base reads:  "the overseer of the [royal] kitchen, Hotep-ib." In front of the woman:  "Setpet."

The offering stone of Hotep-ib is published in Vol. IV of this series, pl. 6, no. 11; pl. 7, nos. 12, 13; pl. 8, nos. 14, 15. The sons of this couple are represented in statue 31a.

For statues of naked men compare: Cairo 23 (Borchardt, Statuen, Bl. 6); Cairo 143 (ibid., Bl. 32); v. Bissing, Denkm. pl. 12a (circumcised penis); and the wooden statue of king Hor in Cairo from Dahshur (Maspero-Roeder, Führer durch das ägyptische

Museum zu Kairo, 1912, pl. 16b: dynasty 12 = Cairo 259 (Borchardt, Statuen, Bl. 56).

12) Fragments of family groups
36a G 1039; bust of a seated man, from a broken family group; limestone, height 235 mm, width 182 mm. Provenance: Gizeh. The bust belongs to 37a (statue of , father of the scribe ). It comes from the same tomb as 23a and 29b.

The arms hang down; the right hand of the wife is placed on his right shoulder (illus. 26.). The ornate wig is graduated into curls by horizontal line edges which are set off, and short vertical line incisions. It is cut straight in front and in the rear somewhat larger than in front. The eyebrows are merely set off.

Traces of reddish brown color are preserved on the body of the man, and traces of yellow on the woman's arm.

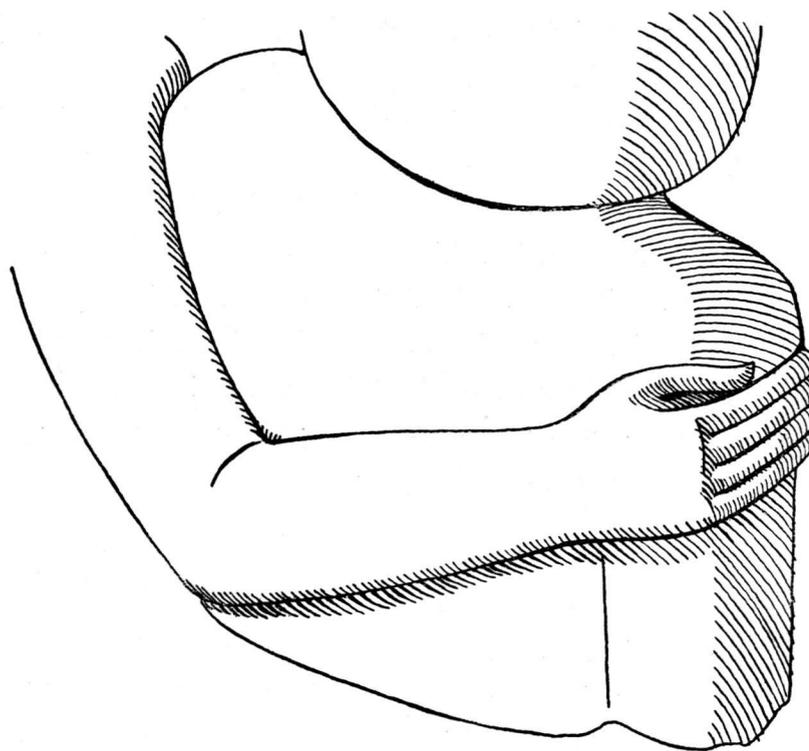
Statues of standing couples, in which the husband, as in this instance, stands at the right side of the wife: Cairo 6 (Borchardt, Statuen, Bl. 2); Cairo 151 (*ibid.*, Bl. 34); Cairo 158 (*ibid.*, Bl. 35).

36b L 360; bust of a seated woman; limestone, height 200 mm, width 160 mm. Provenance: Gizeh.

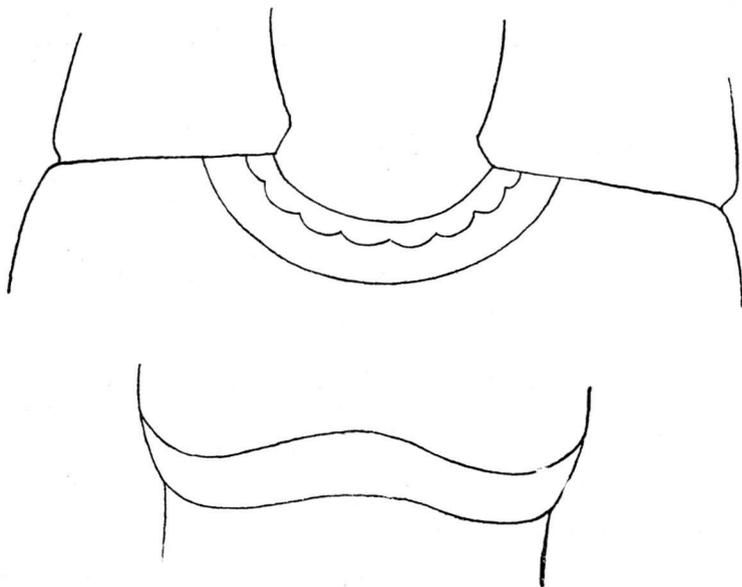
This fragment belongs with the preceding bust (36a). The breasts are rather flat. The faint traces of the necklace are reproduced in illus. 27. The right arm is raised toward the back of the husband. The half-length wig, parted in the center, with incised lines to indicate the strands, is cut square below and is of equal length in front and back. The contour of the eyes is carved in relief; the iris was originally painted.

37a G 1039; seated man with standing child; limestone, height 340 mm, width 215 mm. Provenance: Gizeh.

Seat with projecting base vertical in rear; the top of the seat is



No. 26



No. 27

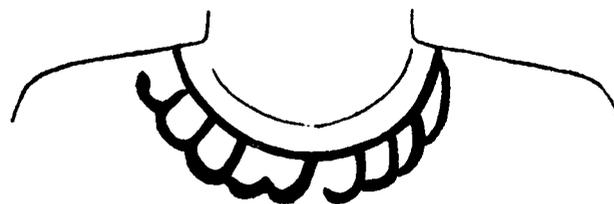
below the calves. The loin apron, with the front part extending to the right, is completely covered with white plaster. The girdle is poorly indicated.

The left arm hangs down fistled; the right hand is not executed. The black hair, combed to the skull, is of medium size. It covers the ears and it ends in graduated curls. The eyes are painted white and outlined in black. Pupils of the eye black; eyebrows also black. The necklace, painted black, is reproduced in illus. 28.

Similar wooden figures: man with long loin apron, Cairo 232 (Borchardt, *Statuen*, Bl. 48), right hand extended; Cairo 236 (*ibid.*, Bl. 49), hands fistled.

39a G 1152; wooden statuette of a nude, walking lad; height 470 mm, width at shoulders 150 mm. Provenance: Gizeh. It was placed in the southeastern corner of the burial chamber, leaning against the south end of the coffin (see illus. 29).

Slender body with legs extended considerably. The penis is not circumcised. The right forefinger is placed on the lower lip. The right arm rests on the body and the breast and is carved with them from one single piece of wood. The right forefinger is attached to the hand, but its point at the lower lip is carved from the same piece of wood as the head. The missing forefinger was added by the preparator of the Museum, Mr. A. Warburton. The left arm from the middle of the upper arm is broken away.



No. 28

A boyish face with fine, sharply modeled features characterizes the head. The lips are sharply set off; above the upper lip is a slight vertical groove. The nostrils are hollowed out in a curvature which though not deep has no flat effect. The contour of the eyes is set off from the eyeballs, with an additional parallel line incision below and above with a plastic seam to indicate the eyelids. The eyebrows are in marked relief and come to a point at the temples. The hair is short and lies close to the skull. The absence of a juvenile braid is noteworthy. Perhaps the braid was separately carved and fastened over the right temple by means of a peg or a nail; however, there is no trace to be seen of either one or the other.

With this statue compare: Cairo 122 (Borchardt, *op. cit.*, Bl. 27), nude, walking boy with juvenile braid on right temple; Cairo 128 (*ibid.*, Bl. 29), a statue similar to the California statue in position and style; Cairo 149 (*ibid.*, Bl. 33), the arms hang down extended, juvenile braid on right temple. Walking, nude youth, scepter in his hands, wig, circumcised penis, Schäfer, *Kunst* (1925), p. 232, 1, from *Ancient Egypt* (1921), pl. to p. 66.

39b Front view of the nude, striding youth, 39a.

40a Right side view of the head of 39a b.

40b Full side view (right) of 39b.

15) Stone figures of servants.

41a L 400; statuette of a beer brewer; limestone, height 230 mm, width 93 mm. Provenance: Gizeh.

Oblong base painted black; carelessly cut. The feet of the standing man are placed together. The tightly fitting white loin apron reaches below the calves of the legs; there is no indication of the girdle, which was probably originally painted. The man stands with his upper body bent over, kneading the barley mash through a basket which is placed on a stone vessel.

Between the arms, breast, and the basket the stone was allowed to remain; this part was painted black. The face is round and beardless. Traces of reddish brown color are preserved on the face, the neck, and the feet. The hair is painted black around the forehead, above the ears, and above the neck. The top of the skull shows no trace of color and since the line outlining the hair is very even it may be conjectured that the artist desired this man to be pictured bald-headed.

The stone jar is round and preserves traces of red; it has a base which has lost all traces of color or painted design, but which, according to Cairo 117, consists of wickerwork. The upper basket is smooth and without indication of wickerwork.

Statuettes of brewers: Hildesheim 18, Roeder, *Die Denkmäler des Pelizaeus Museums zu Hildesheim* (1921), p. 55; Cairo 117 (Borchardt, *op. cit.*, Bl. 26; Schäfer, *Kunst*, p. 231); Cairo 118 (*ibid.*, Bl. 26) with stone between arms, body, and base.

Similar figures of wood: Cairo 239 (Borchardt, *op. cit.*, Bl. 50); Cairo 244 (*ibid.*, Bl. 52).

Female brewer: Florence — Steindorff, *Kunst* (1928), 190.

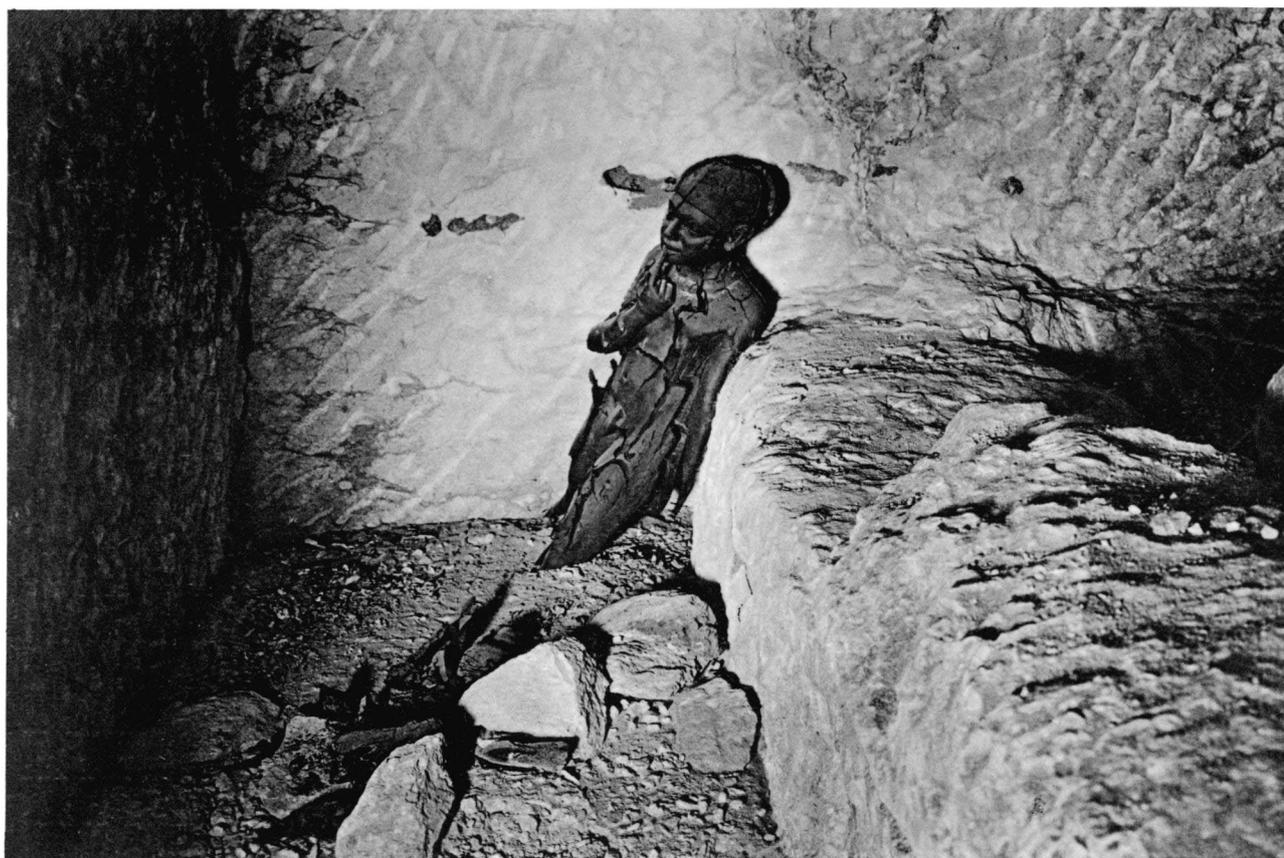
41 b G 16; statuette of a kneeling woman grinding corn; limestone, height 180 mm, width 119 mm. Provenance: Gizeh.

The oblong base, painted black, is rounded off at the four corners. The kneeling woman is supported on her toes and knees. The feet are placed together, the toes are somewhat curved. The short skirt reaches from below the breasts a little beyond the knees. Body painted yellow. The head is placed forward and slightly raised up. The mouth is opened a little as if laughing; probably the woman is pictured singing at work. The songs of labor served as a necessary accompaniment to every tiresome work and all manual tasks were performed more or less to the rhythm of a song in order to ease the physical movements. The modern women of Egypt still sing while engaged in the same kind of work.

The eyes are incised. A piece of cloth that comes to a knot at the neck (*illus.* 30.) covers the hair. The hands, brought forward a little, hold a stone, which has the form of a Vienna bread loaf. With it the woman grinds upon a large flat stone slab. The activity in which the woman is engaged is generally explained as grinding corn; v. Bissing, however, in *Denkm.* 71a, states that she kneads the dough. The former explanation, however, is the correct one, and is confirmed by Hildesheim 20, and Cairo 243. The flat stone slab is painted red and slopes from the rear and the front somewhat to the center. The artist desired to indicate thereby that long use of the slab had worn it down in the course of time. The pestle is also painted red.

42 L 425; statuette of a kneeling woman grinding corn; limestone, length 305 mm, height 193 mm, width 63 mm. Provenance: Gizeh.

Base oblong. The shins are connected with the stone of the base; toes somewhat curved. The body preserves traces of yellow color. The garment was merely painted, and no indications of the upper and lower hem are now visible. The head is raised quite unnaturally (like Hildes-

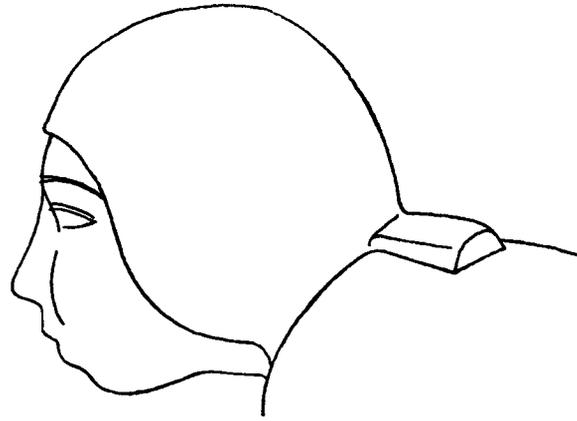


No. 29 — Statue placed in the southeastern corner of the burial chamber, leaning against the south end of the coffin

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heim 19). Face round; eyes incised. The hair preserves traces of black color. The arms are free and brought slightly forward. The long grinding slab, oval in form and painted red, is high in back and slopes toward the front, where it slants down. This sloping surface must have made it difficult to keep the crushed corn on top without its rolling off. The pestle, colored red, is similar in form to that in 41 b.

Corn grinding, kneeling women: Florence 1494, Museo Egizio di Firenze, tav. I, 1, v. Bis-sing, *Denkm.* 71a text, illus. to note 3; Steindorff, *Kunst* (1928), 190: Hildesheim 19 and 20; Roeder, *Denkm.*; Hildesheim (1921), p. 54, no. 20 after photograph p. 55, illus. 11; Cairo 110 (Borchardt, *op. cit.*, Bl. 24): the stone remained between arms and body; a piece of cloth placed over the hair as in 41 b. Cairo 114, 115 (*ibid.*, Bl. 25), the stone between the arms is removed; no. 114 with a piece of cloth over the hair; no. 115 with short hair as 42. Berlin 7706 (Schäfer, *Kunst* (1925), p. 231, 3. The connection with the stone remained only below the shins; the arms are out free. A piece of cloth is wound around the hair with a knot at the neck.



No. 30

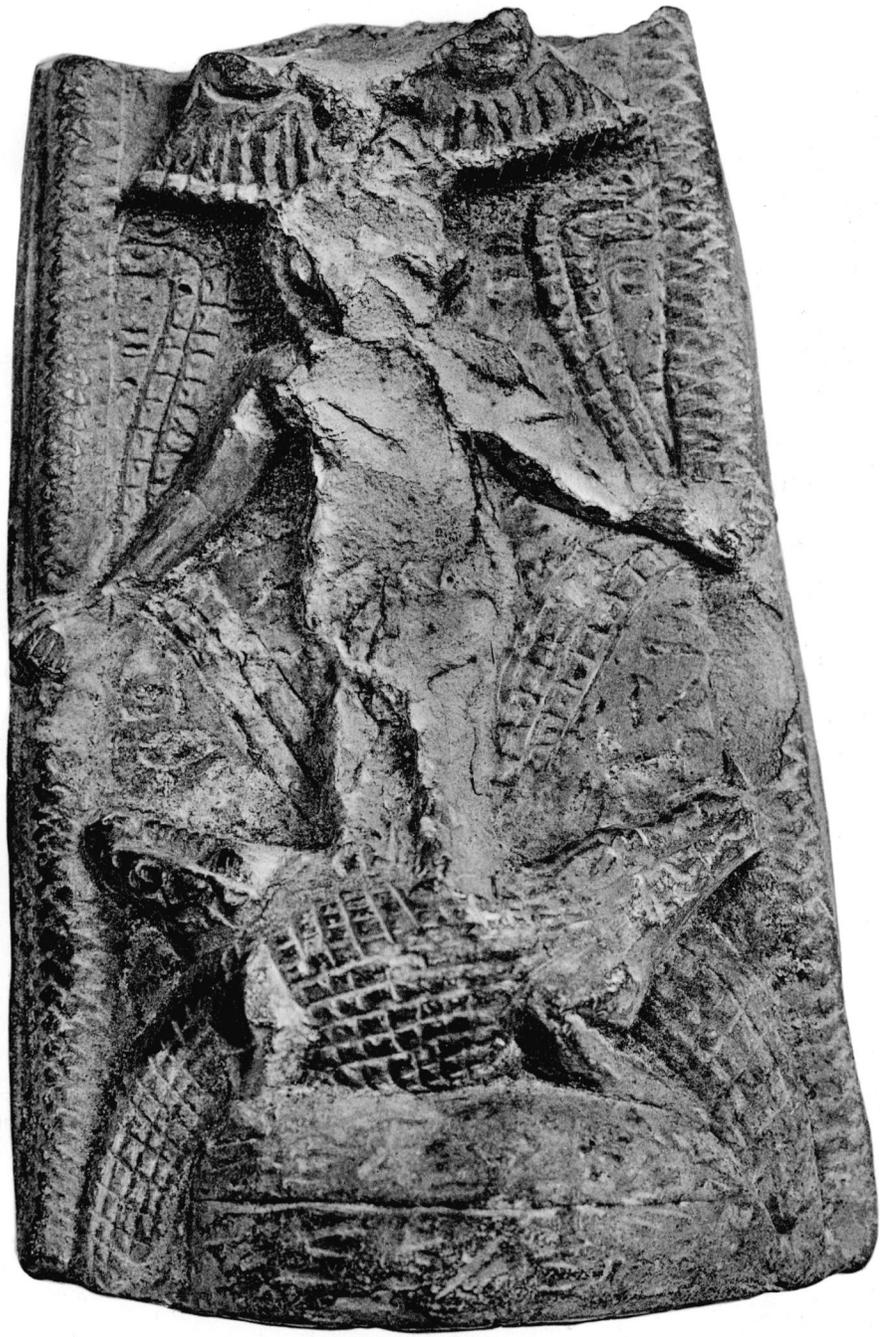
PLATES



b — Statue of Amset and Hapi



a — Bust of goddess Sekhmet



b — Memorial stone with the figure of Horus upon crocodiles



a — Lower part of the statue of a god in mummy form



b — Head of a figure of Osiris (?)



a — Osiris as a standing mummy



b — Osiris as standing mummy



a — Osiris as standing mummy



b — Nursing Isis



a — Osiris as enthroned mummy



b — Statuette of Harpocrates



a — Isis nurses Horus



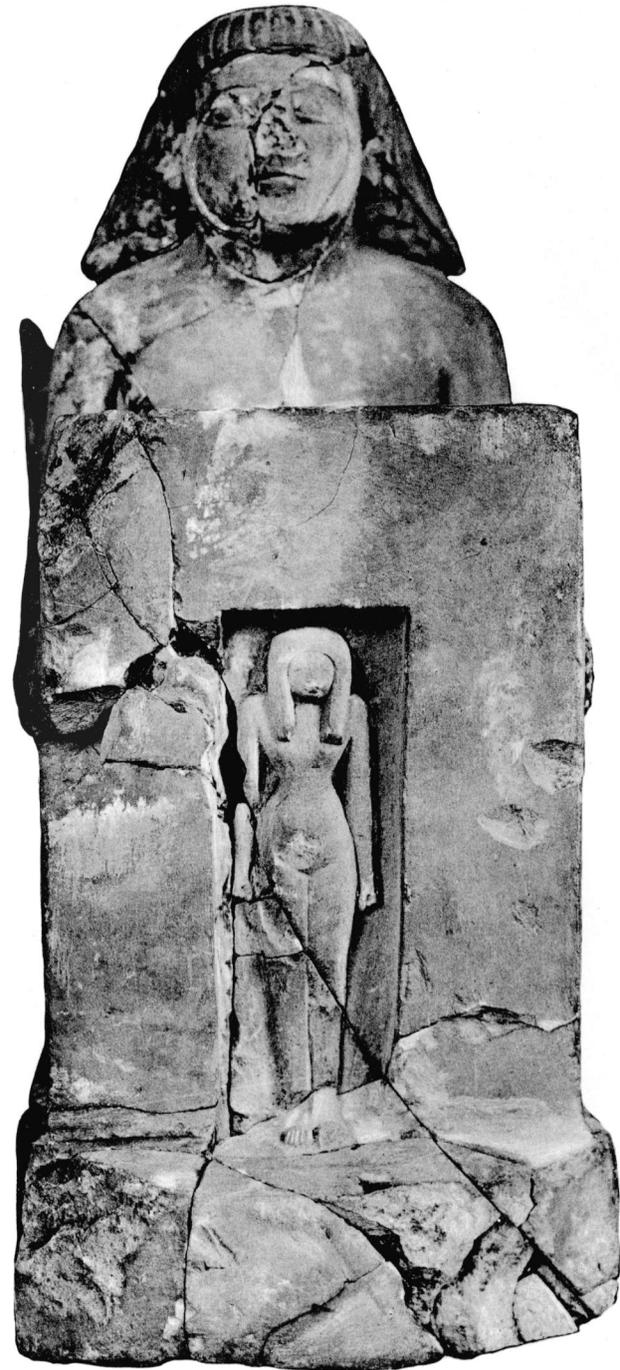
b — Goddess Uto



a — Goddess Uto



b — Sideview of 8a



a — Kneeling man, who holds a naos with the
statuette of a woman



a — Head of the statue of a man with long hair



b — Upright figure of a mummy

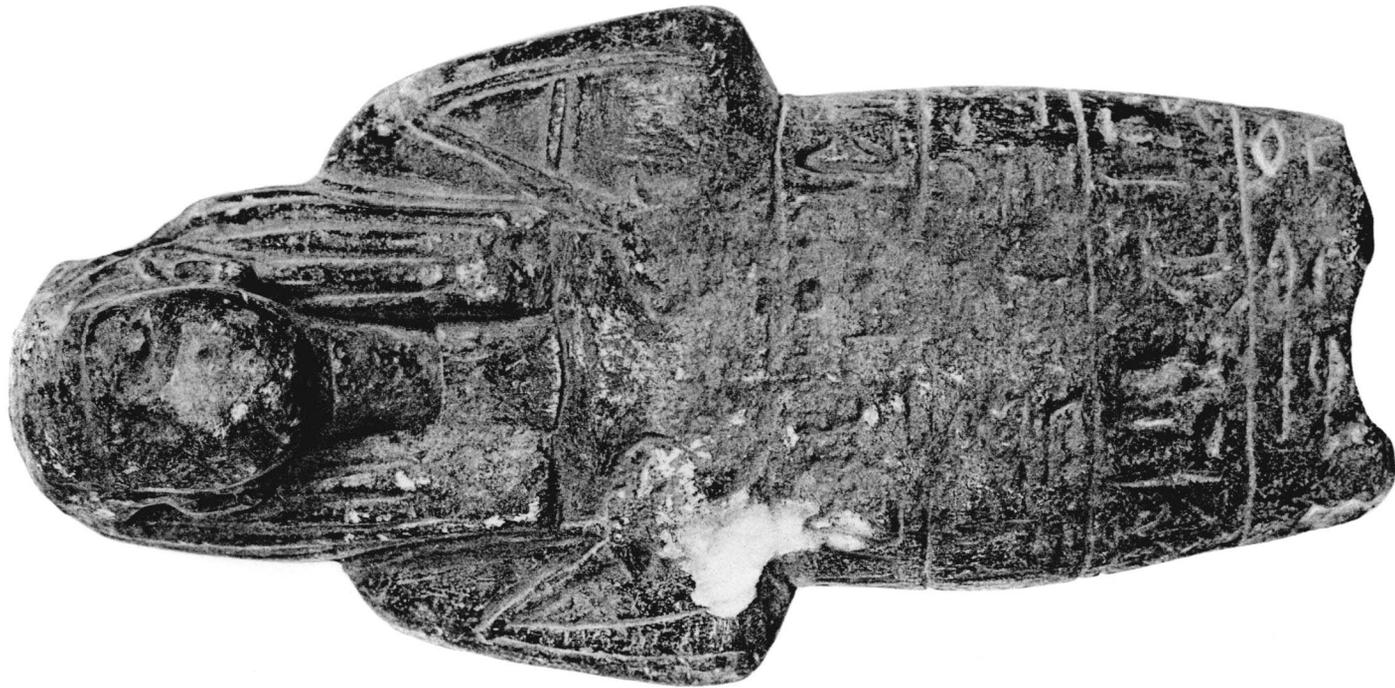
Tomb Accessories (Middle Kingdom to Late Period)



b — Ushabti figure of the singing girl 



a — Upright figure of a mummy



a — Ushabti figure



b — Lid of a canopic jar



a — Lid of a canopic jar

Statues and statuettes in Greek style



b — Head of a man in Greek style



b — Sphinx



a — Harpocrates as nude boy



b — Statue of a walking man



a — Statue of a man (?)



b — Counterpart of 15a



a — Statuette of a nude youth



a — Head of a bearded man (probably Zeus)



b — Statuette of Aphrodite



b — A hybrid of king, Osiris and ushabti



a — An ushabti figure



b — Sideview of 18a



a — Statue of 



b — Side view of 19a



a — Statue of a seated man



b — Side view (right) of the statue of 



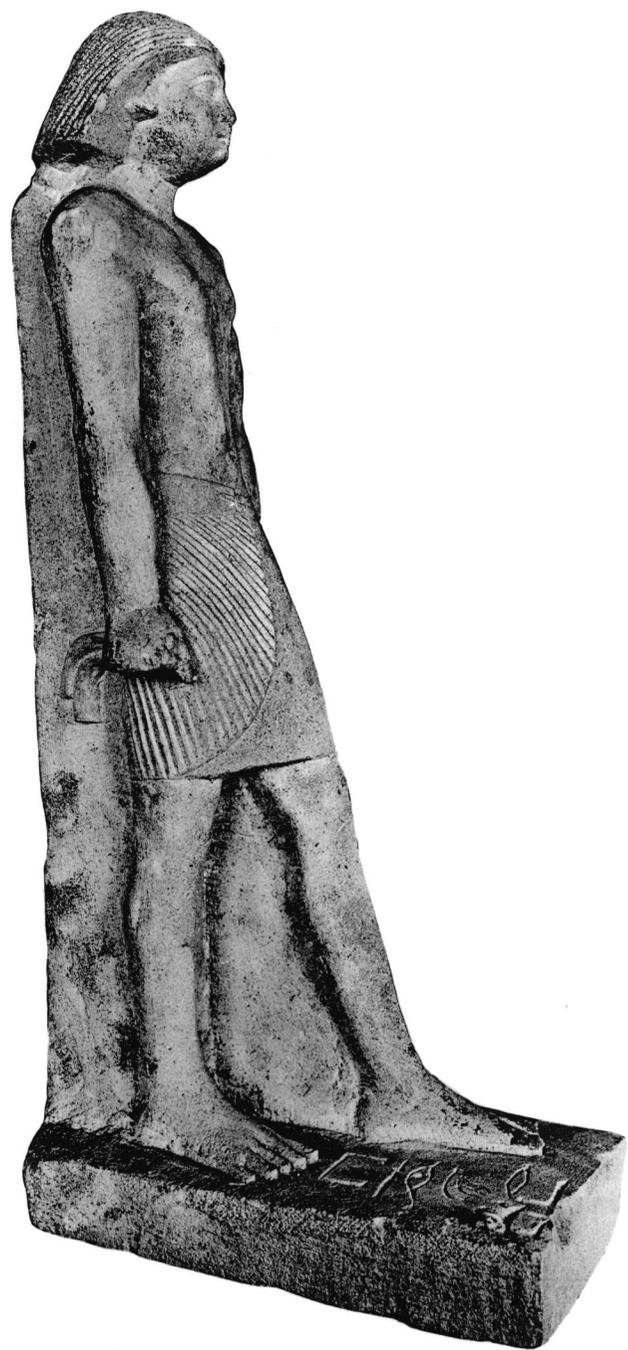
a — Statue of 



b — Rear view of the statue of 



a — Side view (left) of the statue of 



b — Side view of 22 a

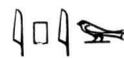


a — Statue of 



b — Statue of a standing man



a — Statue of the overseer of the masons 
61039



b — Squatting man in the act of writing

*p. 16 provenance given as Giza but
incorrect, from Nag-a-ed-Dei, N 3777-6101 series
plates 181, 853*



a — Statue of a standing man

*from Nag-a-ed-Dei
tomb N 90*



b — Squatting man in the act of reading



a — Side view of 24b

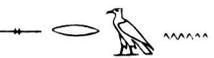


a — Head of a man (part of a statue)



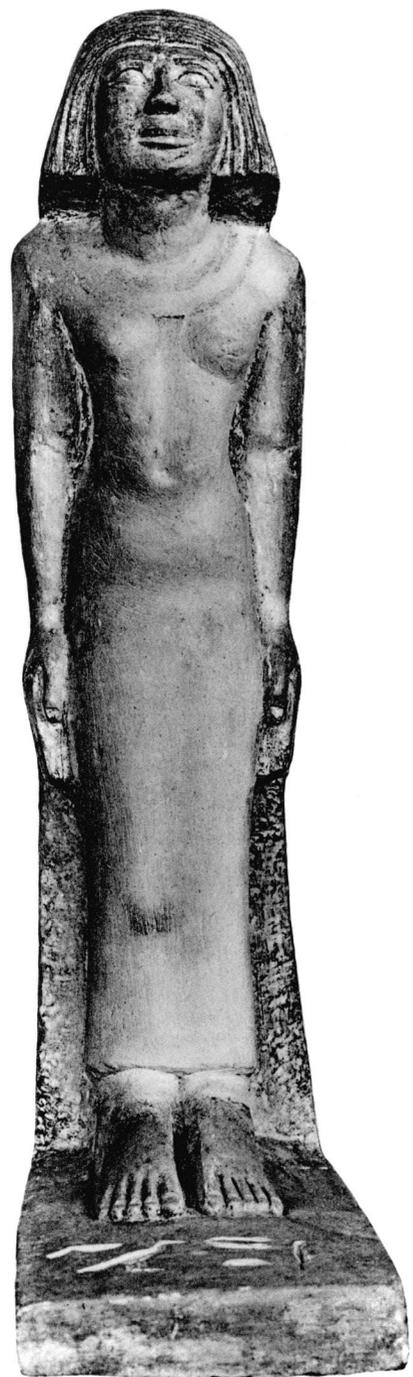
b — Statue of the Hathor priestess 



b — Statue of 



a — Side view of 26b



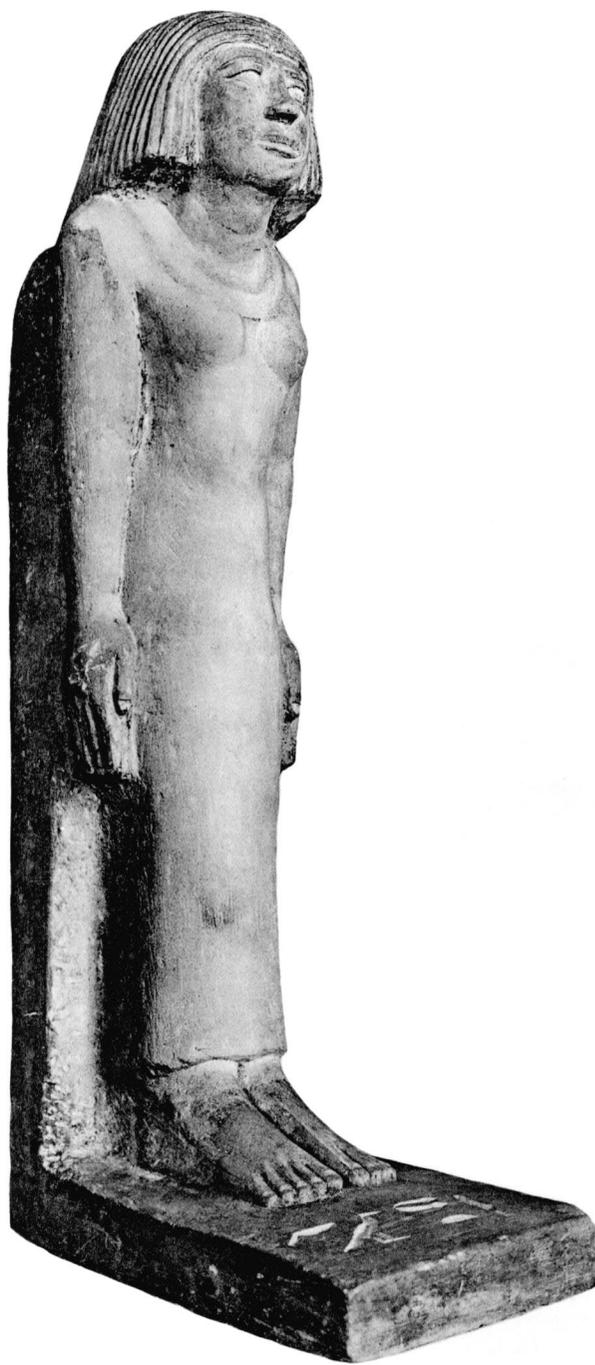
b — Statue of 



a — Side view of 27b



b — Statue of the royal acquaintance 



a — Side view of 28b



b — Statue of  and his son 



a — Broken statue of a standing woman



b — Partial side view of 31a



a — Double statue of the chief of the kitchen $\Delta \sqcup$ (left)
and the superintendent of the kitchen and royal acquaintance

$\Delta \sqcup$ (right)



b — Side view of 32a



a — Statue of the acquaintance of the king $\frac{\text{𓅓}}{\text{𓅓}} \text{𓅓}$ and his wife,
the royal acquaintance $\text{𓅓} \text{𓅓}$

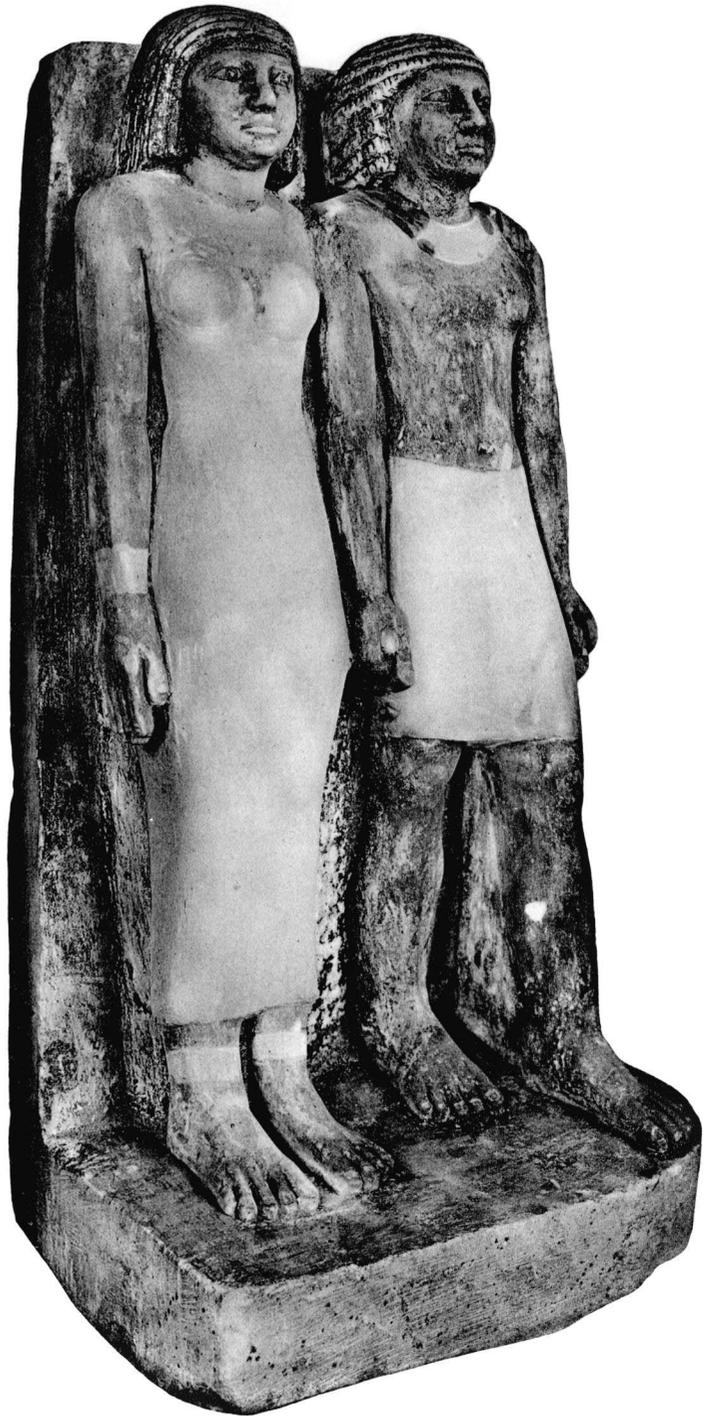
G 1620



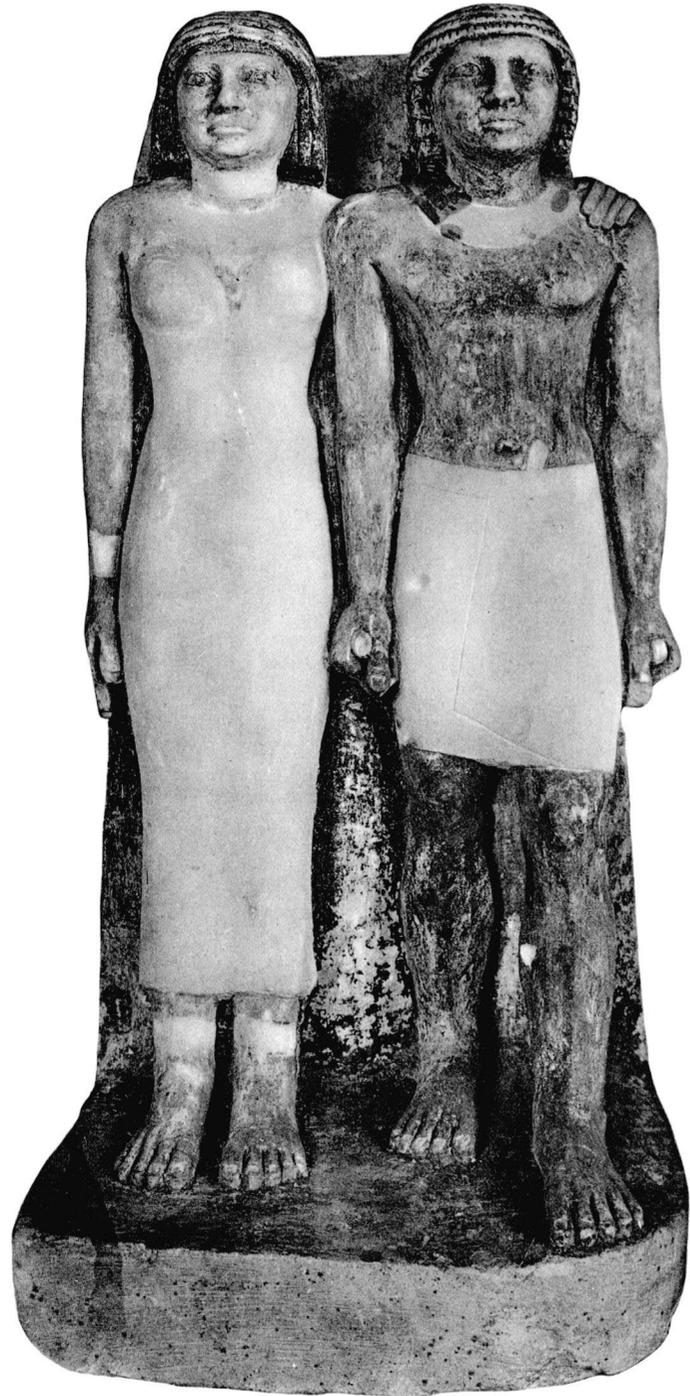
b — Seated couple with three children



a — Family group of Ked-nofer



b — Side view (right) of 34 a



a — Statue of  and his wife



b — Statue of the overseer of the kitchen $\frac{\text{𓂏}}{\text{𓂏}}$ and his wife $\frac{\text{𓂏}}{\text{𓂏}}$



a — Side view (left) of 34a



b — Bust of a woman



a — Bust of a man



b — Side view of 37a



a — Seated man with standing child

See B 11716-17, 11887; C 11886, for entire group



b — Striding figure of a man



a — Substitute head of Ka-nofer



b — Front view of the statue of a nude, striding youth



a — Head of the wooden statue of a nude, striding youth



b — Full side view (right) of 39b



a — Right side view of the head of 39b



a — Statuette of a beer brewer



b — Statuette of a kneeling woman grinding corn



a — Statuette of a kneeling woman grinding corn