

CATALOGUE OF THE QUEEN'S COLLEGE COLLECTION ON DISPLAY IN THE PEET LIBRARY¹

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Most of the objects that form the Queen's College's collection of Egyptian antiquities were bequeathed to the College in 1841 by the Rev. Dr. Robert Mason (1782–1841), who bought from collections formed by Giovanni Battista Belzoni (1778–1823), Henry Salt (1780–1827), and James Burton (1788–1862). Later, in 1935, the College acquired Predynastic objects from Armant (near Luxor), due to its support for the excavations of the Egypt Exploration Society. All objects were placed on loan in the Ashmolean Museum in August 1949. The items currently on display in the Peet Library come from both parts of the collection.

In 2014, the college received some artefacts acquired in Egypt by Eric Peet which he gave to his niece Esmé Little, née Peet (1922–2015), when she was a child. The Little family donated them to the College on her behalf; family tradition says that they were excavated in the 1920s, possibly at el-Amarna.

¹ I should like to thank the team of the Griffith Institute, Oxford for their hospitality and Dr. Francisco Bosch-Puche in particular for his help in looking for archival information about the Queen's College objects. I am also very grateful to Liam McNamara for his great help regarding the material treating the objects that are now housed in the Ashmolean Museum, namely the catalogue for the College's antiquities by Prof. Battiscombe Gunn and the record cards of the Ashmolean Museum. I would like to thank Manon Schutz for her corrections and suggestions on an early draft. Finally, my deepest gratitude is due to Prof. Richard Parkinson for giving me the opportunity to write this little catalogue and for his corrections and suggestions.

1 Peet Objects

1a Small blacktopped vessel

H. 13 cm, Diam. (max.) 9 cm, Diam. (base) 3 cm

Predynastic (4000–3000 BC)

Presumably from an elite cemetery

This smaller blacktopped vessel had to be repaired in modern times (see below for more information on this type of pottery).



1b Larger blacktopped vessel

H. 15cm, Diam. (max.) 11 cm, Diam. (base) 3 cm

Predynastic (4000–3000 BC)

Presumably from an elite cemetery

This is a larger still intact blacktopped vessel (see below for more information on this type of pottery).



1c String of faience beads

In case measurement: 10 x 6 cm, L. (approx.) 42 cm

1st millennium BC

The faience beads were restrung in modern times. Originally, they were part of a net that was covering the mummy. These bead-nets were intended to protect the body of the deceased and to support him in the process of regeneration. For more information and further literature on mummy nets, see M. Schutz, 'Katalog der altägyptischen Objekte in den Sammlungen des MNHA', in M. Polfer (ed.), *"Von den Ufern des Nil nach Luxemburg..."*: altägyptische Objekte in den Sammlungen des MNHA, Luxemburg 2015, pp. 187–192.

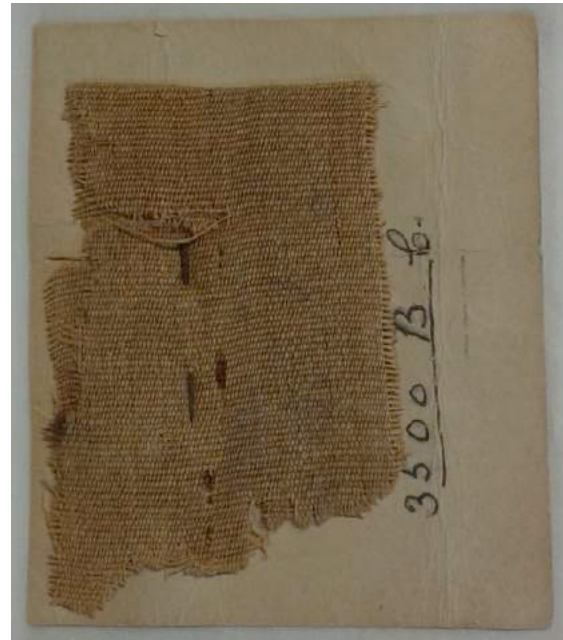


1d Mummy cloth

L. 9 cm, W. 6 cm

Possibly 1st millennium BC

Although the note next to the mummy cloth says '3500 BC', the piece can be expected to be much younger than that.



2 Stela of Khentekhtyemhat with a Hymn to Osiris

Queen's College Loan 1109

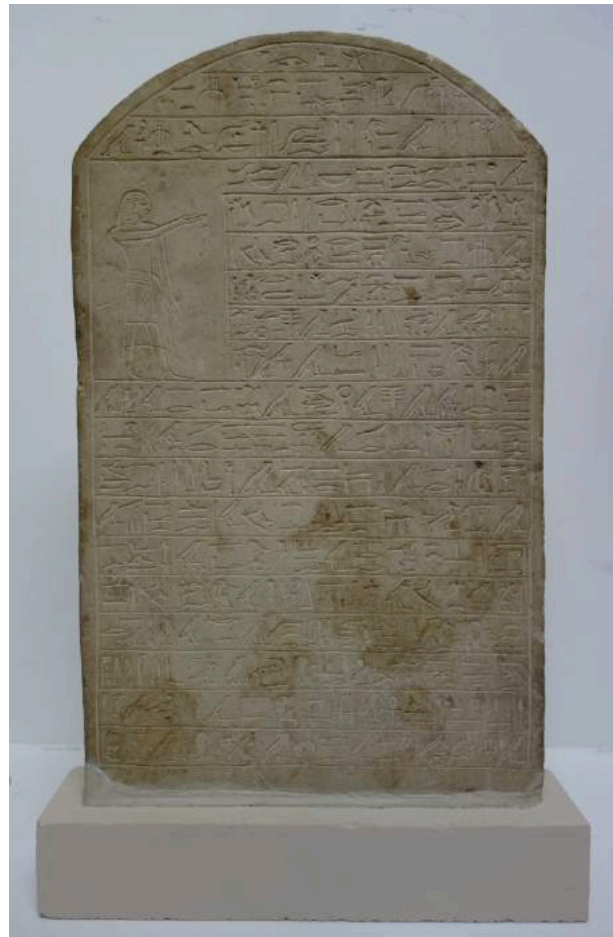
H. (stela + base) 55.5 cm, H. (base) 6.4 cm,
D. (stela) 3 cm, D. (base) 7.7 cm, W. (stela)
30 cm, W. (base) 34.5 cm

Late Middle Kingdom: First half of the 13th
Dynasty (1794–1648 BC)

Probably from Abydos; provenance and
acquisition unrecorded

The round-topped stela made of white limestone originally belonged to the hall-keeper of the chamber of the *hmk.t*-offerings Khentekhtyemhat. It is inscribed with 19 lines of incised hieroglyphs, without any surviving traces of paint. The figure of the owner is located on the left side, between lines 4 and 9, depicting him wearing a folded kilt and a curly wig, with his right arm raised in the typical attitude for reciting.

A duplicate of this stela, also belonging to Khentekhtyemhat, is housed in the British Museum (BM EA 243).² Both objects



contain the same hymn and originally had about the same dimensions, but the stela in the British Museum is broken at the bottom. The stela from the Queen's College is of much better workmanship in both text and image, suggesting that the British Museum stela was the first to be produced, but Khentekhtyemhat was unsatisfied with the work and ordered a second stela, the one that is now in the Ashmolean Museum.³ Both are inscribed with the so called 'Hymn to Osiris I', the most frequently attested hymn in the Middle Kingdom, which later in the New Kingdom was incorporated into the 'Book of the Dead' as Spell 181.⁴ According to the Middle Kingdom specialist Detlef Franke, both stelae date to 'the late first to the late second quarter of the Thirteenth Dynasty

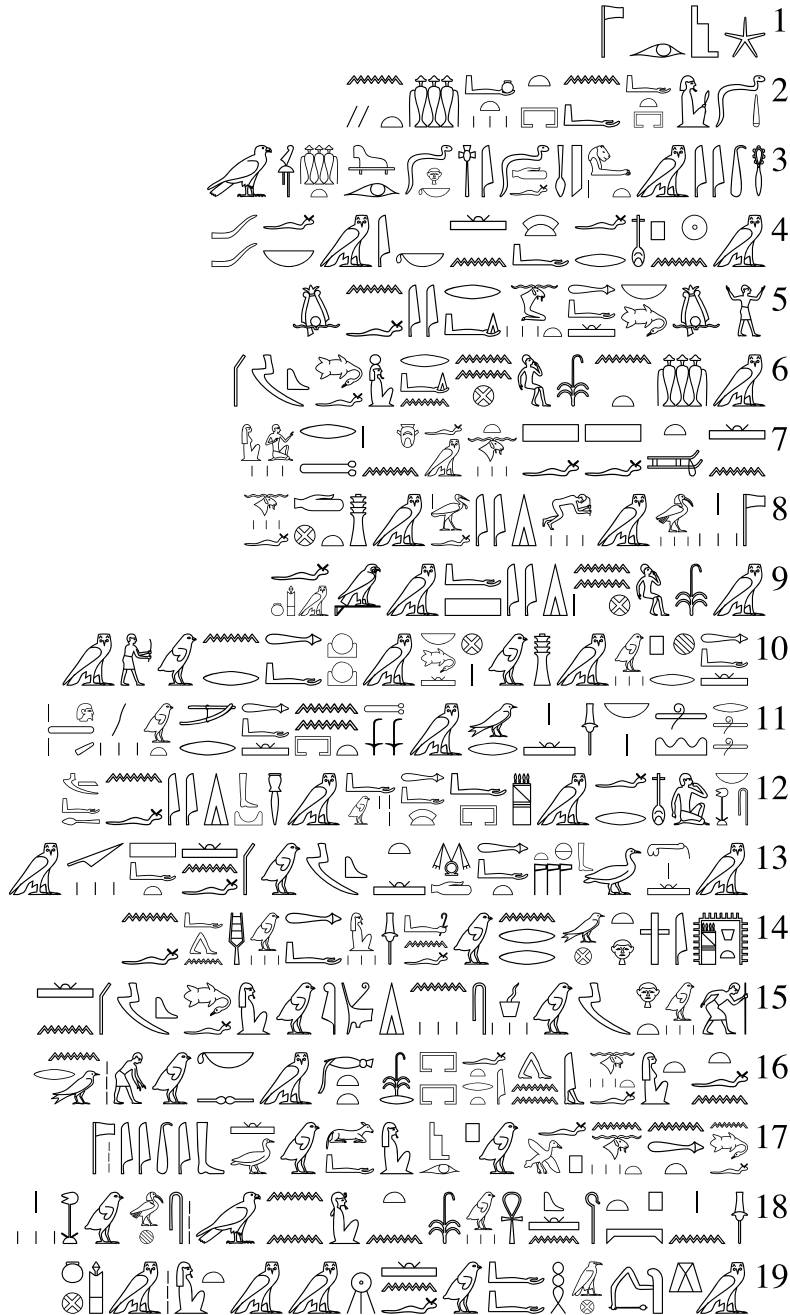
² See also the entry in the British Museum database: http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=124073&partId=1&matcult=15728&page=1 (last accessed on 28.06.2017).

³ See Smither and Dakin, in *Journal of Egyptian Archaeology* 25, p. 158 and Parkinson, *Voices from Ancient Egypt*, p. 118.

⁴ See Franke, in *Egypt – Temple of the Whole World*, pp. 96–98 for further attestations of this hymn on other stelae.

because of the owner's folded kilt and the curly wig displayed on the Oxford stela'.⁵ The stela will have been placed in a cenotaph in the cemetery of Abydos where the god Osiris was believed to be buried, and the poetic hymn lists various epithets of Osiris, referring to his triumph over his enemies and his vindication as resurrected ruler of Egypt. The hymn refers to 'this goodly day' apparently a festival to the god.

Inscription



1 *dw³ Wsjr*

2 *dd-mdw jrj-^c.t n^c.t hnk.wt Hntj-*

3 *hty-m-h³.t m^{3c}-hrw dd=f jnd-hr=k Wsjr hntj-jmntj.w*

4 *m hrw pn nfr h³j.n=k jm=f nb^cb.wj*

⁵ Franke, in *Egypt – Temple of the Whole World*, p. 97.

- 5 *k3j 3tf nb snd 3 šfj.t rdy n=f 3tf*
 6 *m-hnt Nn-nsw.t rdj.n R^c snd=f km3.n*
 7 *(J)tm ššf.wt=f m jb n rmt.w*
 8 *ntr.w 3h.w mt.w dy b3=f m Dd.t šf.w=f*
 9 *m Nn-nsw.t dy 3sm=f m Jwnw*
 10 *3 hpr.w m Ddw nb snd m 3h.tj 3 nrw m*
 11 *R3-st3.w nb shm wr m Tnn.t 3 mrw.t tp-b3*
 12 *nb sh3 nfr m 3h 3 h^c.w m 3bdw dy n=f m3^c-hrw*
 13 *m-b3h Gb psd.t 3.t dmd.t km3.w n=f š^c.wt m*
 14 *wsh.t jmj.t Hr-wr nrrw n=f shm.w 3.w 3h^c.n n=f*
 15 *j3w.w hr tm3.w=sn dj.n Šw snd=f km3.n*
 16 *Tfn.t šf.wt=f jj.n n=f jtr.tj rsj mhtj m ksw n wr*
 17 *n snd=f n 3.t n šf.wt=f p3 pw Wsjr jw^cw Gb jtj ntr.w*
 18 *shm n p.t hk3 n 3nh.w nsw.t nntj.w s3hw h3.w*
 19 *m Hr-3h3 h^cw n=f hnm.t m Jwnw*

- 1 Praising Osiris.
- 2 Words to be spoken: The hall-keeper of the chamber of the *hnk.t*-offerings,
- 3 Khentekhtyemhat justified, he says: Hail to you, Osiris, Foremost of the Westerners,
- 4 on this goodly day, on which you have appeared, lord of the two horns,
- 5 high of the *Atef*-crown, lord of fear, great of respect, to whom the *Atef*-crown was given,
- 6 within Herakleopolis, the fear of whom Re has caused,
- 7 the awe of whom Atum has created, in the heart(s) of men,
- 8 gods, glorified spirits, and the dead; whose ba has been placed in Mendes, respect of whom
- 9 is in Herakleopolis, whose divine image has been placed in Heliopolis,
- 10 great of forms in Busiris, lord of fear in the two horizons, great of dread in
- 11 Restau, lord of great power in Tjenenet, great of love upon earth,
- 12 lord of good remembrance in the palace, great of appearances in Abydos, whom justification has been given
- 13 in the presence of Geb and the entire great company of gods, for whom slaughtering is made in
- 14 the broad-hall which is in Herwer, whom the great powers dread, for whom
- 15 the elders have risen from their mats, fear of whom Shu has caused, and
- 16 reverence of whom Tefnut has created, to whom the two shrines of the south and north have come, bowing down so great
- 17 is fear of him and so strong is reverence of him: this is Osiris, the heir of Geb, the sovereign of the gods,
- 18 power of heaven, ruler of the living, king of those who are (= exist), whom thousands glorify
- 19 in Kheraha, and for whom the sun-folk rejoices in Heliopolis.

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PM VIII.3, p. 294 (803-037-600).

D. Franke, 'Middle Kingdom hymns, other Sundry religious texts—an inventory', in S. Meyer (ed.), *Egypt – Temple of the Whole World. Ägypten – Tempel der Gesamten Welt, Studies in Honour of Jan Assmann*, Leiden/Boston 2003, p. 97.

R.B. Parkinson, *Voices from Ancient Egypt. An Anthology of Middle Kingdom Writings*, London 1991, pp. 118–120.

P.C. Smither and A.N. Dakin, 'Stelae in the Queen's College, Oxford', in *Journal of Egyptian Archaeology* 25 (1939), pp. 157–159, with pl. XX,1.

W.K. Simpson, *The Terrace of the Great God at Abydos: The Offering Chapels of Dynasties 12 and 13*, Publications of the Pennsylvania-Yale Expedition to Egypt 5, New Haven/Philadelphia 1974, pl. 84 (ANOC 62.1; Queen's College and ANOC 62.2; BM 243).

Photograph source for BM EA 243: http://www.britishmuseum.org/research/collection_online/collection_object_details/collection_image_gallery.aspx?assetId=458126001&objectId=124073&partId=1 (last accessed on 07.07.2017).

3 Canopic Jar of Princess Tasheretenaset

Queen's College Loan 325

H. 36 cm, Diam. (max.) 18 cm, Diam. (base) 12 cm

26th Dynasty, reign of Amasis (570–526 BC)

Provenance and acquisition unrecorded

Canopic jars are containers for the internal organs which had been removed during the process of mummification and which were separately embalmed in order to prevent the body of the deceased from decomposing. They owe the designation 'canopic' to the name of the town Canopus in the Delta, where a human-headed jar was associated with the god of the dead Osiris, and the term was adopted by early Egyptologists for these jars in general. Each jar lid represents the head of one of the four Sons of Horus, gods who were considered protectors of the organs contained in the jars. The falcon-headed Qebehsenuef was the guard of the intestines, the human-headed Imsety was responsible for the liver, the baboon-headed Hapy for the lungs, and the jackal-headed Duamutef for the stomach. These particular forms of the lids only appeared from the 18th Dynasty onwards; earlier, in the Middle Kingdom the lids simply had the shape of human heads, and in the Old Kingdom the lids were plain.



This jar is of polished travertine (also known as 'Egyptian alabaster'), which is a soft, translucent stone, characterised by banding. The incised inscription of four framed columns was originally coloured with dark pigment. The hieroglyphic inscription states that the object belonged to the princess Tasheretenaset, daughter of Tadiasir; the princess is now believed to have been a daughter of King Amasis of the 26th Dynasty.⁶ The Queen's College jar is part of a set of four canopic jars that were manufactured for this royal burial. It is possible to track

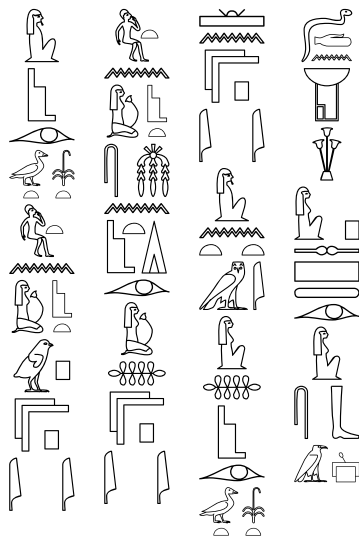
⁶ A. Dodson and D. Hilton, *The Complete Royal Families of Ancient Egypt*, London/New York 2004, p. 247.

down the other three parts of this set: Duamutef is housed in the Rijksmuseum van Oudheden in Leiden (inventory number R.55); Imsety is in the Hermitage in St. Petersburg (inv. no. 808); and Qebehsenuf was auctioned at Sotheby's in New York on 3rd June, 2015. This last jar was previously part of the collection of Henry Hayez, Leeuw-Saint-Pierre, Belgium (acquired prior to 1968) and subsequently the collection of Jacques and Galila Hollander (acquired from the widow of the above in 2003). Its current ownership is not public knowledge.⁷

The inscription reveals that the jar now has the wrong lid, as Hapy who is mentioned in the inscription is the baboon-headed god and not the human-headed one, which usually belongs to Imsety. Imsety's correct jar is currently housed in the Hermitage in St. Petersburg with the baboon head. Therefore, the lids of the Queen's College's canopic jar and that of the Hermitage were interchanged, presumably before 1841, but it is impossible to say exactly when this happened. Such exchanges are quite common.⁸

Each jar is also associated with a protective goddess and a short speech is assigned to each of these. On this jar it is Nephthys who is connected with Hapy. On the remaining ones, Selket is linked to Qebehsenuf, Neith to Duamutef, and Isis to Imsety. Here Nephthys is said to protect Hapy, who is identified with the deceased Tasheretenaset. This means that the protection which the goddess grants to the god of the canopic jar is also the protection of the deceased herself. The four columns of text follow 'Type 19b' of Sethe's classification, more precisely the speech of Nephthys, without any deviations from Sethe's version.⁹ This form of the canopic inscriptions is attested from the 26th Dynasty onwards.

Inscription



- 1 *dd.n Nb.t-ḥw.t ḥꜣp=j sšꜣ jrj=j bsꜣ*
- 2 *n Ḥꜣpj ntj jm=j sꜣ Wsjr sꜣ.t-nsw.t*
- 3 *Tꜣ-šrj.t-n-ꜣs.t msj.n Tꜣ-dj-Wsjr sꜣ Ḥꜣpj*
- 4 *Wsjr sꜣ.t-nsw.t Tꜣ-šrj.t-n-ꜣs.t pw Ḥꜣpj*

- 1 Nephthys said: 'I hide the secret thing, I make the protection
- 2 of Hapy, who is in me. The protection of the Osiris of the daughter of the king
- 3 Tasheretenaset, born of Tadiusir, is the protection of Hapy.
- 4 The Osiris of the daughter of the king Tasheretenaset is Hapy.

⁷ Information from the Sotheby's auction catalogue: <http://www.sothebys.com/en/auctions/ecatalogue/2015/antiquities-n09362/lot.11.html> (last accessed on 27.06.2017).

⁸ A list of similar cases, including the canopic jar Queen's College 323, is provided by J. Málek, "Good as New" Canopic Jars', in *CdÉ* 55 (1980), pp. 64–68, esp. p. 64, with n. 1.

⁹ K. Sethe, *Zur Geschichte der Einbalsamierung bei den Ägyptern und einiger damit verbundener Bräuche*, Berlin 1934, pp. 12*–15*.

Bibliography

For more information on Tasheretenaset, see H. de Meulenaere, 'La Famille du Roi Amasis', in *Journal of Egyptian Archaeology* 54 (1968), pp. 185–186, with a mention of the canopic jars.
Sotheby's: Information and colour photograph in the catalogue: <http://www.sothebys.com/en/auctions/ecatalogue/2015/antiquities-n09362/lot.11.html> (last accessed on 27.06.2017).
St. Petersburg inv. 808 (unpublished) is mentioned in: J. Lieblein, *Die aegyptischen Denkmäler in St. Petersburg, Helsingfors, Upsala, und Copenhagen*, 1873, p. 16;
W. Golénischeff, *Inventaire de la collection égyptienne*, St. Petersburg 1891, pp. 117–118.
Leiden, Rijksmuseum van Oudheden R.55 is mentioned in: P.A.A. Boeser, *Beschrijving van de Egyptische Verzameling*, vol. 13, La Haye 1926, p. 8 and pl. vii, no. 37.

4 Blacktopped Predynastic Vessel

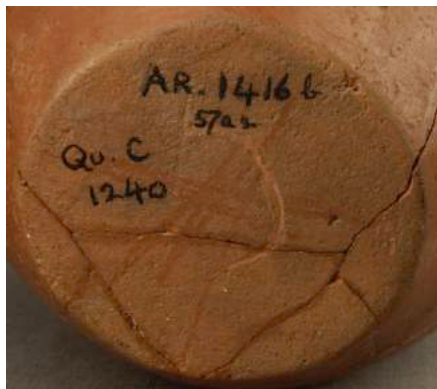
Queen's College Loan 1240

H. 23.5 cm, Diam. (max.) 20 cm, Diam. (base) 7.5 cm

Predynastic (4000–3000 BC)

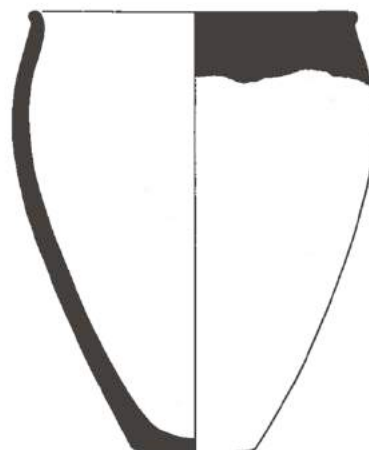
Armant, grave 1416b (expedition no. 1416 B57a2)

Queen's College 1240 is an example of a red polished blacktopped predynastic vessel of fired Nile silt clay, with a flat base.



This object has an incised potmark in the form of an arc (see below; compare Mond and Myers, *Cemeteries of Armant I*, pl. 26, 3 and 7). It is

described as form "Black Topped" Ware 57a2 in the publication of the excavation (Mond and Myers, *Cemeteries of Armant I*, p. 26, 62 and pl. 23).



Drawing sources: Crowfoot Payne, *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum*, fig. 20 and 26 (243).

Bibliography

J. Crowfoot Payne, *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum*, Oxford 2000, p. 45 (243).

R. Mond and O.H. Myers, *Cemeteries of Armant I*, vol. 1: *The Text*, vol. 2: *The Plates*, Memoires of the Egypt Exploration Society 42, London 1937.

5 Red Closed Form Vessel

Queen's College Loan 1244

H. 15 cm, Diam. (max.) 18.5 cm

Predynastic (4000–3000 BC)

Armant, cemetery 1400 (expedition no. 1400 P75g)

Queen's College 1244 is a predynastic red polished pottery jar of a closed form. It is completely red, except for a small black patch on the shoulder. It is described as form "Polished Red" Ware 75g in the publication of the excavation (Mond and Myers, *Cemeteries of Armant I*, p. 62 and pl. 24).



Bibliography

J. Crowfoot Payne, *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum*, Oxford 2000, p. 71 (519).

R. Mond and O.H. Myers, *Cemeteries of Armant I*, vol. 1: *The Text*, vol. 2: *The Plates*, Memoires of the Egypt Exploration Society 42, London 1937.

6 Predynastic Decorated Vessel

Queen's College Loan 1248

H. 10 cm, Diam. (max. including handles) 8 cm,

Diam. (base) 2 cm

Predynastic (4000–3000 BC)

Armant, Grave 1363a (expedition no. 1363 D32I)

Queen's College 1248 is a small predynastic vessel of fired marl clay of light red colour with two small tubular ('lug') handles and a flat base. It is decorated with several spirals (of unknown significance) and wavy lines (representing water) in dull red colour. Rush lines are also painted on the handles and a circulating one on top of the rim. It is





described as form “Decorated” Ware 32I in the publication of the excavation (Mond and Myers, *Cemeteries of Armant I*, p. 26 and 62).

Drawing source: Crowfoot Payne, *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum*, fig. 38 (840).

Bibliography

J. Crowfoot Payne, *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum*, Oxford 2000, p. 105 (840).

R. Mond/O.H. Myers, *Cemeteries of Armant I*, vol. 1: *The Text*, vol. 2: *The Plates*, Memoires of the Egypt Exploration Society 42, London 1937.

7 Blacktopped Predynastic Vessel

Queen’s College Loan 1239

H. 12 cm, Diam. (max.) 8 cm, Diam. (base) 1 cm

Predynastic (4000–3000 BC)

Armant, cemetery 1400 (expedition no. 1400 B47)

Queen’s College 1239 is a typical red polished blacktopped ware of fired Nile silt clay described as form “Black Topped” Ware 47 in the excavation publication (Mond and Myers, *Cemeteries of Armant I*, p. 62). This type of pottery can be considered as the most prominent that was made during the Predynastic Period. The black top is caused by depriving that area of oxygen during firing.



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J. Crowfoot Payne, *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum*, Oxford 2000, p. 43 (221).

R. Mond and O.H. Myers, *Cemeteries of Armant I*, vol. 1: *The Text*, vol. 2: *The Plates*, Memoires of the Egypt Exploration Society 42, London 1937.

8 Hard Stone Jar

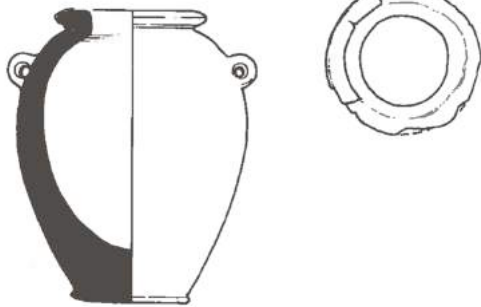
Queen's College Loan 1123

H. 8 cm, Diam. (max.) 6.5–7 cm (handles), Diam. (base) 3.5 cm

Predynastic (4000–3000 BC)

Provenance and acquisition unrecorded

This vase is carved from porphyry (porphyritic diorite), patterned with black and cream. It has two small tubular handles. The rim was originally covered with silver foil, of which only two fragments survive. This



object belongs to a group of stone vases that was discussed in more detail by J. Crowfoot Payne who describes them as 'some of the most splendid products of the Gerzean culture'.¹⁰ Vessels carved from such hard and decorative stones were highly prestigious.

Drawing source: Crowfoot Payne, *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum*, fig. 56 (1180).

Bibliography

J. Crowfoot Payne, *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum*, Oxford 2000, p. 141 (1180).

9 P. Queen's College

H. 35.3 cm, W. 170.5 cm

Presumably year 21 of King Taharqa (670 BC)

Thebes (?)

The papyrus known today as 'P. Queen's College' probably came originally from the collection of Giovanni Battista Belzoni (1778–1823) and arrived in the Queen's



College around 1830. Detailed information concerning its acquisition is lacking, but a note from Mrs Belzoni (1783–1870), which is preserved in the College archive, can be connected with the papyrus. It arrived in Queen's several years before the main collection of Egyptian antiquities, which was bequeathed in 1841. However, the manuscript was lost sight of, and was not deposited in the Ashmolean Museum in 1949 with the other Egyptian artefacts, but

¹⁰ J. Crowfoot Payne, 'An Early Amethyst Vase', in *Journal of Egyptian Archaeology* 60 (1974), pp. 79–81, esp. p. 81, with Queen's College 1123 being referred to on p. 81, 9.

was only rediscovered in May 1997 in a cupboard, where it was placed within a ‘manuscript book’.

The papyrus has been designated by emeritus Professor John Baines as ‘one of the most exciting finds of a single Egyptian papyrus in decades’.¹¹ It is written in abnormal (i.e. cursive) hieratic, which was usually used for documentary texts during a relatively short period from about 730 to 550 BC. Extraordinarily, the recto of P. Queen’s College contains three nearly completely preserved columns, each of around 20 lines, apparently of a literary text. Since the beginning of the papyrus is lost, the composition starts in the middle without any preserved title. Nevertheless, it contains the first known literary text in this script and it is also the longest known abnormal hieratic text. The papyrus was conserved and mounted in the British Museum by Bridget Leach in 1999–2009. It is being studied by H.-W. Fischer-Elfert from the University of Leipzig and Günter Vittmann from the University of Würzburg. Fischer-Elfert has identified it as a narrative mainly set in Heliopolis that contains oaths taken by the sun-god Re. The narrative evolves around two scribes, Ihy son of Item, and Amenemope son of Tjaynefer, who are standing trial in the Heliopolitan temple of Re-Horakhety. Eventually, Amenemope is declared guilty and is sentenced to pay Ihy the amount of 700 deben and also has to hand his scribal kit over to him.

A colophon is preserved at the bottom of the fourth and final sheet, containing a witness formula that provides a year 21, which can most likely be attributed to Taharqa (670 BC): ‘lasting forever and eternity—year 21, (month) 1 (of) Shemu [summer-season], day 1—witness scribe Udjajor, son of Hor-sa-aset(?)’.¹² The verso of the papyrus contains a text of an administrative character and is securely dated to the years 12 and 13 of King Taharqa.¹³

Bibliography

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J. Baines, ‘An Ancient Text in a Modern Library’, in *Egyptian Archaeology 14* (1999), pp. 33–34.
H.-W. Fischer-Elfert, ‘Papyrus Queen’s College Recto: A Narrative in Abnormal Hieratic’, in V. Lepper and R. Enmarch (eds.), *Ancient Egyptian Literature. Theory and Practice*, Proceedings of the British Academy 188, Oxford 2013, pp. 143–151.
J. Baines, K. Donker van Heel, and H.-W. Fischer-Elfert, ‘Abnormal Hieratic in Oxford: Two New Papyri’, in *Journal of Egyptian Archaeology 84* (1998), pp. 234–236.

¹¹ Baines, in *The Queen’s College Record 7/4*, p. 35.

¹² Fischer-Elfert, in *Ancient Egyptian Literature*, p. 144.

¹³ See C.J. Martin, ‘The Saite “Demoticisation” of Southern Egypt’, in K. Lomas, R.D. Whitehouse, and J.B. Wilkins (eds.), *Literacy and the State in the Ancient Mediterranean*, Accordia Specialist Studies on the Mediterranean 7, London 2007, p. 31, with n. 65 on p. 35.

10 Travertine Ointment Jar

Queen's College Loan 1120A + B

H. (max.) 17 cm, Diam. (max.) 11 cm, Diam. (base) 9 cm

New Kingdom (?) (1550–1070 BC)

Qift (Koptos)

This travertine jar is closed with a so-called 'dome-shaped' lid, and was used for ointment. A large amount of brown organic material, whose exact composition is unknown, is still preserved inside the jar. Due to their distinct shape these vessels are commonly called 'piriform jars' or 'pear-shaped vases'.



The object has been repaired in modern times and part of the lid is missing. A comparable example is form 871 in Petrie, *Stone and Metal Vases*, p. 13, 24, and pl. 34. There is an inscription in pencil on the bottom of the vessel, which is puzzling, however: 'gufL(?)'.



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C. Lilyquist, *Egyptian Stone Vessels. Khian through Tuthmosis IV*, New York 1995, pp. 7–9.

F. Petrie, *Stone and Metal Vases*, British School of Archaeology in Egypt, London 1937.

11 Cylinder Vase with Lid

Queen's College Loan 1119

H. (with lid) 19 cm, Diam. (max.) 9.2 cm, Diam. (base) 8 cm

Middle Kingdom (2119–1794 BC)

Provenance and acquisition unrecorded

This travertine jar is in a cylinder form and was used for ointment. It was closed by a flat lid, also of travertine. Oil or Ointment vessels out of travertine were very popular, especially during the New Kingdom, due to their cooling characteristics; the stone is translucent and banded. The shape corresponds to form 86 in Petrie, *Stone and Metal Vases*, p. 5, 16 and pl. 11; another comparable example can be found in Aston, *Ancient Egyptian Stone Vessels*, fig. 9 (no. 34), p. 104.



Bibliography

B.G. Aston, *Ancient Egyptian Stone Vessels: Materials and Forms*, Studien zur Archäologie und Geschichte Altägyptens 5, Heidelberg 1994.

F. Petrie, *Stone and Metal Vases*, British School of Archaeology in Egypt, London 1937.

12 *Shabti* of Renena

Queen's College Loan 8

H. 24 cm, D. (toes) 7.5 cm, W. 8.5 cm

New Kingdom, mid-18th Dynasty to start of the 19th Dynasty (1428–1213 BC)

Thebes (?); provenance and acquisition unrecorded

Shabtis or *ushabtis* are small figurines which started to appear from the Middle Kingdom onwards and were—placed in the tomb—initially thought of as representations of the deceased. At the end of the Middle Kingdom, the first *shabti* appeared that was inscribed in hieroglyphs with the so-called ‘*shabti*-spell’, which was incorporated into the funerary texts now known as the ‘Book of the Dead’ as Spell 6. This spell was intended to bring them to life, so that they could work on their owner’s behalf and carry out the agricultural duties that needed to be done in the afterlife. From this point on, *shabtis* were no longer seen as representations of the deceased, but rather identified as his/her servants. This *shabti* has an incised hieroglyphic inscription in seven horizontal lines across the front and sides of the body, giving the standard New Kingdom version of Spell 6 of the ‘Book of the Dead’.



Some New Kingdom *shabtis* can be very elaborate figures holding agricultural tools such as hoes and baskets in their hands. However, this *shabti* has a simple mummiform shape, without any indication of arms or hands. The figure lacks any beard and wears a long tri-partite wig. Black paint has been used to indicate the stripes of the wig and also survives on the facial features including the eyebrows and the eyes. The figure is carved from limestone.

The spell follows the standard formulae listed under Hans Schneider’s type V, being closest to Version VC;¹⁴ the statuette’s form corresponds to Class VA of Schneider’s typology, i.e. those designated as “classical” mummy, hands not shown, without beard’.¹⁵ Both factors suggest a dating of the *shabti* to the New Kingdom, more precisely to some point between the middle of the 18th Dynasty and the beginning of the 19th Dynasty.¹⁶

¹⁴ See Schneider, *Shabtis* I, pp. 109–110 and Schneider, *Shabtis* III, fig. 5.

¹⁵ Schneider, *Shabtis* I, pp. 186–187 and Schneider, *Shabtis* III, fig. 22 (VA [Ld. 3.1.1.5]).

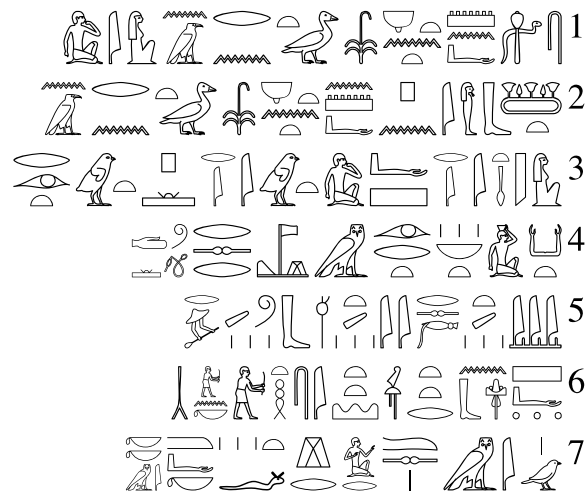
¹⁶ Compare the table in Schneider, *Shabtis* I, p. 356.

The inscription provides the name and title of the deceased as ‘the nurse of the king’s daughter, Renena’. Although no further detail is provided that would allow us to identify this individual, Renena is a rather rare name, and so she may be identical with a Renena who is named in Theban Tomb C.3, as the daughter of the pharaoh’s chancellor Senneferi, owner of Theban Tomb 99, and who was probably the wife of a man called Amenhotep.¹⁷ Tomb C.3 dates to the time of Thutmosis III and Amenhotep II (1479–1397 BC).¹⁸ An identification of the female tomb owner of Tomb C.3 with the owner of this *shabti* is chronologically possible.

There is an ink inscription on the bottom of the *shabti*, which is puzzling, however: ‘gzfa(?)’.

Inscription

- 1 *shd mn^c.t n.t s3.t-nsw.t Rn-n3 j*
- 2 *s3btj jpn n mn^c.t n.t s3.t-nsw.t Rn-n3*
- 3 *m3^c.t-hrw jr š.tw jr jp.tw r jrj.t*
- 4 *k3.wt nb.t jrj.t m hr.t-ntr r srwd*
- 5 *sh.wt r smhy.wt wdb.w r hnj*
- 6 *šcy n j3bt.t r jmnt.t jst hwj n=k sdb*
- 7 *jm m sj r hr.wt=f m.k k(3)=k jm*



- 1 The illuminated one,¹⁹ the nurse of the king’s daughter, Renena: ‘O
- 2 these shabtis of the nurse of the king’s daughter, Renena
- 3 the justified, if one summons, if one assigns in order to do
- 4 all the work that is to be done in the necropolis, in order to make
- 5 the fields to grow, in order to irrigate the river-banks, in order to ferry
- 6 the sands of the East to the West. Now indeed when obstacles are implanted/placed for you
- 7 there, as a man at his duties you shall say there “Here I am!”

Bibliography

- H.D. Schneider, *An Introduction to the History of Ancient Egyptian Funerary Statuettes, with a Catalogue of the Collection of Shabtis in the National Museum of Antiquities at Leiden*, 3 vols., Leiden 1977.
- For a general introduction on *shabtis*, see H. Kockelmann, ‘Uschebti’, in *Das wissenschaftliche Bibelportal der Deutschen Bibelgesellschaft*, 2009, <http://www.bibelwissenschaft.de/stichwort/33951/> (last accessed on 07.07.2017)

¹⁷ See the inscription published by K. Piehl, *Inscriptions hiéroglyphiques recueillies en Europe et en Égypte I*, Stockholm/Leipzig 1886, pl. CXLII, X. However, this Renena has the title *šm^c.y.t n.t Jmn* ‘musician of Amun’.

¹⁸ The tomb is not published. For the available information, see PM I.1, p. 457; for a mention of Renena and tomb TT C.3, see N. Strudwick, ‘Senneferi, his family and related monuments’, in N. Strudwick (ed.), *The Tomb of Pharaoh’s Chancellor Senneferi at Thebes (TT99). Volume I: The New Kingdom*, Oxford 2016, pp. 19–20, 22, and 34; N. Grimal, E. Adly, and A. Arnaudès, ‘Fouilles et travaux en Égypte et au Soudan, 2008–2009’, in *Orientalia* 78 (2009), pp. 176–177 and Tab. XX–XXI (fig. 42–44), and compare <http://www.fitzmuseum.cam.ac.uk/tt99/senneferi.html#family> (last accessed on 03.07.2017).

¹⁹ The exact meaning of the so-called *shd*-formula is still debated. See the discussion and literature references by Schutz, in “*Von den Ufern des Nil nach Luxemburg...*”, p. 203 (a) and p. 226.

and M. Schutz, 'Katalog der altägyptischen Objekte in den Sammlungen des MNHA', in M. Polfer (ed.), *"Von den Ufern des Nil nach Luxemburg...": altägyptische Objekte in den Sammlungen des MNHA*, Luxemburg 2015, pp. 199–213.