

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

A.-K. Gill and J.S. Miller

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.

The display was installed in 2017 and 2019, following the completion of the New Library. The Peet Library is named after Thomas Eric Peet (Reader and Professor designate 1933–4),² and the display also contains items donated in his memory by his descendants. 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. A further donation of faience beads was made in 2018 by Professor J. Nicholas Postgate, Fellow of Trinity College, Cambridge. The beads are said to have come from Peet's personal collection, although their acquisition history is unrecorded.

¹ Ann-Katrin Gill produced the catalogue entries for the objects installed in 2017 (nos 1–3, 6–7, 9–11, 13–15). Jordan Miller is responsible for the entries for objects installed in 2019 (nos 4–5, 8, 12, 16). We 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. We are 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. We also thank the museum for providing photographs of several objects. We would like to thank Manon Schutz for her corrections and suggestions on an early draft, and Cyprian Fong for discussions regarding a problematic hieroglyph. Finally, our deepest gratitude is due to Prof. Richard Parkinson for giving us the opportunity to write this little catalogue and for his corrections and suggestions.

² On the aims of the display see *The Queen's College Newsletter* 31 (Trinity 2019): www.queens.ox.ac.uk/newsletters; J. Baines, 'Egyptologists and the Peet Library of Egyptology and Coptic', in *The Queen's College Record* 8.9 (2013), 60–63.

1 Peet objects

1a Small black-topped vessel

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

Predynastic (4000–3000 BC)

Presumably from an elite cemetery

This smaller black-topped vessel had to be repaired in modern times (see no. 10 below for more information on this type of pottery).



1b Larger black-topped 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 black-topped vessel (see no. 10 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 Khentykhetyemhat 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 Khentykhetyemhat. 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 Khentykhetyemhat, is housed in the British



Museum (BM EA 243).³ 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 Khentykhetyemhat was unsatisfied with the work and ordered a second stela, the one that is now in the Ashmolean Museum.⁴ Both are inscribed with the so called 'Hymn to Osiris I', the most frequently attested hymn in the Middle

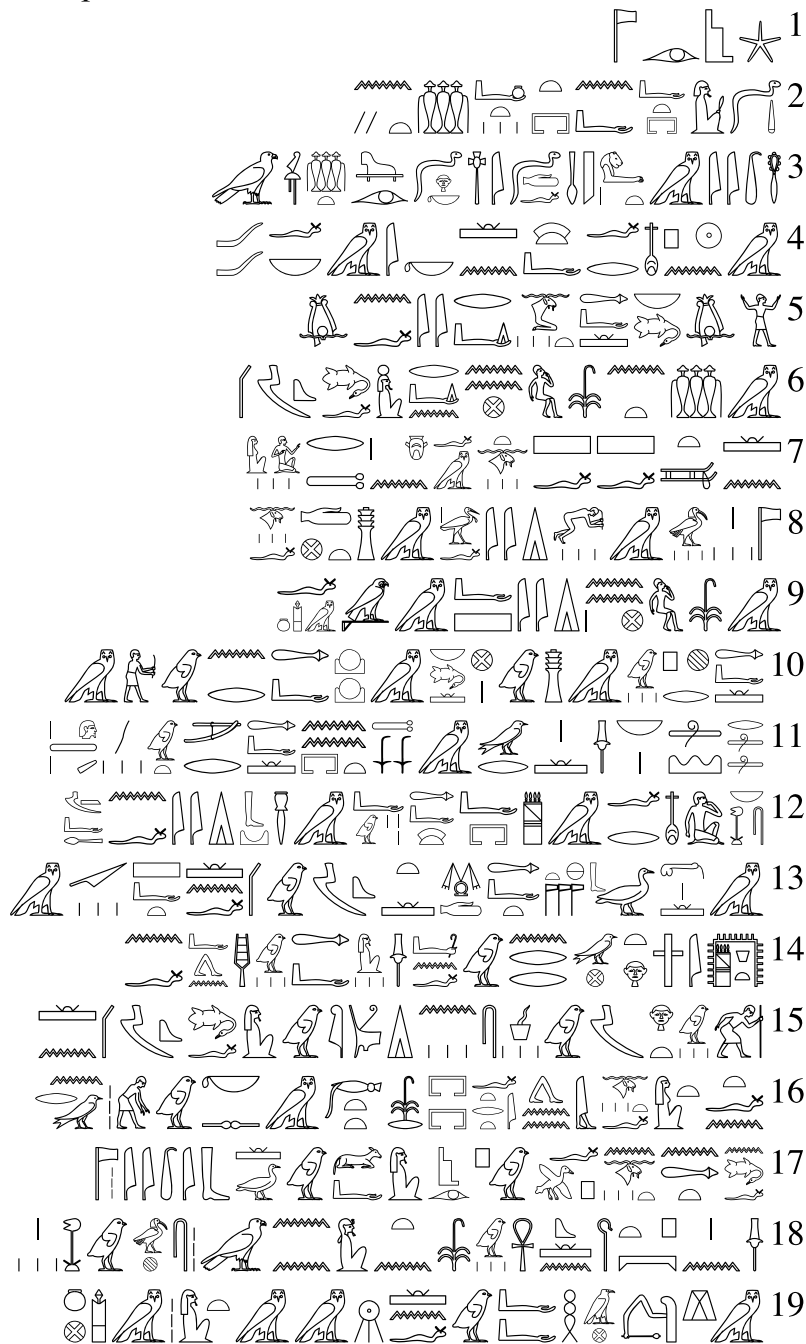


³ See also the entry in the British Museum database: http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=124073&partId=1&matcult=15728&page=1 (last accessed on 03.06.2019).

⁴ See P.C. Smither and A.N. Dakin, in *Journal of Egyptian Archaeology* 25, p. 158 and R.B. Parkinson, *Voices from Ancient Egypt*, p. 118.

Kingdom, which later in the New Kingdom was incorporated into the ‘Book of the Dead’ as Spell 181.⁵ According to the Middle Kingdom specialist Detlef Franke, both stelae date to ‘the late first to the late second quarter of the Thirteenth Dynasty because of the owner’s folded kilt and the curly wig displayed on the Oxford stela’.⁶ 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



⁵ See D. Franke, in *Egypt – Temple of the Whole World*, pp. 96–98 for further attestations of this hymn on other stelae.

⁶ D. Franke, in *Egypt – Temple of the Whole World*, p. 97.

1 *dw³ Wsjr*
 2 *dd-mdw jri-^c.t n ^c.t hnk.wt Hntj-*
 3 *hty-m-h³.t m³^c-hrw dd=f jnd-hr=k Wsjr hntj-jmntj.w*
 4 *m hrw pn nfr h^cj.n=k jm=f nb ^cb.wj*
 5 *k³j ³tf nb snd ^c 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 ^cšm=f m Jwnw*
 10 *^c hpr.w m Ddw nb snd m ³h.tj ^c nrw m*
 11 *R³-s³.w nb shm wr m Tnn.t ^c mrw.t tp-t³*
 12 *nb sh³ nfr m ^ch ^c h^c.w m ³bdw dy n=f m³^c-hrw*
 13 *m-b³h Gb psd.t ^c.t dmd.t km³.w n=f š^c.wt m*
 14 *wsh.t jmj.t Hr-wr nrrw n=f shm.w ^c.w ^ch^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 ^c.t n šf.wt=f p³ pw Wsjr jw^cw Gb jtj ntr.w*
 18 *shm n p.t hk³ n ^cnh.w nsw.t nntj.w s³hw h³.w*
 19 *m Hr-^ch³ h^{cc}w n=f hnmmt.m Jwnw*

1 Praising Osiris.

2 Words to be spoken: The hall-keeper of the chamber of the *hntj*-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.

Bibliography

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 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 03.06.2019).

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.⁷ 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 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 Qebehsenuef 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 owner is not known.⁸

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



⁷ A. Dodson and D. Hilton, *The Complete Royal Families of Ancient Egypt*, London/New York 2004, p. 247.

⁸ Information from the Sotheby's auction catalogue: <http://www.sothebys.com/en/auctions/ecatalogue/2015/antiquities-n09362/lot.11.html> (last accessed on 03.06.2019).

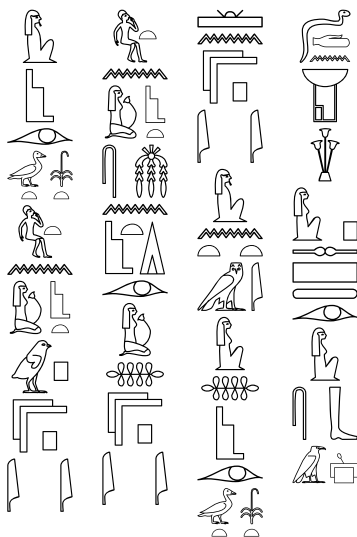
belongs to Imsety. Imsety's correct jar is currently housed in the Hermitage in St. Petersburg with the baboon head. Therefore, the lids of the Queen's College's canopic jar and that of the Hermitage were interchanged, presumably before 1841, but it is impossible to say exactly when this happened. Such exchanges are quite common.⁹

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, Serqet is linked to Qebehsenuef, 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 belong to Type 19b of Sethe's classification, more precisely the speech of Nephthys, without any deviations from Sethe's version.¹⁰ This form of the canopic inscriptions is attested from the 26th Dynasty onwards.

Inscription

- 1 *dd.n Nb.t-hw.t h3p=j s3t3 jrj=j bs3*
- 2 *n H3pj ntj jm=j s3 Wsjr s3.t-nsw.t*
- 3 *T3-šrj.t-n-3s.t msj.n T3-dj-Wsjr s3 H3pj*
- 4 *Wsjr s3.t-nsw.t T3-šrj.t-n-3s.t pw H3pj*

- 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 Tadiasir, is the protection of Hapy.
- 4 The Osiris of the daughter of the king Tasheretenaset is Hapy.'



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 03.06.2019).

St. Petersburg inv. 808 (unpublished) is mentioned in: J. Lieblein, *Die ägyptischen 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.

⁹ 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.

¹⁰ K. Sethe, *Zur Geschichte der Einbalsamierung bei den Ägyptern und einiger damit verbundener Bräuche*, Berlin 1934, pp. 12*–15*.

4 Canopic jars of Dineithiau

Queen's College Loan 318, 319, 320

H. 28.0–32.5 cm, Diam. (max.) 13.0–16.0 cm,

Diam. (base) 7.4–8.7 cm

Late Period (664–332 BC)

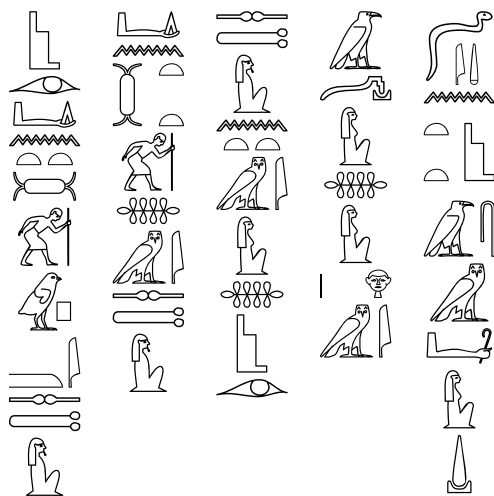
Provenance and acquisition unrecorded

Three of the four jars in this set are in the college's possession. These are the human-headed Imsety, the baboon-headed Hapy, and the falcon-headed Qebehsenuef (the last facing into the Peet Library). The jackal-headed Duamutef is housed in the Archaeological Museum of Zagreb, Croatia.



The inscriptions identify the owner of the jars as Dineithiau, whose name means 'May Neith grant old age'. Neith was a war goddess and the patron of the city of Sais. Located in the western Nile delta, Sais was the place of origin of the 26th Dynasty, which witnessed an artistic flourishing that some Egyptologists have termed the 'Saite renaissance'.

The inscriptions on the jars belong to Type 19 of Sethe's classification, attested from the 26th Dynasty onwards.¹¹ The inscriptions on the Imsety, Hapy and Duamutef jars do not deviate from Sethe's version. However, the Qebehsenuef jar inserts an additional phrase at the beginning of Serqet's speech, and omits the final statement identifying the Osiris of Dineithiau with Qebehsenuef. The omission may be attributed to a lack of space, since a filiation formula was added to the inscription.



Inscription (human-headed jar)

1 *dd mdw jn 3s.t s3m=j d3j.w*

2 *stp=j s3=j hr Jm-sty*

3 *ntt jm=j s3 Wsjr*

4 *dj-N.t-j3w s3 Jm-sty*

5 *Wsjr dj-N.t-j3w pw Jm-sty*

1 Words spoken by Isis: 'I slay the opponents,

2 I protect Imsety

3 who is in me. The protection of the Osiris of

4 Dineithiau is the protection of Imsety.

5 The Osiris of Dineithiau is Imsety.'

¹¹ K. Sethe, *Zur Geschichte der Einbalsamierung bei den Ägyptern und einiger damit verbundener Bräuche*, Berlin 1934, pp. 12*–15*.

Inscription (baboon-headed jar)

1 *dd mdw jn Nb.t-ḥw.t ḥp=j sšt*

2 *jrj=j bs³ n Ḥ^cpy*

3 *ntt jm=j s³ Wsjr*

4 *dj-N.t-j³w s³ Ḥ^cpy*

5 *Wsjr dj-N.t-j³w pw Ḥ^cpy*

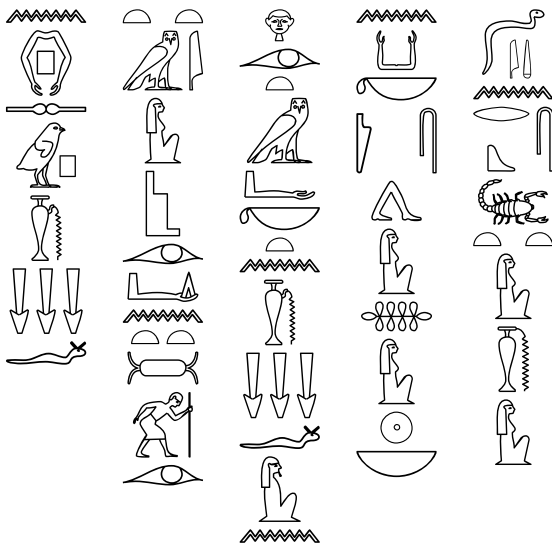
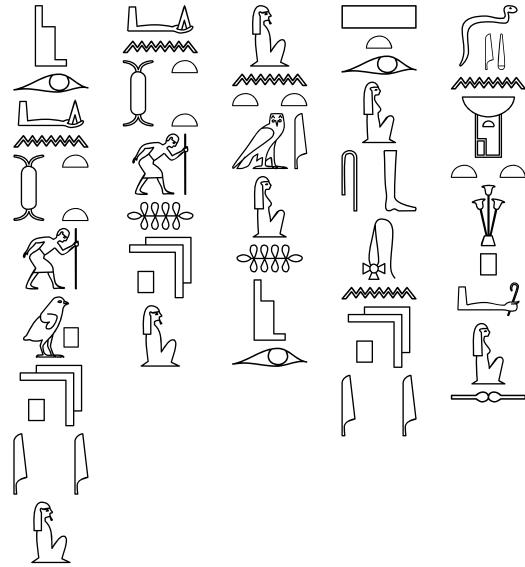
1 Words spoken by Nephthys: ‘I hide what is secret.

2 I make the protection of Hapy,

3 who is in me. The protection of the Osiris of

4 Dineithiau is the protection of Hapy.

5 The Osiris of Dineithiau is Hapy.’



Inscription (falcon-headed jar)

1 *dd mdw jn Srk.t kbḥ=j*

2 *n k³=k skd=j s³=j r^c nb*

3 *ḥr jr.t mk.t n Kbḥ-snw=f ntt*

4 *jm=j Wsjr dj-N.t-j³w*

5 *jrj.n ḥpt=s pw Kbḥ-snw=f*

1 Words spoken by Serqet: ‘I libate

2 for your *ka*; I cause my protection to go round perpetually,

3 on account of making the protection of Qebhsenuf, who is

4 in me. The Osiris of Dineithiau,

5 whom Hepetes made,¹² is Qebhsenuf.’

Bibliography

A photograph of the fourth canopic jar, housed in Zagreb, can be found in: I. Uranić, *Aegyptiaca Zagradiensia: Egipatska zbirka Arheološkog muzeja u Zagrebu = Egyptian Collection of the Archaeological Museum in Zagreb, Zagreb* 2007, p. 123 (no. 149).

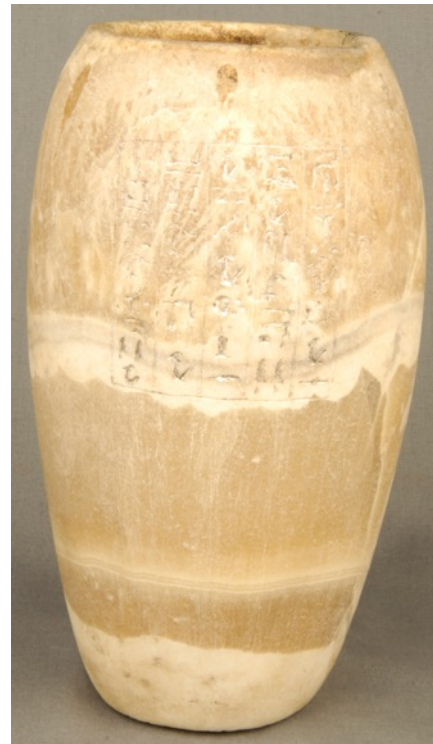


¹² A filiation formula, identifying the mother of Dineithiau. The name itself is apparently not attested elsewhere, although the form *ḥpt* (without the feminine suffix pronoun *=s*) is known from a 26th Dynasty stela from the Serapeum: É. Chassinat, ‘Textes provenant du Sérapéum de Memphis’, in *Recueil de Travaux Relatifs a la Philologie et a l’Archéologie Égyptiennes et Assyriennes* 22 (1900), p. 179 (no. 126).

A line facsimile of the inscription on the fourth canopic jar, with a brief description of the jar itself, can be found in: J. Monnet Saleh, *Les Antiquités Égyptiennes de Zagreb: Catalogue Raisonné des Antiquités Égyptiennes Conservées au Musée Archéologique de Zagreb en Yougoslavie* (Paris 1970), p. 115 (no. 523). A brief, general discussion of canopic jars can be found on p. 101 of the same publication.

The name Dineithiau is so far unique in the record: M. Thirion, 'Notes d'onomastique: Contribution à une revision du Ranke *PN* (deuxième série)', in *Revue d'Égyptologie* 33 (1981), p. 87.

Names with similar theophoric formulae, citing deities such as Amun, Bastet, Isis, and Ptah, are listed in H. Ranke, *Die ägyptischen Personennamen*, I: *Verzeichnis der Namen*, Glückstadt 1935, p. 396.



5 Canopic jar of Shepenaset

Queen's College Loan 317

H. 27.4 cm, Diam. (max.) 15.7 cm, Diam. (base)
10.2 cm

Late Period (664–332 BC)

Provenance and acquisition unrecorded

The jar depicts the human-headed god Imsety, one of the four sons of Horus charged with protecting the viscera of the deceased. The wig of this jar is outlined in red ink, and the ears and parts of the face are also coloured red. The head was presumably originally fully painted.

The owner of the jar was a woman named Shepenaset, who held the title of 'sole lady-in-waiting' (literally 'sole royal ornament'), linking her to the royal court. Both the name of Shepenaset and her title are very common, making it difficult to identify her in any greater detail, since the provenance of the jar is unrecorded.



The inscription on the jar is highly abbreviated and does not fit into Sethe's typology, omitting reference to Imsety and the goddess associated with him.

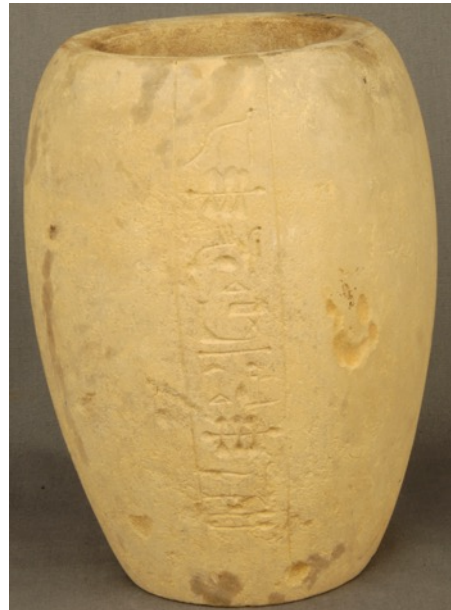
Inscription

ḏd mdw s3 jm3h.t šp.n-3s.t s3 hkr.t-nsw.t-w^ct.t

Words spoken: 'The protection of the revered one Shepenaset is the protection of the sole lady-in-waiting.'

Bibliography

For the naming formula, see H. Ranke, *Die ägyptischen Personennamen*, I: *Verzeichnis der Namen*, Glückstadt 1935, 325 nos 17ff.



6 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 with a closed form. It is completely red, except for a small black patch on the shoulder. It is indexed as "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 (no. 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.

7 Black-topped Predynastic vessel

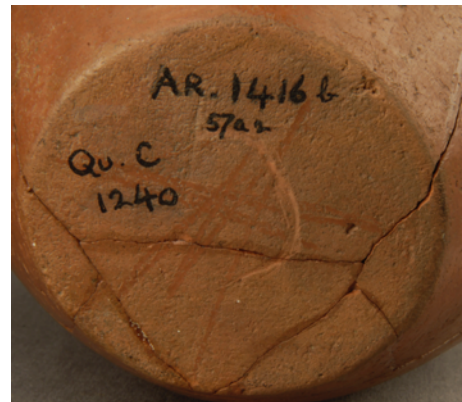
Queen's College Loan 1240

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 black-topped Predynastic vessel of fired Nile silt clay, with a flat base. This object has an incised pot-mark in the form of an arc (see below; compare Mond and Myers, *Cemeteries of Armant I*, pl. 26, 3 and 7). It is indexed as '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: J. Crowfoot Payne, *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum*, figs 20 and 26 (no. 243).

Bibliography

J. Crowfoot Payne, *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum*, Oxford 2000, p. 45 (no. 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.

8 Wavy-handled vessel

Queen's College Loan 1247

H. 24.2 cm, W. (max.) 17.0 cm, Diam. (max.) 15.0 cm

Predynastic, Naqada II (3500–3300 BC)

Armant, cemetery 1500 (expedition no. 1500 43g3)

This is an example of 'wavy-handled ware', a class of pottery used by the archaeologist W. M. Flinders Petrie to develop his 'sequence dating', which is still used by archaeologists today. By analysing variations in the form of wavy-handled vessels, Petrie modelled their development over time. In turn, this allows objects found in association with these vessels to be dated in relation to each other as well.

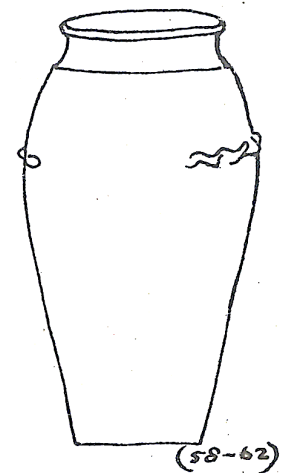
This vessel is made of Nile silt, identifiable by its reddish hue. A pale slip was subsequently applied to its surface, perhaps to make it resemble paler marl clay, which was more difficult to work and therefore more prestigious.



The clay was tempered with straw and other materials before firing, to help stabilise the clay and reduce the risk of the vessel shattering in the kiln. The characteristic handles were made by pinching the wet clay prior to firing. It is indexed as 'Wavy Handled' Ware 43g3 in the publication of the excavation (Mond and Myers, *Cemeteries of Armant I*, p. 62).

Joan Crowfoot Payne identified a zig-zag incision near the base of the vessel (now facing into the Peet Library) as a

pot-mark. The incision is deep enough to expose the reddish Nile silt fabric beneath the slip, unlike other surface markings on the vessel.



Drawing sources: J. Crowfoot Payne, *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum*, figs 21 (no. 977); W. M. F. Petrie, *Corpus of Prehistoric Pottery and Palettes*, pl. 29 (no. 27).

Bibliography

J. Crowfoot Payne, *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum*, Oxford 2000, p. 118 (no. 977).

W. M. F. Petrie, *Corpus of Prehistoric Pottery and Palettes*, London 1921, pl. 29, no. 27.

R. Mond and O. H. Myers, *Cemeteries of Armant I (Vol. 1: The text)*, London 1937, p. 62.

9 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 D321)

Queen's College 1248 is a small Predynastic vessel of fired marl clay, light red in 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 a dull red colour. Rush lines are also painted on the handles and a circulating one on top of the rim. It is indexed as 'Decorated' Ware 321 in the publication of the excavation (Mond and Myers, *Cemeteries of Armant I*, p. 26 and 62).

Drawing source: J. Crowfoot Payne, *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum*, fig. 38 (no. 840).

Bibliography

J. Crowfoot Payne, *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum*, Oxford 2000, p. 105 (no. 840).

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.



10 Black-topped Predynastic vessel

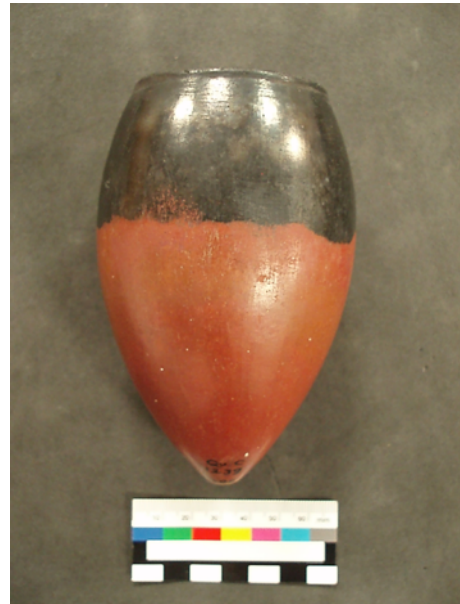
Queen's College Loan 1239

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 black-topped ware of fired Nile silt clay indexed as 'Black Topped' Ware 47 in the excavation publication (Mond and Myers, *Cemeteries of Armant I*, p. 62). This type of pottery can be considered the most characteristic of the Predynastic period. The black top was created by depriving that area of oxygen during firing, perhaps achieved by partially burying the pot upside-down in sand.



Bibliography

J. Crowfoot Payne, *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum*, Oxford 2000, p. 43 (no. 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.

11 Hard stone jar

Queen's College Loan 1123

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

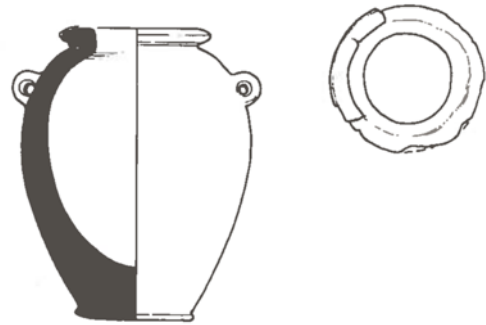
Predynastic (4000–3000 BC)

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'.¹³ Vessels carved from such hard and decorative stones were highly prestigious;

their production peaked during the late Predynastic period, and they are among the finest examples of early Egyptian material culture.



Drawing source: J. Crowfoot Payne, *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum*, fig. 56 (no. 1180).

Bibliography

J. Crowfoot Payne, *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum*, Oxford 2000, p. 141 (no. 1180).

¹³ 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.

12 Seven strings of faience beads

Date unknown

Provenance and acquisition unrecorded

These faience beads were donated to the college by J. Nicholas Postgate, previously Professor of Assyriology at the University of Cambridge and Fellow of Trinity College, Cambridge. They are said to have come from Peet's personal collection, like items 1a–d.

It is unclear if the beads were found together; the variety of shapes and colours suggest that they may have been acquired from separate sources. It is likely that they were found as part of burial assemblages, where they may have been used in nets to adorn the body of deceased individuals.



Bibliography

See also the string of faience beads acquired from another branch of Peet's family (no. 1c).

For more information 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.

13 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 also 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 a puzzling inscription in pencil on the bottom of the vessel: 'gufL(?)'.



Bibliography

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.

14 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 that 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.

15 *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 tripartite 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 VC¹⁴; 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

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

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

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

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

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 *šmꜥy.t n.t Jmn* ‘musician of Amun’.



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 a puzzling ink inscription on the bottom of the *shabti*: ‘gzfa(?)’.

Inscription

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



- 1 The illuminated one¹⁹, 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 03.06.2019)

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 03.06.2019).

¹⁹ The exact meaning of the so-called *shd*-formula is still debated. See the discussion and literature references by M. 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.

16 *Shabti* of a servant of the necropolis

Queen's College Loan 6

H. 15.3 cm, W. (max.) 5.2 cm, T. 3.5 cm

New Kingdom, early 19th Dynasty to 20th Dynasty (ca. 1293–1180 BC)

Thebes (?)

This *shabti* figure is not inscribed with the name of its owner or the *shabti* spell. Instead, it simply features a common official title: 'hearer of the call in the Place of Truth', which can be understood as 'servant of the necropolis'.

The 'Place of Truth' was a common name for Deir el-Medina, the village of the craftsmen who built the tombs in the nearby Valley of the Kings, on the West Bank of Thebes. Over time, the term also came to refer to the necropolis in general. It may be that this *shabti* was one of many produced for the mass market, and inscribed with the name of an individual only after purchase. A blank space was left after the title to allow the name to be added.

The *shabti* is sculpted from a single fragment of limestone. The paint on its surface has survived remarkably well. The figure is not mummiform, but a standing male figure with his hands placed flat atop his thighs. Red pigment was typically used to represent the skin of male figures in Egyptian art, contrasting with the pale yellow of female figures. The *shabti* wears a white, knee-length garment with short sleeves; the inscription is painted in black ink on the front of the kilt. The base of the *shabti* has a sloping upper surface; in order to maintain its proportions, only half of this surface is painted red to represent the bare feet of the figure.

The *shabti* is of Type V1B4 ('dress of daily life with duplex wig, hands on skirt'), according to Schneider's classification.²⁰ The type emerged in the early 19th Dynasty, in line with a general proliferation of new forms that began in the 18th Dynasty (ca. 1549–1292 BC).²¹ During the Third Intermediate Period (ca. 1070–664 BC), such *shabtis* come to be shown with one arm crossed over the chest and wielding a rod. This symbol of authority identifies them as 'overseers'. In the first millennium BC, each set of *shabtis* ideally consisted of 401 specimens: 36 overseers and 365 workmen, one for each day of the year.



Inscription

wsjr sdm.w cš m s.t-m³.t ...

The Osiris of the Servant of the Necropolis ...

Bibliography

Close stylistic parallels are nos 3.3.5.1, 3.3.5.5, 3.3.5.6, and 3.3.5.7 in H.D.

Schneider, *An Introduction to the History of Ancient Egyptian Funerary Statuettes*,

²⁰ H.D. Schneider, *Shabtis* I, pp. 185–186.

²¹ H.D. Schneider, *Shabtis* I, p. 260.

with a Catalogue of the Collection of Shabtis in the National Museum of Antiquities at Leiden, 3 vols, Leiden 1977.

The title *sdm.w m ꜥš m s.t-mꜥ.t* is discussed in B. Bruyère. ‘Rapport sur les fouilles de Deir el Médineh (1927)’. *Fouilles de l’Institut Français d’Archéologie Orientale* 5/2 (1928).

An overview of the site of Deir el-Medina, with a catalogue of objects, can be found in G. Andreu, *Deir el-Médineh*, Paris 2002.

The amount and range of sources—texts, artefacts, and archaeology—that have survived from Deir el-Medina has made it one of the best-documented communities from the ancient world. Scholars continue to explore the experiences of its inhabitants. For daily life in the village, see A. McDowell, *Village Life in Ancient Egypt: Laundry Lists and Love Songs*, Oxford 1999. For a discussion of non-mortuary religious practices at the site, see L. Weiss, *Religious Practice at Deir el-Medina*, Leiden 2015.