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**Ah-mose, called Pa-tjenna.** Egypt, Dynasty 18, probably reigns of Hatshepsut and Thutmose III, 1490–1436 B.C.; granite; h. 38 cm., w. 28 cm. *Edward J. and Mary S. Holmes Fund. 1972.359.*

Although the Museum of Fine Arts is fortunate in having one of the finest collections of sculpture of the Old Kingdom, the era of the great pyramids, the excavations conducted by the museum and to which the museum contributed did not provide us with an equally significant representation of the sculpture of the New Kingdom. Of three recently acquired statues of this period the one assigned to the official Ah-mose, called Pa-tjenna, is the most impressive and now occupies a position of honor in our galleries. It is the upper half from a pair statue of the official and his wife. Son of the well-known Viceroy of Nubia Ah-mose Turo and grandson of one of the earliest viceroys, Ah-mose Si-Tayit, the representative of the third generation, though not as prestigious, probably flourished in the reigns of Hatshepsut and Thutmose III around 1450 B.C. The round face contrasts with the narrower faces of his monarchs, yet the softness of expression is in keeping with the finest sculpture of the time of Hatshepsut and Thutmose III. The expression of the face conveys a seriousness of purpose without severity and embodies an ideal of the Egyptian Wisdom Literature, the truly silent man in the temple before his god. With a double wig setting off his face, he looks forward at the viewer, the left hand holding a folded napkin, and the right arm hanging down beside his missing wife. The sleeve of the garment, the absence of the nipples, and the way the left arm is swathed in an ambiguous robe are the only indications in the upper part of the statue that the man wears a robe, for no indication is made at the neck to show the seam. The identification of the official can be established from one of the two fragments of the seat found with it, with the name “[Ah]-mose, called Pa-tjenna” inscribed on the side.

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