



Egyptian Statuary of Courtiers in Dynasty 18

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The acquisition of several sculptures of officials and a statue head of a member of the royal court of Dynasty 18 would be a notable event for any major collection of Egyptian art, and for the Boston Museum of Fine Arts such an acquisition is particularly significant. The major and minor works of art in the collection have been acquired almost exclusively through excavations in Egypt and the Sudan as the share of the finds assigned to the excavators by the antiquities departments of the two countries.¹ Although the sites yielded many sculptures of several periods, particularly the Old Kingdom, no major New Kingdom excavation was sponsored by the museum, nor did the expeditions to which it contributed usually provide the museum with outstanding private, as opposed to royal, sculptures of the New Kingdom. With the recent additions to our collection visitors can follow more clearly the course of the art of the Egyptian sculptor from the earliest times through the end of the dynastic period and into the Ptolemaic era.²

To the layman all Egyptian sculpture looks alike from a stylistic point of view. As one begins to appreciate and understand its development, each individual statue becomes all the more meaningful and exciting. Yet it would hardly be an exaggeration to point out that the study of Egyptian sculpture is still in its initial stages, even for the scholar, and presents a challenge and an opportunity. In sculpture from Greece and Rome it is frequently possible to determine the date of a statue or statue head within a decade, to locate its source in the schools of a particular area, and to trace these details with a degree of certainty and objectivity. Eyes, nose, ears, hairstyle, costume, and material often indicate the precise date and serve as a basis for the appreciation of the sculpture as a more or less successful work of art. The study of Egyptian sculpture rarely attains this ideal. Strict iconographic methods and details have yet to be properly codified.³

The first of the recent additions to our collection is the most difficult to place within the development, and we may, in fact, have interpreted it incorrectly. It is the upper half of a seated statue of an official in a dark gray granite. At some point in its history it suffered from the effects of intense heat, and the surface of the body developed the cracks noticeable in the photographs (figs. 1–3). The same fate was shared by one of our major sculptures, the large granite statue of the lady Sennuwy from Kerma (14.720), as well as by other statues from the Sudan of the late Middle Kingdom in the collection.⁴ The face of our new acquisition is set off by an impressive shaped wig, which leaves the ears entirely exposed. The lines of hair radiate from the top of the head to create a bang on the forehead and just touch the shoulder and the back support. The lines are curved and create an impression of deliberate shaping beneath the ears as they fall to the shoulders; the strands at the back of the head are wavy. The contours resemble those of the statue of Ahmose Ruru in the Brooklyn Museum, in which the wig similarly touches the top of the same type of back support.⁵ The wig of Ahmose Ruru differs from that of the Boston statue, however, in that the hair is treated in horizontal lines across the forehead instead of radiating downward from a point in the center of the top of the head (compare figure 4). Yet the general shaping of the wig is the same, with a swelling forward below the ears and a sweep back toward the shoulders. The Brooklyn statue dates from the early years of the reign of Hatshepsut (ca. 1500 B.C.).⁶ In both statues the beard is short, with a distinct downward angle from its end to the base of the throat (obscured by the break in the Boston statue). The eyes of the Boston statue have a gentle curve

Figure 1 Upper part of seated statue. Early Dynasty 18 (ca. 1500 B.C.), gray granite, h. 28.5 cm. *William E. Nickerson Fund no. 2. 1972.396.*





of the lower lid and a sharp curve for the upper lid, which is prolonged into a cosmetic line with squared-off end on each side. The eyebrows are treated in plastic fashion and do not curve inward in the center to follow the line of the upper eyelids, as is generally the case in the statues of Hatshepsut and Senenmut.⁷ The nose, which is damaged, was evidently neither remarkably thin nor broad. The mouth is rather short; there is a slight separation between the lips, the lower lip descending slightly in the center. It is not strongly shaped and conveys the impression that the sculptor did not wish to attempt more than his ability allowed; the corners of the mouth are left without a clear resolution.⁸ Although the official is evidently represented wearing a garment, there is no specific indication of its edges; its presence is inferred from the way the hands cross. Hands crossing right over left on the chest is a feature reminiscent of statuary of the Middle Kingdom.⁹ The separation of the fingers is barely suggested, but the thumbs are prominent. The symmetry of the crossed hands and the balancing of the mass of the wig against the V-shape of the face create a sense of quiet and repose without tension. The anonymous official for whom the statue served as a representative in temple or tomb may have lived in the early part of Dynasty 18, perhaps in the reigns of Thutmose I or II or the early part of the reign of Hatshepsut. A date in the neighborhood of 1500 B.C. may not be far off the mark. The traditions of the Middle Kingdom were revived at this time,¹⁰ and a characteristic Dynasty 18 style was still in the process of formation.¹¹

Our second recent acquisition was probably created fifty to seventy-five years later, in the reign of Thutmose III (figs. 4–6).¹² On a larger scale, about three-quarters life-size, it was part of a pair statue of an official and his wife seated on a chair with a low backrest.¹³ Parts of each side of the chair or throne are preserved and will be described presently. The lower part of the pair statue and the entire figure of the wife are missing and perhaps some



Figures 2, 3 Views of statue in figure 1. (Photos courtesy Bernard V. Bothmer and the Brooklyn Museum.)



Figure 4 Detail of statue of Ah-mose, called Pajtjenna, son of the viceroy of Nubia Ah-mose Turo, from a seated pair of a husband and wife. Dynasty 18, probably reign of Thutmose III (ca. 1450 B.C.), black granite, h. 38 cm. *Edward J. and Mary S. Holmes Fund. 1972.359.*



Figure 5 Upper part of statue in figure 4.

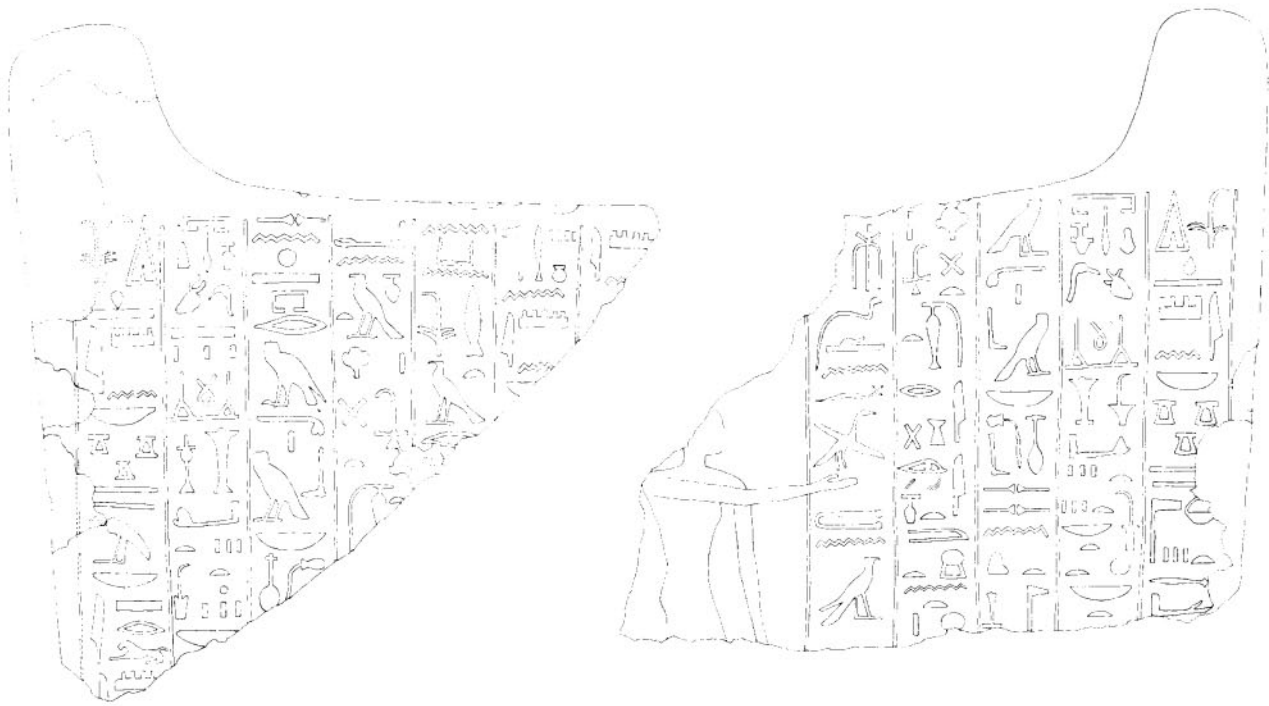


Figure 6 Right and left sides of seat fragments from statue in figure 4. (Drawing by Suzanne E. Chapman.)

1. For an overall view of the expeditions, with a bibliography, see Dows Dunham, *The Egyptian Department and its Excavations* (Boston, 1958). An illustrated guide to the collection is provided by William Stevenson Smith, *Ancient Egypt as Represented in the Museum of Fine Arts, Boston*, 4th ed. (Boston, 1960). Individual objects acquired through excavation, gift, bequest and purchase have been reported in issues of the *Bulletin of the Museum of Fine Arts* and elsewhere in articles by Albert M. Lythgoe, George A. Reisner, Dows Dunham, William Stevenson Smith, Bernard Bothmer, Edward L. B. Terrace, and William K. Simpson. For the most recent additions to the collection, see William K. Simpson, "Acquisitions in Egyptian and Ancient Near Eastern Art in the Boston Museum of Fine Arts, 1970–71," *Connoisseur* 179 (1972), 113–122; "Egyptian and Ancient Near Eastern Art in Boston, 1970–71," *Burlington Magazine* 114 (1972), 237–242; "Century Two: Collecting Egyptian and Ancient Near Eastern Art for the Boston Museum," *Apollo* 98 (October 1973), 250–257; "A Statuette of Amunhotpe III in the Museum of Fine Arts, Boston," *Boston Museum Bulletin* 68 (1970), 260–269; "A Tomb Chapel Relief of the Reign of Amunemhet III and Some Observations on the Length of the Reign of Sesostris III," *Chronique d'Égypte* 47 (1972), 45–54; "The Lintels of Si-Hathor/Nehy in Boston and Cairo," *Revue d'Égyptologie* 24 (1972), 71–75; "A Relief of the Royal Cup-Bearer Tja-wy," *Boston Museum Bulletin* 70 (1972), 68–82; "Ptolemaic-Roman Cartonnage Footcases with Prisoners Bound and Tied," *Zeitschrift für Ägyptische Sprache* 100 (1974), 50–54; "A Commemorative Scarab of Amenophis III of the Irrigation Basin/Lake Series from the Levant in the Museum of Fine Arts, Boston, and Remarks on Two Other Commemorative Scarabs," *Journal of Egyptian Archaeology* 60 (1974), 140–141; "The Middle Kingdom in Egypt: Some Recent Acquisitions," *Boston Museum Bulletin* 72 (1974),

day will be rediscovered. The official's face is rounder and fuller than that of the first statue and is set off by a double wig that covers the upper part of the ears. The lines of the upper, outer part of the wig are horizontal above the forehead and descend at a diagonal toward the shoulders. The lower, inner part of the wig is treated with the curls shown in echelon. Usually these curls are placed in vertical lines, but in this case the lines of the curls parallel the diagonal lines of the upper part of the wig. This last feature in our statue is represented in more detail in an over life-size black granite head in the Egyptian Museum in Cairo¹⁴ as well as in a contemporary limestone statue from Qurneh at Thebes in the Boston collection (figs. 7–9).¹⁵ The parallel lines of both parts of the wig in the new granite statue, with their sweep behind the shoulder, have the effect of setting off the face within a recessed frame. The large eyes are continued with a downward sloping cosmetic line widening to a squared-off end. The plastic eyebrows curve slightly inward. The nose, which suffered damage, is broad. The well-carved mouth has a lower lip with a tendency to fullness in the center. The left arm is raised, with the hand extending from a sleeve and holding the traditional napkin. This sleeve is the only indication of the garment in the preserved part of the statue, the top of the garment at the neck not being indicated in any way, as in the first statue discussed. Another indication that the man wears a garment is the absence of any suggestion of the nipples on the chest. The smooth, subtly draped torso is modeled with reference to the missing companion figure to its right. The left arm with the hand holding the napkin is swathed in the ambiguous garment, while the upper right arm next to the wife is clearly defined, and this definition likewise emphasizes the profile of the torso. The overall impression is one of seriousness yet without introspection, a feature of works later in the dynasty.

The two fragments of the seat of this pair statue (fig. 6) bear offering formulas citing the Theban god Amun, Lord of the Thrones of the Two Lands, the great Ennead, and the goddess Mut, Lady of Ishru, and specifying the usual offerings of bread, beer, cattle, fowl, alabaster, linen, libations, wine, milk, incense, and every good and pure offering. On each side of the seat was a figure in relief raising an arm to invoke these offerings; a large part of

Figures 7, 8 Upper part of statue from Qurneh. Dynasty 18, probably reign of Thutmose III (ca. 1490–1456 B.C.), limestone, h. 28.6 cm. *Gift of the Egyptian Research Account through the Rev. William Copley Winslow. 09.526.*

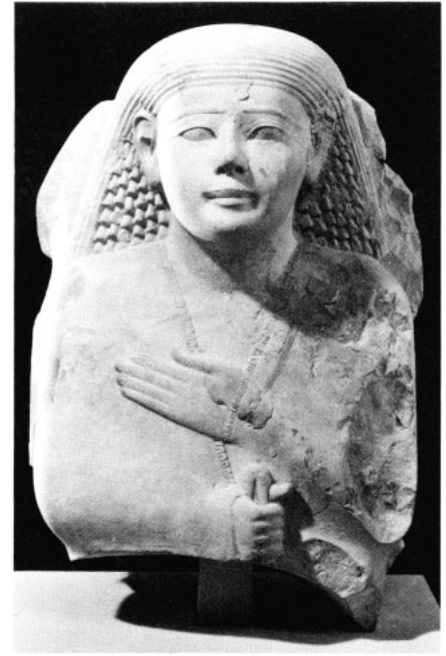
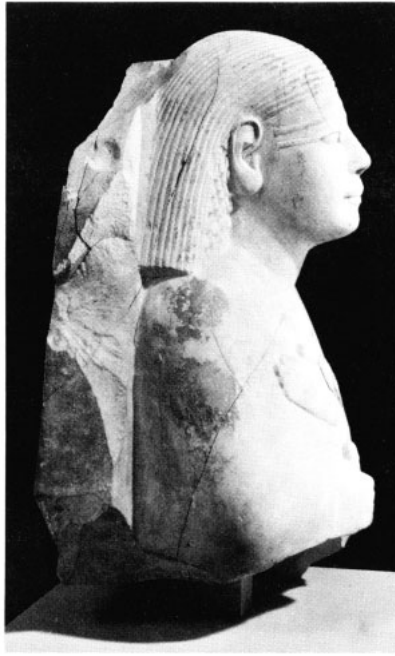


Figure 9 The back support of statue in figure 7, showing the offering text.

100–116; *The Face of Egypt* (Katonah, N. Y., 1977), cat. nos. 13, 21, 25, 29, 30, 39, 41, 45, 51; Edna R. Russmann, "Sunk Relief Representation of Women," *Boston Museum Bulletin* 73 (1975), 34–35; Dows Dunham, "Ancient Egyptian and Near Eastern Acquisitions and Loans from the Horace L. Mayer Collection," *Boston Museum Bulletin* 70 (1972), 14–21.

2. Examples of dynastic sculpture of the earliest and latest in date among more recent acquisitions are the wooden head of Dynasty 1 or 2 from Abydos (Gift of J. J. Klejman, 60.1181), studied in W. Stevenson Smith, "Two Archaic Egyptian Sculptures," *Boston Museum Bulletin* 65 (1967), 70–84; the upper part of a statuette of an official of Dynasty 30 named Onkh-sheshonqy (Egyptian Curator's Fund, 1972.397), illustrated in Münzen und Medaillen, Basel, *Werke Ägyptischer Kunst, Auktion* 46, 28 April 1972, no. 85, p. 48, pl. 23, top left. See also William K. Simpson, "Three Egyptian Statues of the Seventh and Sixth Centuries B.C. in the Boston Museum of Fine Arts," *Kêmi* 21 (1971), 17–33.

3. The most methodical introduction to the study of Egyptian sculpture is Jacques Vandier, *Manuel d'archéologie égyptienne*, vol. 1, pt. 2: *Les époques de formation: Les trois premières dynasties*, and vol. 3, with album, *Les grandes époques: La statuaire* (Paris, 1952, 1958). For sculptures of the Old Kingdom the standard work is W. Stevenson Smith, *A History of Egyptian Sculpture and Painting in the Old Kingdom* (Cambridge, Mass., 1949). For the Middle Kingdom there is Hans Gerhard Evers, *Staat aus dem Stein*, 2 vols. (Munich, 1929). The Late Period is surveyed in the important exhibition catalogue edited by Bernard Bothmer, Elizabeth Riefstahl,



the figure on the man's side of the throne is still preserved. It is from the texts that one can learn something of the identity of the official and his wife.

On the wife's side of the throne is the title "royal ornament" followed by the phrase "Ta-r-[-.]" or "Ta-ir-[-.]" This would seem to be the first part of the woman's name, which might have been something like Ta-ir-Bastet.¹⁶ The top of the next column provides the title "fourth priest of Amun," but whether the official so designated was her father or her son (as dedicator) is not specified. On the man's side of the throne the last column begins with the end of a name, "[-.]mose," and continues with the phrase "who is called Pa-tjena." Hence the individual, whose title is missing in the lower part of the columns, was named Ah-mose, Thut-mose, or Ra-mose, or the like. It is probable that he is the well-attested Ah-mose, called Pa-tjena of a family well-known for its service in the administration of Nubia.¹⁷ The deities cited in the text and the title "fourth priest of Amun," on the wife's side of the throne suggest that the statue derives from Thebes.

In 1909 the museum acquired, in exchange for a contribution to British excavations at Thebes, a complete and only slightly damaged statue of approximately the same period and on a smaller scale (figs. 10–12).¹⁸ The official, named Wesi, is represented seated on a throne with five columns of text on each side. He wears a double wig, without striations or curls indicated, which conceals all but the lower part of the ears. The face is somewhat bland and would seem to fit in with the sculpture of the reign of Thutmose III. The statue was found in the same pit as that represented in figures 7–9, and conceivably both were made for the same man. Wesi wears a long skirt, which ends above the ankles. Both hands are placed on the lap, the right hand holding the napkin and the left held open and downward on the left knee. The shoulders are broad, the collar bones well defined, and the breasts prominent. The eyebrows do not curve downward toward the center, but both eyebrows and cosmetic lines slope downward toward the ears; they are indistinct or worn at this point. The undamaged nose is prominent, and the mouth large in relation to the thinner lower part of the face.

The texts on the sides of the seat (fig. 12) provide standard formulas and the name, filiation, and titles of the official. On the left side of the throne: "An offering which the king gives [to] Amun-Re, king of the gods, and Mut, the lady of Ishru, that they may grant the receiving of *senu*-loaves which come forth in the [divine] presence, milk which comes forth upon the offering tables, and the sweet breeze of the north wind throughout the course of



Figures 10–12 Seated statue of Wesi. Dynasty 18, probably reign of Thutmose III (ca. 1490–1456 B.C.), black granite, h. 46.5 cm. *Gift of the Egyptian Research Account through the Rev. William Copley Winslow. 09.525.*

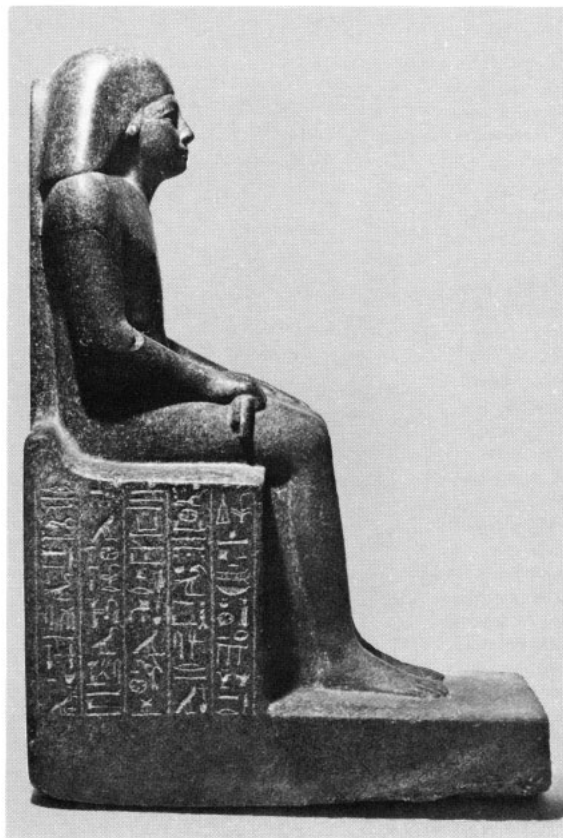
Hans Wolfgang Müller, and Herman de Meulenaere, *Egyptian Sculpture of the Late Period, 700 B.C. to A.D. 100* (New York, 1960); Edna R. Russmann, *An Index to Egyptian Sculpture of the Late Period* (Brussels, 1971). Publications by Cyril Aldred have contributed much to the understanding of Egyptian sculpture, in particular, *Old Kingdom Art in Ancient Egypt*, *Middle Kingdom Art in Ancient Egypt*, and *New Kingdom Art in Ancient Egypt during the Eighteenth Dynasty* (London, 1949–1951). Sculpture is treated in less detail in W. Stevenson Smith, *The Art and Architecture of Ancient Egypt* (Baltimore, 1958). The criteria for dating private statuary of Dynasty 18 are discussed most recently by Bernard Bothmer, “A Contemporary of King Amenhotep II at Karnak,” *Karnak* 5 (1975), 115–118. Royal statuary is treated by James F. Romano, “Observations on Early Eighteenth Dynasty Royal Sculpture,” *Journal of the American Research Center in Egypt* 13 (1976), 97–111.

4. William C. Hayes, “A Statue of the Lady Senewy,” *Art in America* 35 (1947), 256–263; Vandier, *Manuel*, vol. 3, pp. 239, 254, 282, pl. 81, 2; and MFA 14.721, 14.723.

every day for the spirit of the truly silent one, good of character, an excellent witness, possessor of character, possessor of a single speech, one who does not affect the double tongue, the scribe who reckons the grain, Wesi.” And on the right side of the throne: “An offering which the king gives [to] Atum, lord of Heliopolis, and the Nine Gods who reside in Ishru, that they may grant effectiveness, strength, and happiness as one who is vindicated, to the spirit of one uniquely excellent and good, one honored in Thebes, who reckons grain in the southern city [Thebes], the scribe Wesi, the vindicated, engendered by the overseer of the storehouse Si-Amun and born to Senetnefre[t]-hemet-Mut.” These are formulas with traditional phraseology. The “truly silent one” alludes to an ideal developed in the instruction literature in the New Kingdom and later; the opposite of this ideal is the hot-tempered man. In the *Instruction of Amenemope* the temperate man is described thus:

The truly silent man sets himself apart;
He is like a tree grown in an irrigated enclosure.
It grows and it doubles its harvest;
It stands before its owner.
Its fruit is sweet, its shade is pleasant,
And its end is reached as a statue.¹⁹

The main impression of these temple and tomb statues is indeed that of the truly silent, temperate man before his god. Although the phraseology is stereotyped, the epithets dealing with single speech and lack of double-tongued speech reflect the ethical probity and honesty of the scribe Wesi as he wished to be remembered.





Figures 13–15 Seated statue of the Overseer of the Workshops, Tju-tju. Dynasty 18, reign of Queen Hatshepsut (ca. 1504–1483 B.C.), gray-black granite, h. 42.5 cm. Gift of Mrs. D. P. Kimball and Mr. William Truman Aldrich, by exchange. 1979.38.

5. Brooklyn Museum 61.196. See Bernard V. Bothmer, "Private Sculpture of Dynasty XVIII in the Brooklyn Museum," *The Brooklyn Museum Annual* 8 (1966–67), 55–61, figs. 1–4; Richard Fazzini, *Images for Eternity* (Brooklyn, 1975), cat. 49, p. 71.

6. Bothmer, "Private Sculpture," p. 61, with n. 2.

7. William C. Hayes, *The Scepter of Egypt*, pt. 2 (Cambridge, Mass., 1959), pp. 92–113; Bothmer, "Private Sculpture," pp. 60–63, figs. 5–8; idem, "More Statues of Senenmut," *The Brooklyn Museum Annual* 11, pt. 2 (1969–1970), 125–143.

8. This is also the case in some of the statues of Senenmut. See, in particular, Brooklyn Museum Temporary Loan 69.269, *The Brooklyn Museum Annual* 11, pt. 2 (1969–1970), figs. 2, 4, on p. 127.

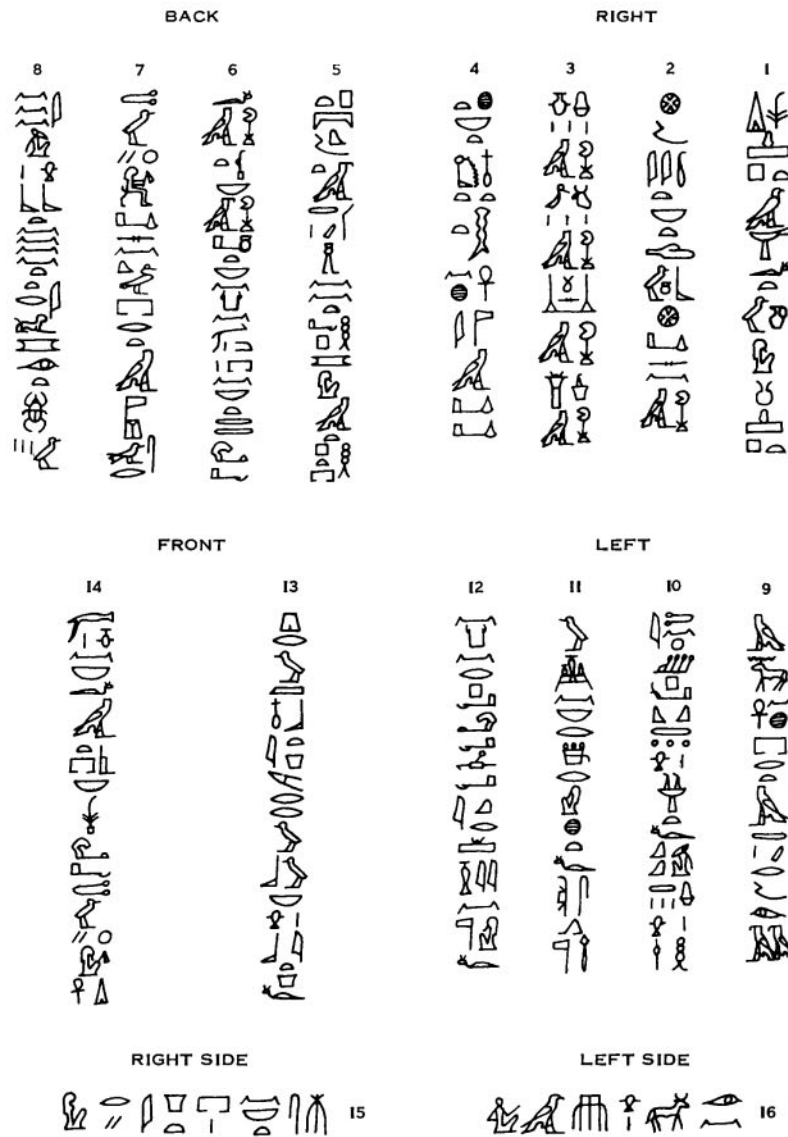
9. The feature of the crossed hands is most familiar in representations of Osiris and in the shawabti figures, with the hands holding regalia or implements in many cases. Its use in royal and private statuary probably reflects the Osirian association intentionally or connotatively. In the Middle Kingdom texts the identity of the person with Osiris is stressed, and the number of statues with crossed hands in varying positions is significant. Compare, for example, the widely crossed hands touching the opposite arms in the statue of Oker of Dynasty 11: William C. Hayes, *The Scepter of Egypt*, pt. 1 (New York, 1953), p. 210, fig. 127; and the statue of Meri of Dynasty 11: Aldred, *Middle Kingdom Art in Ancient Egypt*, fig. 4. The position of the crossed arms is represented in Old Kingdom mastaba chapel relief with servants or dependents of the tomb owner in a context indicating humility or subservience. Perhaps this connotation is then extended to the statuary representations of the officials before the gods. For a tomb statue of the early Middle Kingdom with crossed arms, see the Earl of Carnarvon, Howard Carter, and others, *Five Years' Explorations at Thebes* (Oxford, 1912), pl. XVIII, 102. These gestures have been discussed by Hellmuth

The seated statue of Tju-tju (figs. 13–16)²⁰ is closely similar in date, material, position, and size to the statue of Wesu. Similar in many respects, including parts of the inscriptions, the two statues also offer instructive points of contrast. The date of Tju-tju is securely fixed in the reign of Queen Hatshepsut through one of the owner's titles and is probably earlier than that of Wesu. Indeed, the first impression of Tju-tju suggests a date in the Middle Kingdom, when similarly cloaked and wigged statues became frequent. The head is smaller than Wesu's but projects further forward. When observed at eye-level, it has an overall V-shape with full cheeks; the chin is held high, and the damaged nose is quite broad. The ears are fully uncovered, with the striations of the hair representing still another variation from that in the statues previously discussed. The eyebrows are treated plastically and curve slightly inward toward the root of the nose. The relatively large eyes have cosmetic lines tapering toward the ears and follow the shape of the eyes of the Hatshepsut statues, particularly the better-preserved left eye. The pupils appear blacker because of the cutting. The full lips are not very carefully cut, but the indication of the philtrum above is clearly marked. The cloak extending to just above the ankles is clearly defined on the chest by the prominent V-neck; the left arm emerges at a diagonal with the hand placed palm down on the right side of the garment, and the right hand is closed as a fist beneath it. The rectangular back support reaches from the center of the chair to terminate at the wig (fig. 15), as in the first statue described (fig. 3).

Almost all of the available surfaces are used for fourteen columns and two horizontal lines of text identifying the owner, his functions, his parentage, his virtues, and listing hoped-for offerings from the funerary cult, and wishing



Figure 16 Texts from seated statue in figure 13. (Drawing by Lynn Holden.)



Müller, "Darstellungen von Gebärden auf Denkmälern des alten Reiches," *Mitteilungen des Deutschen Instituts für Ägyptische Altertumskunde in Kairo* 7 (1937), 57–118. The crossed hands have been interpreted as a gesture of self-control by Peter Kaplony, "Das Büchlein Kemit," *Akten des XIII. Internationalen Papyrologenkongresses: Münchner Beiträge zur Papyrusforschung und Antiken Rechtsgeschichte* 66 (1972), 184, n. bb.

10. B. J. Peterson, "Hatshepsut and Nebhepetre Mentuhotep," *Chronique d'Égypte* 42 (1967), 266–268; Donald B. Redford, *History and Chronology of the Eighteenth Dynasty of Egypt: Seven Studies* (Toronto, 1967), pp. 78–80; John A. Wilson, *The Culture of Ancient Egypt*, (Chicago, 1951), pp. 166–167.

11. Aldred, *New Kingdom Art in Ancient Egypt during the Eighteenth Dynasty*, pp. 9–11.

12. William K. Simpson, "Ah-mose, called Pa-tjenna," *Boston Museum Bulletin* 70 (1972), 116–117.

13. The back support extends to a point below the top of the head and has been worn away or rubbed. No trace of an inscription nor even an erasure is visible.

14. Journal d'entrée 36487, *Catalogue général* 42137 (Karnak).

15. Petrie, *Qurneh*, with a chapter by J. H. Walker (London, Bernard Quaritch, 1909), pl. 33 top, p. 12: "The limestone figure is of the finest work of that age [Dynasty 18], with the suavity and beauty which characterize it. Unfortunately it does not bear any inscription." This statement requires modification. The back support indeed bears an offering text (fig. 9) beneath a *shen* sign, a *wesekh* vessel, the sign for water, and two *wedjat* eyes, wishing the owner all sorts of offerings "which the sky provides, the earth creates, and the [inundation] brings," as well as "the smelling of the sweet breeze of the north wind." The name and title of the owner have not been preserved in the remaining part of the text. Note the presence of an added fold above the upper eyelid, a feature that becomes characteristic of sculpture of the reign of Amunhotep III.

16. The name Ta-ir-Bastet and others of this formation are attested in the late New Kingdom and Late Period. See H. Ranke, *Die ägyptischen Personennamen*, vol. 1 (Glückstadt, 1935), pp. 353–354.

17. This Ah-mose called Pa-tjena was a scribe of the divine offerings of Amun, the son of the viceroy of Nubia named Ah-mose Turo, and the grandson of the viceroy of Nubia named Ah-mose Si-Tayit. The family has been discussed on the basis of texts on several statues by Labib Habachi, "The First Two Viceroys of Kush and their Family," *Kush* 7 (1959), 45–62; see also, B. Porter and R. L. B. Moss, *Topographical Bibliography . . . pt. 2: Theban Temples*, 2nd ed. (Oxford, The Griffith Institute, 1972), pp. 279–394. The identification of still earlier viceroys has been suggested in William K. Simpson, *Heka-nefer and*

for a successful afterlife. The text begins on the statue's right, on the side of the seat, continues on the back and around to the left side, where it is in "retrograde order," and concludes on each side of the legs on the front and on the horizontal surface next to the feet (figs. 14–16). The man's parentage is indicated in horizontal lines on the front sides of the base.

The text reads as follows:

An offering which the king grants to Nemty, lord of the Cerastes Mountain Nome, to Khnum of Shas[?]-hetep, and Matyet, the lady of Debenu, that they may give a thousand units of bread and beer, a thousand units of cattle and fowl, a thousand units of alabaster vessels and linen, a thousand units of incense and oils, and a thousand units of all good, pure, and sweet things on which a god lives, consisting of what the heavens provide, what the earth creates, and what the inundation god brings forth from his cavern, a thousand units of all vegetables, and a thousand units of all offerings for the spirit (*ka*) of the steward of the work place of the Lady of the Two Lands, the count Tju-tju. May they grant entering into and coming out from the cemetery, drinking at the eddy of the river, making transformations as a living spirit (*ba*), coming forth from the earth to view the sun disk (*aten*), receiving *senu*-cakes upon his altar, and eating bread upon the offering stand of the All Lord in the following of the great god, for the spirit (*ka*) of the hereditary prince and count, one who is uniquely excellent, one praised of his father, a truly silent one, good of character, whom everyone loves for his character, a confidant of his master in every place, the royal acquaintance, the count Tju-tju, granted [eternal] life, born to the lady of the house Henutiry and whom Ka-herkhentiu engendered.

Figure 17 Upper part of statuette of a seated scribe. Dynasty 18, possibly reign of Amenhotep II (ca. 1450–1423 B.C.), indurated limestone, h. 11 cm. *Egyptian Purchase Fund. 1979.205.*



the Dynastic Material from Toshka and Arminna, Publications of the Pennsylvania-Yale Expedition to Egypt, No. 1 (New Haven and Philadelphia, 1963), p. 34. Three of the statues discussed by Habachi are British Museum no. 888, a statue fragment in the Deir el Bahri storerooms, and Oriental Institute of Chicago no. 8635. This important family apparently also included the viziers Amunwosre and Rekhmire: cf. Erik Hornung, *Die Grabkammer des Vezirs User*, *Nachrichten der Akademie der Wissenschaften in Göttingen*, 1, *Philologisch-Historische Klasse*, 1961, no. 5, p. 115.

18. W. M. F. Petrie, *Qurneh*, pp. 12, 17, pl. 32; Vandier, *Manuel*, vol. 3, pp. 436, 483, 508, pl. 140, 1; John F. X. McKeon, *Man in the Bronze Age* [Catalogue of the Exhibition, Chapel Arts Center, St. Anselm's College] (Manchester, N. H., 1970), p. 33, no. 30.

19. My translation published in W. K. Simpson, E. F. Wente, and R. O. Faulkner, *The Literature of Ancient Egypt, An Anthology of Stories, Instructions, and Poetry* (New Haven, 1971), p. 246. Translation improved in Georges Posener, "Le chapitre IV d'Aménémopé," *Zeitschrift für Ägyptische Sprache und Altertumskunde* 99 (1973), 129–135.

20. Acquired at auction from Christie, Manson and Woods, New York; see *Important Classical, Western Asiatic and Egyptian Antiquities*, January 25, 1979, no. 199, pp. 69–71, *illus.*

21. So used in the statue of Senenmut in Berlin; see Kurt Sethe, *Urkunden der 18. Dynastie*, vol. 4 (Leipzig, 1906), p. 405, ll. 1 and 9.

22. Papyrus Berlin 12344, Hier. Pap. III, pl. XLII.

23. For discussions of Nemty and the reading of the name, see O. D. Berlev, "Sokol, plyvushij v ladje, ieroglif i bog," *Vestnik Drevnej Istorii* (Moscow) 107, no. 2 (1969), 3–30; *Drevnej Vostok* 1, *Mélanges dédiés à M. A. Korostovtsev* (1975), 15–24; Eberhard Otto, "Anti," in *Lexikon der Ägyptologie* 1 (Wiesbaden, 1972), 318–319; Erhart Graefe, "Der Drogennamen swt-Nmtj,"

These phrases and epithets have parallels in many other inscriptions on statues and stelae. Although I have not been able to locate other references to this official, his title connected with the "Lady of the Two Lands" can only refer to Hatshepsut.²¹ The name of his father is rare. It is interesting to note that the name, probably not of the same man, appears in a papyrus that also lists a man called Senenmut, which is the name of Hatshepsut's chief courtier.²²

The deities of the offering formula are prominent in Upper Egyptian nomes XI and XII.²³ Tju-tju was probably a resident or native of this region, and his statue may have come from the area of Deir el Gebrawi, a site better known in the Old and Middle Kingdoms. Today the chief town is Abnub, and the otherwise unattested Debenu of the text may in fact be the origin of the modern town name. Very little is known of the region archaeologically after the Middle Kingdom, and this Boston statue provides welcome new information.²⁴ Perhaps further indications of Tju-tju's family will one day come to light.²⁵

On a smaller scale is a statuette of an official as a scribe, of which only the upper portion is preserved (fig. 17). In this case the wig reaches to the shoulders and covers the upper part of the ears. The finely cut eyes are slightly slanted downward toward the nose and lack the cosmetic line extensions; the eyebrows are shown in relief. Unfortunately, the nose is worn down and abraded, as is the mouth to a lesser extent. The lower lip descends appreciably from the corners of the mouth, showing a marked curve. The interest in the statue lies mainly in the folds of flesh shown below the breast. This is a well-known convention used to indicate well-being and age, and it is here treated more as a formula than as a naturalistic feature. On his left shoulder the official wears the scribe's palette for the traditional cakes of black and red ink; the cord on which it hangs is carried around to the back, where it is counterpoised by the scribe's kit, somewhat worn, with the pen case, water pot, and perhaps another palette. The left arm hangs at a greater diagonal from the axis of the body than the right. Although this circumstance may indicate that the official was holding the end of a papyrus roll on his lap, it could suggest that there was a missing figure of his wife beside him. The statuette is not of outstanding workmanship; the shoulders and arms are somewhat clumsy, and the parts asymmetrical. Since it lacks the characteristic features of late Dynasty 18, it should probably be assigned to the middle part of the dynasty, around the reign of Amenhotep II.

Statuary in wood of the New Kingdom is represented in the collection by the appealing standing figure of an overseer of the harem and "child of the nursery" named In-pehwy-sen (figs. 18, 19), of whom funerary cones have survived from his as yet unlocated tomb. The statuette derives from excavations at the funerary temple of Thutmose III at Qurneh and initially entered the collection in 1909 as a loan from the late Joseph Lindon Smith.²⁶ Although the left side of the body has been destroyed, and the copper frame, alabaster eye, and obsidian pupil of the eyes are lost, the exemplary sensitivity of the modeling is still apparent. The noble wears a long garment with a triangular apron in front bearing his titles and name; the back pillar also bears a similar column of text. On his right shoulder is a cartouche with the prenomen Menkheper-re or Men-khepru-re, the name of Thutmose III or Thutmose IV, depending on the reading. The two-part wig (fig. 19) exhibits the horizontal strands above the forehead with the echelon curls on the side at a diagonal, as in the contemporary statues illustrated here (figs. 4, 5, 7, 8). Although it is



Figure 18 Statuette of In-pehwy-sen from Mortuary Temple of Thutmose III at Thebes. Dynasty 18, reign of Thutmose III or IV, wood, h. 28 cm. Gift of Mary S. Ames. 11.1497.



Figure 19 Detail of statuette in figure 18, showing cartouche on breast.

difficult to see in the illustration, there is a lightly carved single-strand bead necklace with a pendant in the shape of the hieroglyph for "heart." A knot in the wood roughly coincides with the position of the navel. (The hollow in the statuette is partly filled with the remains of an insect nest.) The "children of the nursery" were officials brought up at the royal court with the princes of the dynasty. Often they were themselves foreign princelings from Nubia or Syria, sometimes no more than hostages who were Egyptianized in the hope they would return home and be suitably grateful to their host country for their superior education and contacts with the Egyptian court. In-pehwy-sen's thoroughly Egyptian name might conceivably be a translation of a foreign name, although the "children of the nursery" also came from prominent Egyptian families.

The finding place of the statuette, not precisely identified by the excavator, implies that it may have been a temple statue rather than a tomb statue; the standing posture with the hands to the sides is in keeping with the tradition of temple statuary. The figure probably stood before the king, not the gods; he bears the royal cartouche on his breast as if he were "branded" as the king's property. Wooden statues of the period often have gilded elements, and several have been found with linen wrappings. The sculptor of In-pehwy-sen's statuette used a rather inferior wood for his material, but his artistry surpassed the quality of his material. The damage to the statuette in no way robs it of its subtle modeling. The arms are carved from the same piece instead of being separately attached. Presumably the missing base with the feet was of a separate piece. Small pegs were inserted in the breast to represent nipples; only the right nipple is preserved (fig. 19).

In the reign of Amenhotep III, sculpture reached its highest point in the dynasty. The royal portraits of the reign have distinctive features and have been analyzed according to several styles.²⁷ The activity in the studios must have been amazing. It has been estimated that nearly six hundred statues of a single type, the large-scale seated representation of the lion-headed goddess Sekhmet, were fashioned.²⁸ Sculpture made for the great officials is similarly abundant, the most notable of which is the series made for Amenhotep, the son of Hapu, the king's best-known courtier and the superintendent of most of the royal building programs.

In 1944 the museum acquired by exchange from the Peabody Museum of Harvard University the right side of the head of a statue of this reign (fig. 20). The statuette had probably been made for use in the great temple complex of Karnak. At some time the head was broken from the torso, and the left side of the face was lost. The larger fragment of the head was acquired at Karnak in 1859 by Mrs. J. H. Wells and purchased by the Peabody Museum in 1879. The illustration of this piece in an exhibition catalogue published in 1977 led to the startling discovery that a fragment closely similar in style offered at auction in New York in 1976 was actually part of the missing section of the head in the Boston Museum.²⁹ After protracted negotiations the new fragment, the left side of the face (viewer's right side), was acquired and joined to the right side (fig. 21). One can only speculate whether the head arrived intact in Boston in 1859 and was subsequently broken and divided before or after its purchase by the Peabody Museum, or whether the two parts made their way across the ocean many years apart.

The head is of outstanding workmanship. The almond-shaped eyes characteristic of the reign are extended by a broad cosmetic line squared off at the



Figure 20 Head of statue of deity or private official from Karnak. Dynasty 18, reign of Amenhotep III (ca. 1410–1372 B.C.), gray-black granite with red specks, h. 20 cm. Acquired by exchange with the Peabody Museum, Harvard University. 44.28.

Figure 21 Head of statue of deity or private official in figure 20, with additional fragment of left side of face. Additional fragment: Gift of Heinz Herzer by exchange. 1979.42.

Göttinger Miszellen 18 (1975), 15–20; Ph. Derchain, in *Revue d'Égyptologie* 28 (1976), 64, nn. 10–11; Dimitri Meeks, in *Revue d'Égyptologie* 28 (1976), 91, n. 32; Jürgen Brinks, "Die Grabstele des Nmtj. wj und der Hpj in Hildesheim," *Göttinger Miszellen* 28 (1978), 25–31.

24. Ahmad Kamal, "Rapport sur la nécropole d'Arabe-el-Borg," *Annales du Service des Antiquités d'Égypte* 3 (1902), 80–84; Max Burchardt and Günther Roeder, "Ein altertümelnder Grabstein der Spätzeit aus Mittelägypten," *Zeitschrift für Ägyptische Sprache* 50 (1918), 50–67; Raymond Weill, "Un nouveau pharaon de l'époque tardive en moyenne Égypte et l'Horus de Deir el-Gebrâwi (XII^e Nome)," *Bulletin de l'Institut français d'archéologie orientale du Caire* 49 (1950), 57–65; Horst Beinlich, *Studien zu den 'Geographischen Inschriften' (10–14. o. äg. Gau)*, *Tübinger Ägyptologische Beiträge*, 2 (Bonn, 1976), 126–136; H. R. Hall, "The Bronze Statuette of Khonsuerdaisu in the British Museum," *Journal of Egyptian Archaeology* 16 (1930), 1–2; Anthea Page, *Egyptian Sculpture, Archaic to Saite, from the Petrie Collection* (Warminster, 1976), pp. 64–65, cat. no. 70; see also A. Weigall, in *Recueil de travaux* 29 (1907), 219.

25. Similar statues in the New Kingdom are not uncommon. See, for example, Cairo Catalogue Général 42112 (Amenemheb), 42113 (uninscribed), Cairo Journal d'entrée 37866; Brooklyn Museum 61.196 (Ahmose Ruru), British Museum 708 (Menkheperre-seneb), Boston MFA 09.525 (Wesi).

ends. The eyebrows are rendered sculpturally by a stripe in relief that curves over the eyes and terminates just above the end of the cosmetic line. The full lips are edged, and the philtrum is clearly marked. There is the overall beatific expression in the face shared by statues of deities. For this reason one is tempted to regard the head as coming from a divine statue. There are, however, no specifically divine attributes such as the braided beard or the wig or headdress characteristic of a deity. The preserved part of the hair or wig conforms to the type with horizontal strands across the forehead shown in our statues of Ah-mose Pa-tjena (figs. 4, 5), the limestone statue from Qurneh (figs. 7, 8), and the seated statue of Tju-tju (figs. 13–15); in the first two of these the strands represent the outer part of the wig with inner echelon curls. Unfortunately for the conclusive identification of the head as that of a god or a private individual, this lower or inner part is not preserved in the fragments. The horizontal strands above the forehead appear in the closest parallels, the bearded Metropolitan Museum head ascribed to the god Hapu, the two statues of the goddess Nephthys in the Louvre and Isis in Marseilles, the male deity with beard in the Oriental Institute Museum of the University of Chicago, and a fragmentary bearded head of a god in the Victoria and Albert Museum, London.³⁰ If the Boston-Peabody head is not of a god or goddess, it may well belong to a statue of an important official of Amenhotep III, perhaps even Amenhotep, the son of Hapu, himself. Only the identification of the body of the statue in an Egyptian temple or another collection can settle the issue.

Another recently acquired part of a statue is on a smaller scale (figs. 22, 23). The material is a dark gray to black granite with several bands of red in it. Since only the upper part of the statue is preserved, it is not entirely certain whether the official was represented seated, as seems likely, or standing. Two possible periods within Dynasty 18 can be considered for its date: the reign of Amenhotep III or the end of the dynasty after the Amarna period, the era of Tutankhamun, Smenkhkare, Ay, and Horemheb. A delightful piece in itself, the statue becomes all the more interesting in relation to the others. The official wears a clearly marked garment with short sleeves and a characteristic loop tie, actually a drawstring with the ends showing. The garment is shown in statuary and relief of the latter half of the dynasty. Examples with the drawstring are the statue of Ptahmose of the reign of Amenhotep III in Florence, the official from a pair statue of the post-Amarna period in Munich, and the

Figures 22, 23 Upper part of statue. Dynasty 18, probably reign of Amunhotep III (ca. 1410–1372 B.C.) or end of the Dynasty, gray-black granite, h. 16.5 cm., width at base 11.5 cm. *Egyptian Curator's Fund. 1972.360.*



official from a pair statue in the Museo Archeologico del Palazzo Reale in Venice, dated by the cartouche of Ay.³¹ In our statue the surface of the stone in the torso has soft edges, probably as the intent of the sculptor rather than as the result of wear.

The face is almost square in composition. It is set off by a double wig, which conceals the upper part of the ears. The top, outer wig has strands radiating from the center of the top of the head creating a bang and ending in tight curls. The lower, inner wig is a vertical arrangement of curls in echelon. The eyes are soberly treated without the extreme angle or almond shape represented in the reign of Amunhotep III.³² The eyelids are thick, and the line of the eyes is continued by the cosmetic line. The eyebrows are plastic (as opposed to merely incised or modeled without relief demarcation) and curve sharply downward toward the nose. The outer ends are thinner but lack the elegant and affected curve and pointed tail of the Cairo Amunhotep, son of Hapu, statues and the Florence naophorous Ptahmose of the reign of Amunhotep III. This modish treatment of the shape of the eyebrows is also seen to a less marked extent in a somewhat battered red quartzite head of this reign in the collection (fig. 25). In our recent acquisition (fig. 22) the combination of heavy eyebrows and tight curls terminating the wig above the eyebrows leaves almost no room between eyebrows and hairline. The damaged nose was fairly broad. The lips are carefully rendered; the sharply defined philtrum tends to shape the upper lip, the lower lip is full in the center, and both lips have the carved edging that indicates the work of a master sculptor.³³ The clearly marked ends of the lips show traces of the drill. The overall impression is that of a full classic head of the reign of Amunhotep III, but the eyes, eyebrows, nose, and mouth are somewhat large and heavy for the scale of the sculpture.

The back support continues the text from the missing base (fig. 23). Neither a title nor the man's name is preserved, but there remains a phrase from the offering formula: "[all good and pure things] whereby a god [lives], as the gift of [...]"³⁴ The line of tight curls at the base of the neck is set directly above the top of this back support. Wavy hair terminating in similar tight curls is represented in a slightly earlier head in Boston (fig. 24).

No discussion of our statuary of officials of the dynasty can be complete without reference to two heads of exceptional interest. They have been studied in detail in a well-known article by Bernard V. Bothmer.³⁵ The first is the somewhat battered head in red quartzite (fig. 25), which Bothmer cogently suggested belonged to the torso of the Chief Steward in Memphis, Amunhotep, now in the Ashmolean Museum, Oxford. Spectrograms of samples of both pieces were taken and found to be extremely close. In 1972 a cast of the Boston head was sent to the Ashmolean with a view to effecting an exchange so that the head and body might be exhibited together in the same museum. However, the curators at Oxford considered the Boston head too small for the Ashmolean statue (a circumstance suggested by Bothmer as a possibility), and the exchange did not take place. The Boston head belongs to the reign of Amunhotep III. It exhibits two details characteristic of the reign as well as the post-Amarna period: the markedly curved eyebrows tapering at the ends to a point and the added line above the upper eyelid.

The second of the two statue heads is the finest private sculpture of Dynasty 18 in the collection (figs. 26, 27). It belonged to a statue of an official as a scribe. In his article Bothmer assigned the head to the reign of Amunhotep

Figure 24 Head of statue. Dynasty 18, ca. reign of Amenhotep II (1438–1412 B.C.), gray granite, h. 34 cm. *Gift of Albert Gallatin. 52.1552.*



III on the basis of its resemblance to the statues of Amunhotep, son of Hapu, in Cairo and remarked: "During this reign the attitude of the scribe lowering the head gains an inner meaning. It is not merely that of a man concerned with writing and recording, with accounting and reading, but one which expresses a deeply founded humility in the presence of god. . . . The reflective pose of the lowered head is in accord with the spirit of the time which tried to find expression for a new relationship between man and his god."³⁶ The dating of the head has been followed by Aldred, who comments that the head "represents with its down-drawn mouth and inward, brooding expression, that other mysticism and spiritual malaise that was already finding expression in the contemporary Amarna revolution."³⁷ More recently, however, H. W. Müller has studied the Boston head and proposed a later date.³⁸ Müller assigns the head to the reign of Horemheb at the very end of the dynasty in view of its closer resemblance to the statues of Paramessu, the probable future Ramses I, founder of Dynasty 19. The similarity of the Boston head to the Paramessu statues is closer than that to the statues of Amunhotep, son of Hapu, particularly in the general shape of the face.

The recent acquisitions fill out the Egyptian collection in a most significant way. The first (figs. 1–3) partakes of the traditions of the late Middle Kingdom in so marked a fashion that it was initially assigned to the period of Dynasties 12 and 13. It expresses a quietude reinforced by the static position of the crossed hands, and it may have been a temple statue. The statue from a seated pair (figs. 4, 5) imparts a feeling of self-assurance and confidence without any real sense of introspection or inner tension. Seriousness without blandness is the dominant characteristic and, as mentioned, seems to indicate a date in the reign of Thutmose III.

The last acquisition of sculpture of Dynasty 18 to be discussed here is the outstanding limestone head of a member of the court of the late Amarna period at the end of Dynasty 18 (fig. 28). The nose and the left side of the face are missing. Somewhat less than life-size, the head represents a young individual about to enter the adult world of politics and family intrigue. The features have a dreamlike, sensuous cast and convey the ethereal, haunting beauty occasionally achieved by the master sculptors of the Amarna age. The lips are painted red, a feature of Amarna sculpture for both men and women, and a trace of red also remains in one of the nostrils; the pupils of the eyes were once painted black. Slightly parted lips are suggested by the use of the red paint, emphasizing the shadow between the lips; the corners droop slightly with a hint of disdain. The heavy upper lid of the eye suggests a certain dignity and seriousness; the lower lid is deeply cut with a firm, sure line. Serenity is achieved through simple and yet precise means.

One is tempted to speculate on the identity of the individual. Akhenaten is excluded; Nefertiti is a possible choice, although the cheeks are fuller and the chin more rounded than in most of her portraits. In view of the date at the very end of the Amarna age, we should consider the princes who later ruled as Smenkhkare and Tutankhamun. It is still more likely that the head represents one of the six daughters of Akhenaten and Nefertiti, several of whom were destined to become queens in the waning years of the dynasty. In their childhood they are shown with elongated skulls, both in statuary and relief, but this feature did not survive into the final years at Amarna. The head has an enigmatic quality, only enhanced by the fact that the identity of the royal or courtly sitter is concealed.³⁹



Figure 25 Head of an official as a scribe. Dynasty 18, probably reign of Amunhotep III (ca. 1410–1372 B.C.), red quartzite, h. 20.8 cm. *Maria Antoinette Evans Fund. 29.729.*

26. The statuette is described and the texts recorded by A. Weigall, in *Annales du Service* 7 (1907), 133, no. 17. The text is also recorded by Georges Legrain, *Répertoire généalogique et onomastique du musée du Caire: Monuments de la XVII^e et de la XVIII^e Dynastie* (Geneva, 1908), p. 87, no. 161. For the clay funerary cones of this official, see Norman de Garis Davies and M. F. Laming Macadam, *A Corpus of Inscribed Egyptian Funerary Cones* (Oxford, 1957), no. 233. In B. Porter and R. L. B. Moss, *Topographi-*

cal Bibliography . . . , pt. 2, *Theban Temples*, 2nd ed., p. 427, the location of the statuette is incorrectly given as the Cairo Museum. Only one individual by the name In-pehwy-sen seems to be attested so far in Egyptian records. The name appears to mean "he who vanquishes them utterly"; see A. M. Blackman and H. W. Fairman, in *Journal of Egyptian Archaeology* 30 (1944), 16.

27. Vandier, *Manuel*, vol. 3, pp. 317–328.

28. Albert Morton Lythgoe, in *Bulletin of the Metropolitan Museum of Art* 14 (October 1919), pt. II, 3–23.

29. See William K. Simpson, *The Face of Egypt: Permanence and Change in Egyptian Art* (Katonah, N. Y., 1977), cat. no. 49, pp. 52, 69; Sotheby Parke Bernet, sale 3934, *Fine Egyptian, Western Asiatic, and Classical Antiquities*, December 11, 1976 (New York, 1976), cat. no. 225, illus., p. 67. The suggestion that the two fragments belonged to the same sculpture was made by Richard M. Keresey of the auction gallery, to whom we owe this discovery. I should like to acknowledge the assistance of Norbert Schimmel in persuading the owners to sell the fragment to the Museum of Fine Arts.

30. Vandier, *Manuel*, vol. 3, pl. 123, 1, 4, 5, 6; Barbara Adams, *Egyptian Objects in the Victoria and Albert Museum* (Warminster, 1977), pp. 5–6, with extensive notes to parallels; figs. 4, 5 on p. 53.

31. These statues are illustrated and discussed in detail in a major study by Hans Wolfgang Müller, "Ein Meisterwerk der ägyptischen Plastik vom Ausgang der XVIII. Dynastie," *Münchener Jahrbuch der bildenden Kunst*, 1967, pp. 7–32.

32. Vandier, *Manuel*, vol. 3, pp. 317–328.

33. Note Bothmer's remarks on the ridgelike contour in *The Brooklyn Museum Annual* 8 (1966–67), p. 81, n. 42. The feature is part of the sculptor's repertory in classical, medieval, and Asiatic statuary.

34. See, for example, the phrase in W. Helck, *Urkunden der 18. Dynastie*, pt. 21 (Berlin, 1958), p. 1802, ll. 6–7. Although the text may specify the king as the donor, it more likely has reference to the formula "consisting of what the sky gives, the earth creates, and the inundation brings forth."

35. Bernard V. Bothmer, "Two Heads of the New Kingdom," *Bulletin of the Museum of Fine Arts* 47 (1949), pp. 42–49.

36. *Ibid.*, pp. 44–45.

37. Aldred, *New Kingdom Art in Ancient Egypt*, p. 70, fig. 94.

38. Müller, "Ein Meisterwerk," pp. 26–27, p. 22, fig. 15.

39. Simpson, *The Face of Egypt*, cat. 21, pp. 30, 68. A fragmentary head, slightly less than half the scale of the Boston sculpture, is illustrated as no. 98 in Cyril Aldred, *Akhenaten and Nefertiti* (Brooklyn, 1973). It shares the feature of the red painted lips but possibly represents a different individual.



Figures 26, 27 Head of an official as a scribe. Dynasty 18, probably reign of Horemheb (ca. 1333–1303 B.C.), dark gray granite, h. 17.5 cm. Gift of Mrs. Richard Saltonstall. 42.467.

Figure 28 Head of statue of a prince or princess of the late Amarna Period. Dynasty 18 (ca. 1350 B.C.), limestone with red and black paint, h. 15.5 cm. Emily Esther Sears Fund, Maria Antoinette Evans Fund, and Museum of Fine Arts Egyptian Expedition Funds, all by exchange. 1976.602.

