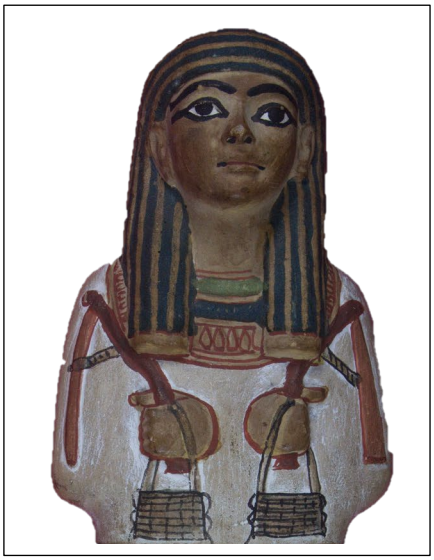
# ANCIENT EGYPTIAN AND NUBIAN FUNERARY FIGURINES: CLASSIFICATION AND MEANING



VOLUME ONE of TWO

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# Abstract

Ancient Egyptian and Nubian funerary figurines are variously described as *shabtis, shawabti(y)s* and *us(c)hebtis*. A relationship has been established between the lexicon and the time of their manufacture and deposit. *Shabti* is first attested in the 13th dynasty and is employed in the New Kingdom; *shawabti* appears in the 17th dynasty and is the terminology of choice during the 19th dynasty at Deir el-Medina; *ushebti* is initially evidenced in the 21st dynasty and this descriptor is then generally used through to the demise of the figurines in the Ptolemaic Period. Notwithstanding the various relationships, the use of language in publications considering these objects is inconsistent and misleading. The terminology funerary figurine will therefore be employed in this thesis.

In terms of functionality the first funerary figurines are evidenced in the tomb goods of the Middle Kingdom and are interpreted as fulfilling a dual purpose, as both a representation of the deceased and a servant who would respond to a call to work as a substitute for its owner. Conceptual and material metamorphosis suggests evolution in Egypt by the Late Period into the singular role of servant. In contrast, contemporaneous Nubian use of figurines reflects the Egyptian New Kingdom behaviour. Primarily focussing on the figurines of Egyptian owners who lived during the New Kingdom Period, and Nubian owners of figurines throughout their history of use, the potential of alternative intention and function is explored.

A classificatory framework informs the study. The range of specific attributes carried by the figurines reveals common patterns and differences. Attributes which are the focus of the dataset include body form, wigs, agricultural tools and equipment, bags, royal insignia, and text extent and placement. To address the inconsistent and erroneous labelling of attributes evident in many studies of funerary figurines this thesis provides an alternative model for the core of a system which will enable accurate classification. Quantitative and qualitative analysis of data generated by the New Classification Model informs examination of the meaning of the figurine.

The symbolic potential embedded in the figurine attributes, consideration of the origins and metamorphosis of the figurines, the meaning of the movement of the sand stanza in Book of the Dead (hereafter BD) Chapter 6, the nature of work in the afterlife, and the potential role of the figurine in BD110 and BD151 all lead to the conclusion that the intended role of the figurine went beyond that of substitute worker.

## THESIS DECLARATION

1. This thesis comprises only my original work towards the PhD.

2. Due acknowledgement has been made in the text to all other material used.

3. The thesis is fewer than 100,000 words in length, exclusive of tables, maps, bibliographies and appendices.

Author: Sharyn Volk

Signature:

Date: 5 July 2019

# LIST OF PUBLICATIONS

Volk, S.

(forthcoming) 'Where are the funerary figurine depictions (or The Nature of Work) in Book of the Dead Spell 110 vignettes?' in *Egyptology in Australia and New Zealand 2016 Proceedings of the Conference held in Melbourne September 16th-18th* Caleb Hamilton (Ed.)

Volk, S.

(2015) 'Review of Grajetzki, W. Tomb treasures of the late Middle Kingdom: The Archaeology of Female Burials' in *Ancient Near Eastern Studies Journal* Vol. 52, pp. 330-332.

Volk, S.

(2012) 'The Typology of 26th Dynasty Funerary Figurines' in *Egyptology in Australia and New Zealand 2009 Proceedings of the Conference held in Melbourne, September 4th-6th* Christian M. Knoblauch and James C. Gill (Eds.) BAR International Series 2355, pp. 151-158.

Volk, S and A. Jamieson

(2018) 'The Classics and Archaeology Collection: Inspiring Students in the Goulburn Valley' in *University of Melbourne Collections.*

## DECLARATION RELATIVE TO PUBLICATIONS

Volk (2012) comprises work which is entirely my own. This article includes references to funerary figurines and their typology which is reflected in this thesis.

Volk (forthcoming) comprises work which is entirely my own. This article is an abbreviated version of Chapter 6.1 of this thesis.

5 July 2019

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## CONVENTIONS

| | |
|---|---|
| ÄS | Prefix for identification number of an object in The Kunst Historisches Museum, Vienna |
| BD | Book of the Dead |
| BM | The British Museum, London |
| BRK | Prefix for identification number of an object in The Brooklyn Museum, Brooklyn |
| Cairo | The Museum of Egyptian Antiquities, Cairo |
| CT | Coffin Text |
| Dr. | Doctor |
| EA | Prefix for identification number of an object in The British Museum, London |
| EEF | Egypt Exploration Fund |
| ERA | Egyptian Research Account |
| *et al* | *et alli,* and *others* |
| Fig (s). | Figure(s) |
| FIP | First Intermediate Period |
| H/Ht | When used in tables abbreviations for Height |
| *Ibid* | *ibīdem*, in the same place |
| KHM | The Kunst Historisches Museum, Vienna |
| KV | Valley of the Kings |
| Leiden | The National Museum of Antiquities, Leiden |
| LH | Left hand |
| LP | Late Period |
| Manchester | The Manchester Museum |
| MFA | The Museum of Fine Arts, Boston |
| MK | Middle Kingdom |
| MGE | The Museo Gregoriano Egizio |
| MM | The Manchester Museum |
| NK | New Kingdom |
| NMAL | The National Museum of Antiquities, Leiden |
| OK | Old Kingdom |
| Prof. | Professor |
| PT | Pyramid Text |
| QV | Valley of the Queens |
| RH | Right hand |
| SIP | Second Intermediate Period |
| TIP | Third Intermediate Period |
| TOTS | When used in tables abbreviation for TOTALS |
| TT | Theban tomb |
| UC | Prefix for registration number of an object in The Petrie Museum of Egyptian Archaeology, University College London, London |
| UPenn | The University of Pennsylvania |
| Vienna | The Kunst Historisches Museum, Vienna |

# VOLUME TWO

Volume Two comprises a catalogue of 302 objects comprising 299 funerary figurines, a figurine on a brick and two figurine containers, all of which were examined and photographed by the author at The Museum of Fine Arts in Boston, The British Museum in London, The Brooklyn Museum in New York, and The Kunst Historisches Museum in Vienna. Each figurine has been the subject of intensive examination culminating in coding according to the New Classification Model.

# CHAPTER ONE

PROJECT OUTLINE

## 1.1 Scope and Source Material

A classificatory approach supports this consideration of the form and attributes, and intention and function of ancient Egyptian and Nubian funerary figurines. Although the primary chronological focus of the project is the Egyptian New Kingdom, disseminated data drawn from the examination and analysis of an extensive range of figurines of both Egyptian and Nubian origin, and dated from the Middle Kingdom through to the Ptolemaic Period, is relied upon as source material. Within the context of ancient pharaonic history, figurines from a single chronological period reveal more about themselves when studied comparatively with their precedents and successors.

Crucial to this study is information gleaned from personal examination of figurines held in the collection at The Boston Museum of Fine Arts (hereafter described as the MFA), The British Museum (BM), The Petrie Museum (Petrie), The Fitzwilliam Museum (Fitzwilliam), The Brooklyn Museum (Brooklyn), and The Kunst Historisches Museum (Vienna). The extensive collection of both Egyptian and Nubian figurines at the MFA underpins the Volume Two dataset.

The publications of figurines in the collections at The Museum of Egyptian Antiquities in Cairo (Cairo), The Rijksmuseum van Oudheden (Leiden), The Kunst Historisches Museum (Vienna), The Manchester Museum (Manchester), The Museé d'Art et d'Histoire (Geneva), The Museé du Louvre (Louvre), The Museo Gregoriano Egizio (Vatican), and The Museo Egizio di Firenze (Florence), are valuable sources of supporting data which facilitate much broader quantitative and qualitative analyses. The transliteration of text on the figurines in these collections contributes especially to the quantitative study of spell form, and investigation of the directional movement of sand stanza in the spell.

Research examining a specific type of figurine, for instance the so-called stick figurines of the Second Intermediate Period, and the figurines of royal owners, are also included in the scope of the study as they contribute an additional layer of specialist knowledge. Consideration of the containers in which funerary figurines were housed at their time of deposit contribute especially to contextual analysis. A cross section of figurines and containers recovered from a range of geographical locations and held in the institutions of a

number of countries obviates the bias which may occur if figurines from a single collection only were studied.

## 1.2 Aims

The existing classification system employed in the study of ancient Egyptian funerary figurines tempts scholars to force figurines into a restrictive list of types. As a function of the limitations imposed by this system a propensity for the generation of inaccurate and therefore misleading information exists. Alternatively, the existing system is ignored. The classificatory approach adopted in preparation for this thesis supports the idea that the framing of a revised classification model will facilitate more precise description in the study of Egyptian and Nubian funerary figurines. The collection and contribution of accurate data will assist in building up the body of scholarship considering these artefacts on which research capability relies.

A key aim of the project is the compilation of a dataset intended to supplement existing figurine collection publications, and inform analysis and revision of the prevailing system. The dataset will enable the creation of a funerary figurine attribute library intended to streamline identification and description, and negate the nomination of a multiplicity of types which display only minor variations. The library of form, attribute and embellishment options will facilitate efficient study and apply to all funerary figurines. Differences between Egyptian and Nubian figurines will be easily identifiable, and enunciated across the attribute elements and their descriptors. The commonalities between the two will also be clear, as will the variances across the period of ancient history during which funerary figurines were employed.

Despite the proliferation of figurines in public and private collections all over the world, an entrenched interpretation of intention and function is evident. Although the attributes represented on the figurines are generally understood as very prescriptive and lacking individuality, this study aims to identify distinct depictions and explore the potential motives for the portrayal of these peculiarities. The approach adopted in this exploration proposes the commonalities and differences elucidated by the dataset are indicators of function. The identification of these variances provokes a range of questions informed by the dataset with the aim of considering the potential of an alternative intention and function for the figurine:

(a) Does the symbolic value embedded in the figurine attributes support the possibility of alternative intention and function?

(b) Is reference to the corvée an appropriate interpretation of the work stanzas in Coffin Text (hereafter CT) 472 and Book of the Dead (hereafter BD) Chapter 6?

(c) What is the meaning of the movement of sand stanza in CT472 and BD6?

(d) What is the nature of the work undertaken by the deceased as described in the text and depicted in the vignettes of Book of the Dead Chapter 110 (BD110)?

(e) Does the role of the figurine(s) named in the Book of the Dead Chapter 151 (BD151) text, and depicted in BD151 vignettes further our understanding of their purpose?

(f) Do the decorative elements which feature on funerary figurine containers provide insight into the intention and function of the figurines which they housed?

In summary, this thesis aims to articulate a new classification model which will enable efficient description and analyses of ancient Egyptian and Nubian funerary figurines. The dataset informing the design of this model will assist in exploration of the idea that the funerary figurines assisted in the safe transition of the deceased from the earthly life to the afterlife.

## 1.3 Introduction

The evolution of the funerary figurine in the form of a statuette occurred over hundreds of years from the Middle Kingdom through to their disappearance from the record during the Ptolemaic Period. The original role of the figurine is understood as being dual purpose, acting as both a representation of the deceased, and a servant. As an image of the deceased, the figurine appeared as a potential substitute for the *ka* statue; the *ka* was born with a person, but at the time of death lived on, and required sustenance. Concern about reliance on the living to make appropriate offerings to the *ka* of the deceased inspired a self-determinative approach. Sustenance could only be ensured if provision was made for it to happen inside the tomb and this was achieved through depictions in tomb wall paintings and the deposition of models.

From the late 4th dynasty small stone statuettes engaged in tasks associated with food production are evidenced as tomb goods. They are understood to be servant statues, and are seen to be undertaking a similar range of activities that are also portrayed in tomb paintings

of the Old Kingdom. In terms of three-dimensional representations of workers, the greatest variety and distribution of models occurred in the Middle Kingdom. Many of these wooden painted tableaux again portray people understood as servants undertaking the duties associated with the processing of raw materials generated by agricultural activity, and therefore provision of food. During the Middle Kingdom models and funerary figurines were simultaneously deposited in tombs to provision the deceased. This potential duplication has been interpreted as a transitional period when even the ancient Egyptians themselves were confused regarding the role of the figurine. By the New Kingdom however, the figurine came to be seen as only a servant, and from this time forward some of the figurines bear the text of BD6 calling upon them to undertake work in the afterlife should its owner be summonsed to do so. Figurines who do not carry the full spell are considered to have been intended for this same purpose.[1]

The presence of appropriate magical text, and agricultural implements and baskets, is generally accepted to support the assumption the statuettes answered the call (potentially to the corvée) to work on behalf of their owners. Although the tasks specified in BD6 suggest work associated with food production, some figurines carry water pots and brick-making equipment, which supports an argument that all attributes carried by the figurine simply point to a demonstration of willingness to work. What of the figurines which do not carry any funerary figurine attributes aside from the spell? If the spell is considered the ultimate determinant of whether or not a statuette should be described as a funerary figurine, how should we label the mummiform statuettes which evidence bags and agricultural implements but only carry text which nominates name and titles?

Although the intention and function of funerary figurines is considered straightforward, this interpretation may not sufficiently recognise the multiplicity of symbolic layers embedded in these objects. Symbolic representations and magic featured comprehensively in ancient Egyptian written and artistic depictions, from the smallest of artefacts through to monumental structures. The Old Kingdom tomb of Unas, the last ruler of the 5th dynasty, is cited as an example of the symbolic geography of a pyramid, designed to enhance the magical power

[1] Miniaci 2014, 264, suggests that particularly prior to the appearance of the first ‘proper’ statuettes the presence of a figurine formula is the singular element which ensures incontrovertible identification as belonging to the object type.

which would ensure the king's passage to the afterlife.[2] The pyramid structure itself has been described as a symbol to those looking at it from the outside; seen as a bridge between the observable and the imperceptible.[3] Ritual objects and performative rituals are recognised as having significance beyond the obvious.[4] The dualistic nature of speaking through symbols was well known to the ancient Egyptians.[5] Whilst consideration of a depiction can reduce it to a practical meaning, it is actually a synthesis which requires sophisticated intellect for an understanding of its implied knowledge. The concept of duality was a prominent feature of the ancient Egyptian world and within this construct the practical and symbolic meanings invested in the funerary figurine will be fully explored.

This thesis proposes the figurines fulfilled various roles through to their demise. Addressing the attributes on a single figurine is sufficient to demonstrate funerary figurines were deeply embedded with symbolism. They were not only images of their owners, or servants who would undertake menial tasks in the afterlife. Alternative meanings encoded in the figurines indicate they functioned as objects of ritual importance, contributing to safe passage from the earthly life to the afterlife. This is the reason why they were considered essential tomb equipment and it is a proposition compelling investigation.

Reflecting the classificatory approach framing this study, frequent reference must be made to the Schneider typology.[6] The work of Prof. Dr. Hans Schneider published in 1977 provided a foundation stone for this thesis. The classification system proposed by Schneider continues to be recognised as the seminal scholarship on figurine typology. More than fifty years on from the Schneider publication however, the digital capability to manage datasets and draw quantitative and qualitative conclusions elucidated by this data, provokes many of the questions addressed in this thesis. Notwithstanding the existing position, the proposed alternative to the current system must occur within the context of a definitive purpose, rather than simply identifying new types and labelling them. This study seeks to achieve what Wendrich suggests a classification system should produce, that is looking at the subject from alternative angles and generating a narrative which is more than what is told by an individual

[2] Wilkinson 2010, 103.
[3] Assman 2002, 57.
[4] Morenz 1973, 84.
[5] Schwaller de Lubicz 1978, 55.
[6] Schneider 1977, Vols. 1, 2 and 3.

piece.[7] The formulation of a new classification model provides a conduit to further understanding of the intention and function of the figurine.

An eminent European working group proposed a universal coding system be applied across all databases that are developed in the study of funerary figurines.[8] Section 2.10 in the code refers to Schneider type, but specifies it as not compulsory. I believe coding must include attribute detail because it is these attributes which act as identifiers in the quest for understanding intention and function. A database which focuses on the specific details of the attributes depicted on the figurines from a variety of collections facilitates identification of commonalities and differences. The depth and complexity of information that can be garnered from this type of dataset is illustrated by *The Art of Counting* project which recognises that in ancient cultures where the usage of symbols in depictions was repetitive, through an examination of their uses and context, meanings could potentially be illuminated.[9] This approach is particularly relevant in the observation and understanding of funerary figurines.

In the introduction to his extensive case study of the early Middle Kingdom coffin of *Heqata*, Willems suggests he has 'torn' the words of Versnel from their context. Perhaps the context could be displaced again and applied to this study of funerary figurines. "It is most naïve, unprofitable, unwise and therefore inadmissible to adopt a single, monolithic clue and to ignore or decline all others unconditionally as being superseded, short-sighted or downright stupid."[10] For the purpose of this study, the title of introduction to CT472 and BD6 is the single monolithic clue, and potentially the barrier to acceptance of the figurine being anything other than a substitute and a worker for its owner in the afterlife, most particularly in the realm of food production.[11]

Although it is recognised the various terminologies naming the figurine – *shabti*, *shawabti* and *ushebti* are identifiable within a clear chronological framework, the actual meaning of the first two descriptors particularly, continues to be the subject of scholarly review. It is

[7] Wendrich 1999, 56. I remain grateful for Prof. Wendrich's generosity in taking time to meet with me, and then in sharing discussion electronically. Her expertise in ancient Egyptian basketry is without peer.
[8] *BIS/Base Internationale des Shaouabtis*
[9] See http://www.artofcounting.com/ Founded by Dr. Amy Calvert
[10] Versnel 1993; Willems 1996, 9.
[11] Faulkner 2007, 106, Spell 472 Spell for causing shabtis to do work for their owner in the realm of the dead; Allen 1974, 8, Spell 6 Spell for making an ushabti work (for a man) in the God's domain.

generally understood *ushebti* is derived from the verb *wesheb* – to answer – so by the time the figurine carries the *ushebti* label and a complete spell, there can be little argument against the presumption one of the roles the figurine was intended to fulfil in the afterlife was that of an answerer, but can it be assumed this role was one of servant to master? Perhaps the function of the figurine was as a representation of its master responding to the ultimate authorities in this realm, the gods.

The statuette in the form of the object described as a funerary figurine in this study was first identified as a *shabti* within its own inscription only in the Middle Kingdom. If it is accepted the statuette referred to in CT472 represents a metamorphosis of the servant statue attested from the Old Kingdom, it can be argued the history of the funerary figurine spans a period of over two and a half thousand years from the 4th dynasty through to the Ptolemaic Period. Across these centuries the figurines were evidenced in a diversity of geographical locations. Their owners performed a variety of roles in their everyday lives, and they lived in locations which reflected differing mythological traditions. Given this diversity, could there have been a singular notion of the afterlife which all ancient Egyptians would have recognised? If the final destination in this place was something that was universally acknowledged by all who hoped to arrive there, did they anticipate the perpetuation of their earthly social standing or was there hope for something better? Schneider contends that if a person had the power to control labour to complete menial tasks on their behalf in the earthly life, it was simply a logical outcome the same privilege would be enjoyed in the afterlife. He considered it an impossible notion that a person of high social standing would experience anything other than the same existence after death, and neither could the menial labourer expect to enjoy anything different.[12]

Ancient Egyptian funerary figurines cannot be understood without full consideration of the depictions which could be considered their genesis. Examination of the metamorphosis of these forms and attributes, and the context in which the figurines are evidenced, both in physical and textual form support the findings of this study. This thesis will conclude the intention of the figurine went beyond the evolving roles of substitute body, worker substitute and servant.

[12] Schneider 1977 Vol. 1, 9.

# CHAPTER TWO

## THE ANCIENT EGYPTIAN FUNERARY FIGURINE

### 2.1 Previous Scholarship

Fundamental to this project is critical examination of the range of attributes carried by ancient Egyptian and Nubian funerary figurines; their relationship with each other on a single figurine, and in comparative study with attributes depicted on other figurines in the corpus. The primary research material detailed in Volume Two of this thesis is complemented by a range of secondary sources. There are two studies which are key in terms of currently prevailing typologies; the three volumes published by Prof. Dr. Hans Schneider (1977) informed by his extensive study of the figurines in the Egyptian collection at The National Museum of Antiquities at Leiden (NMAL), and the five volumes by Mr. Dows Dunham in the Royal Cemeteries of Kush series, commencing with the El Kurru catalogue in 1950 and concluding with the west and south cemeteries of Meroë in 1963.

Schneider's three volumes are the seminal work in the study of funerary figurines, but especially in consideration of non-royal Egyptian funerary figurines. The published NMAL collection comprised 972 figurines. Of this number one was dated to the Middle Kingdom, sixteen to the Second Intermediate Period, 300 to the New Kingdom, 207 to the Third Intermediate Period and 448 to the Late Period. Schneider's chronology describes and includes the 25th and 26th dynasties as early Late Period. Of the total 448 figurines dated to the Late Period only three, of which two are attributed to the same owner, are nominated as belonging to the time of the 25th dynasty.[13]

[13] Schneider 1977 Vol. 2, 154 the first of the three NMAL figurines dated to the 25th dynasty is catalogue no 5.2.1.1, a stone figurine recovered from the tomb of Harwa TT37 in the Asasif area of the Theban necropolis. Figurines which Schneider nominates for comparative study with the figurine of Harwa are examples which are all held in the collection of the Petrie Museum at University College London, those of Pedamenope, Amenirdis, and Shepenupet. For the purpose of this thesis the extensive study undertaken by Meg Gundlach of the figurines of Pedamenope is very important in terms of its breadth of material.

Schneider 1977 Vol. 2, 160–161 details catalogue nos 5.3.1.24 and 5.3.1.25, two faience figurines possibly recovered at Saqqara and attributed to the ownership of Ankh–Takeloth. Schneider suggests dating for these figurines to the early 25th dynasty despite the owner being mentioned on a stela which Mariette dated to the 4th year of Shesonq V of the 22nd dynasty although others have proposed the early 25th. Comparison with the figurines of Isetemkheb the daughter of Shabako, the second pharaoh of the 25th dynasty, is suggested by Schneider. The two figurines of Ankh-Takeloth are of particular interest to the current study because he held the title 'overseer of singers in the house of Ptah'. This is the title which is carried by the New Kingdom figurine in the collection of the Boston Museum of Fine Arts accession number 1973.664 which is the focus of the attribute study in Chapter 2.4.

Volume 1 examines the origins, concept and decline of funerary figurines, and undertakes a study of the development of the form and text of the figurine from the Middle Kingdom through to the Ptolemaic Period. Especially relevant to the current study is Chapter IV of this volume which is titled 'Proof of a General Iconography of Shabtis' and in which a classification system for the study of non-royal Egyptian figurines is proposed. The system includes a formulation of attribute keys which offers an outstanding framework for the study of the NMAL figurine collection. Unfortunately, since publication the system has been adopted as the general typology applicable to ancient Egyptian non-royal figurines. Chapter 3.3 of this thesis considers the existing classification system at length and explores why the acceptance of the Schneider keys as a broad-ranging typology is problematic.

Volume 2 considers the tradition of collecting funerary figurines, the history of the development and recording of the Leiden corpus, and the methodology for the new cataloguing arrangement. The catalogue itself consumes the majority of the volume and in this section the coding of each figurine includes reference to chronology, provenance, fabric, body form, owner name and titles, transcribed and transliterated text, and attributes.[14] These detailed records make an important contribution to the dataset of the current study and would be valuable for the compilation of any dataset informing comparative analyses of ancient Egyptian funerary figurines. The organisational arrangement of the catalogue presents information in a form which facilitates ease in extraction. Of particular value is the transcription and transliteration of the spells carried on the figurines at the NMAL. This information has made a valuable contribution to Chapter 5.2 of the current study which examines the meaning of sand in the movement of sand stanza in BD6.

Volume 3 provides visual references for a selection of the NMAL figurines rather than for the entire corpus detailed in Volume 2. There are four images provided for each of the figurines recorded in this volume; back, front, right side and left side. For the purpose of this thesis unfortunately the images are quite small consequently it is often difficult to ascertain the details on the attributes portrayed on the figurines. Reliance for this level of detail must therefore be on the coding of the figurines according to Schneider's keys published in the written records in his Volume 2.

[14] Schneider 1977 Vol. 2 only 24 pages of the total 135 pages in this volume are allocated to Chapters 1 through IV with the remaining 111 pages being Chapter V, 'A Catalogue of the Collection of Shabtis in the NMAL'.

The Leiden study examined three figurines dated to the time of the 25th dynasty and forty-five figurines in the study were attributed to the 26th dynasty. Given the small sample of Middle Kingdom, and early Late Period figurines included in Schneider's study it cannot be presumed that the typological elements identified are exhaustive. Schneider himself described his work as a classification system for the study of figurines but it is a failing of scholars in the period of forty-two years since publication that the mode of classifying funerary figurines has not been revisited; the work has been adopted as a definitive typology even though it could never be that. Schneider's detailed list of attribute types should therefore be understood as providing a typological framework.

Of the five volumes authored by Dunham the second is of particular interest because in addition to recording all of the objects recovered from the tombs in the Nuri pyramid field this volume includes line drawings of many of the excavated figurines, together with a summarised drawing of some of the evidenced attributes titled 'Napatan Shawabti Types'.[15] The typological drawings detail only three attributes – wigs, hands and implements.[16] Additional attribute detail however is able to be gleaned from the line drawings of the figurines of individual owners, although as pointed out in Chapter 3.4 of this thesis not all attributes portrayed on figurines of owners buried at Nuri were drawn in Dunham's volumes. All text variations depicted on the Kushite kings and queens figurines have been transcribed by Dunham.[17] For the purpose of this project the framework formulated by Dunham provides a starting point for the comparative analysis of attributes carried by the figurines of Nubian owners.[18]

Aside from Schneider's extensive work on the collection at Leiden, and Dunham's five volumes, three other studies of single collections are important in terms of contribution to the datasets for this project; the work of Percy Newberry (1930) on the collection in Cairo, Elfreide Reiser-Haslauer's (1990) study of the Vienna figurines, and the more recent publication of Manchester figurines authored by Glen Janes (2012).

[15] Dunham 1955. Figs. 197 and 198 feature drawings of the figurines of individual owners whilst the typological attributes are formulated in Fig. 199.
[16] Although Type 7 in the hands column includes reference to a basket on the head and a hoe in one hand, and Type f in the implements column refers to a basket on the head in addition to the hoe in one hand.
[17] Dunham 1955, 256–264. These transcriptions contribute valuable data to Chapter 5.2 of this thesis considering the movement of sand stanza in BD6.
[18] Chapter 3.4 of this thesis considers the existing Nuri typology at length.

An extensive catalogue of the antiquities held in the Cairo Museum were published by the French Archaeological Institute in Egypt in a series of volumes. Newberry's (1930) authorship of the study featuring 'Funerary Statuettes and Model Sarcophagi' comprises two books in this series. Although in the first volume Newberry allocated 2,050 catalogue numbers there are only records for 2,037 funerary figurines; the discrepancy between the two results from thirteen entries for either model tools or figurine moulds. Information for each figurine includes name, title and spell transcriptions, fabric, height, provenance, inscription technique, condition reporting, known or suggested chronology if the figurine is without provenience, and bibliographical details if already published. The second book provides an index to figurine owners names and titles, and selected photography. In many instances, and unlike more recent publications, sometimes only images of the forward–facing figurines are featured. Given the numerical size of the figurines in this catalogue, the data able to be gleaned from these volumes is an invaluable resource to any student of ancient Egyptian funerary figurines. It is of extraordinary importance to this thesis not only because of its contribution to quantitative study of multiple attribute details important to the project, including details regarding find spots, the evolution of figurine fabrics and text types, the carriage of implements, but again particularly in consideration of the movement of sand stanza in the spell.[19] The transcriptions of the text carried by the Cairo figurines as an exceptionally valuable recording of this detail in a large corpus.

Reiser-Haslauer's work on the figurines at the Kunst Historisches Museum is especially significant because it is one of the few publications which attempts to classify all figurines in the catalogue according to Schneider's 1977 attribute keys. The study was published in the form of two sets of boxed loose leaf cards. *Uschebti I* details the New Kingdom figurines in the collection and *Uschebti II* those of the Third Intermediate Period. Textual details for each figurine are supported by photos of the four sides of the figurine featured on a full single page. These photos are of excellent quality and although generally black and white the detail portrayed is very clear. Text on each figurine is transcribed and translated. The level of narrative description is excellent, although as illustrated elsewhere in this thesis the employment of the Schneider keys as typological tools proved problematic in some instances.

[19] It is acknowledged that since this material was published in 1930 the knowledge base considering funerary figurines is far more extensive. In the spreadsheets presented in the current thesis, data is recorded according to the details provided in the catalogue unless specifically noted otherwise.

The 2002 publication of a selection of figurines from European private collections was the first in a continuing series of monographs authored by Glenn Janes, all of which are distinguished by their outstanding colour photography. Of note in the first of this series is the foreword by Prof. Schneider in which he writes he is reminded of his own zeal when publishing the NMAL collection, and that the intention of both he and Janes was 'to stimulate the systematic research and publication of ancient Egyptian funerary statuettes'.[20] In 2012 a selection of figurines in The Manchester Museum was published in a substantial volume which has been chosen to inform the datasets in this study because, in comparison to other figurine collections, an unusually high percentage of the published collection are securely provenanced.[21] Tabulated details for each figurine in the Manchester study covers chronology, fabric, size including height, width and depth, provenience/provenance, and text including name and titles which is transcribed, transliterated and translated.[22] This detail is illustrated by the substantively sized images and then expanded through informative narrative description.

Five years after Newberry's publication of the Cairo figurines William Matthew Flinders Petrie (1935) completed a study of the figurines in the collection at University College London. Petrie addressed the meaning of the figurines and their evolution, and provided transcriptions from which he formulated a range of spell formulae. Although there has been an extensive body of work completed in the study of funerary figurines since Petrie ventured his original theories his exposition on the meaning of sand, and his spell transcriptions continue to inform figurine scholarship.

The 'Napatan Shawabti Types' formulated by Dunham ignore many of the elements which are peculiar to Nubian funerary figurines. Not the least of which are the types of bags which are especially interesting for their unique portrayals. In the investigation of Nubian funerary figurines it is vital to look beyond the manner in which the pharaohs of the 25th dynasty chose to fashion these objects. In the first instance, during this period of rule in ancient Egypt, owners other than kings were continuing to value figurines as tomb goods and their

[20] The impact that Schneider's work at Leiden and Janes's publications of multiple collections have had on this thesis is acknowledged by the author.
[21] Refer Chapter 2.3 for further discussion. Although of the 119 New Kingdom figurines with secure provenience eighty-five figurines or 71.4% are located to Sedment or Gurob.
[22] In this publication there is no distinction made between provenience and provenance, rather provenance is the singular terminology employed in respect of object history whether from original findspot or donation.

peculiarities in form should be considered in any exploration of these objects. The dissertation of Meg Gundlach on the figurines of Pedamenope excavated from Theban Tomb 33 offers an extensive investigation of the idiosyncratic nature of the figurines of an Egyptian owner which reflect forms which are more obviously associated with the style adopted by the Kushite pharaohs. Even after their banishment from ancient Egypt back to their own lands the Kushite kings and queens continued to deposit funerary figurines in their tombs and their distinctive qualities are especially evident on those of King Senkamenisken. The primary dataset informing this project includes sixty–five Nubian figurines of which fifty–five were excavated from Nu.3, the pyramid of Senkamenisken.[23] In addition to the attribute study undertaken in personal examination of his figurines, Chapter 3 'Shabtis' in Kathryn Howley's (2015) dissertation, which examined the cultural interaction between Egypt and Nubia in the Middle Napatan Period, speaks to the traditional and innovative nature of the figurines of Senkamenisken. Howley's study reinforces the notion of uniqueness and personal preference in the manufacture of funerary figurines and is therefore important support for the arguments proposed in the current study.

Publications examining groups of figurines of a particular form, from a definitive tomb or owner, or complete or selective institutional collections, are invaluable because of their potential to afford supporting confirmation in the identification of attribute metamorphosis, and therefore intention and function. Additionally, inscription transcriptions and transliterations contribute data for analysis of the use of prepositions in the sand stanza of the spell. Included in this category of work, and their relevance and importance to this thesis, is summarised as follows:

- The 2007 publication by Paul Whelan following his study of the 17th and 18th dynasty wooden figurines in the Petrie Museum and other collections carries the evocative title '*Mere Scraps of Rough Wood*'. This speaks to how these types of figurines are sometimes described, but is also suggestive of their lack of value because they are not as aesthetically pleasing.[24] Whelan has proved however that 'stick' figurines offer a great deal to scholarship exploring the purpose of funerary figurines which is considered in Chapter 4.1 of this thesis.

[23] One of the Senkamenisken figurines was examined at the Brooklyn Museum, Volume Two Identification Number BRK 39.7 All others were examined at the MFA. The balance ten figurines were owned by Queens; Maleteral II, Nasalsa, Madiken and one figurine of an unknown queen. See Volume Two for detailed records.
[24] Whelan 2007. These wooden figurines are frequently described as 'stick shabtis'.

- The study by Jean-Luc Bovot and subsequent 2003 publication of the royal figurines held in the collection at The Museé du Louvre provide insight into Egyptian royal figurines and the attributes they portray. Especially relevant for the current study is the work by Bovot considering the figurines of Seti I, some of which are included in Volume Two of the current study.[25]
- Geoffrey Martin's work on 'The Objects' in the royal tomb at El-Amarna was published in 1974. Within this volume are extensive notes and plates of the figurines owned by Akhenaten. Despite the upheaval of the ancient Egyptian belief system during this period the inclusion of funerary figurines persisted. Unfortunately many of them were broken in the despoiling aftermath of the Amarna demise.[26] Comparative analysis between the Egyptian royal figurines in the Louvre published by Bovot, and those of Akhenaten, are important within the context of informing consideration of any changes of form during this time.

The attributes evidenced on the figurines are initial provocateurs for the question considering alternative intention and function for funerary figurines; Chapter 4 explores this question further. In considering the meaning of 'servant statues' in Old Kingdom serdabs Roth (2002) examines the potential of a relationship between these representations and funerary figurines, and considers the nature of humility in depictions of the deceased, a proposal which is further developed in this thesis. The *ḥtp dỉ nsw* formula has been referred to as the oldest 'preliminary' in the funerary figurine spell, and as demonstrated in analysis of text depicted on funerary figurines throughout this thesis, in combination with the name and titles of the owner, is often the only text.[27] The notion of funerary figurines being 'actors' in the offering rite is pursued within a contextual framework; in this instance the context under investigation is the containers in which the figurines were sometimes deposited. Central to Chapter 4.3 is the typological study of figurine boxes published by Aston (1994).

The extensive publications of Eyre (1987a, 1987b, 1994, 1997, 1999) provide outstanding background to the nature of the economy in ancient Egypt. More recently the wide-ranging

[25] Refer Volume Two Identification Numbers: EA 8899, MFA 72.4091, MFA 72.4100, MFA 72.4111, MFA 72.4112, MFA 72.4113, MFA 72.4116.
[26] One example of a head and one example of a torso are included in Volume Two see Identification Numbers MFA 65.466 and BRK 35.1878; All of the El-Amarna figurines in the Newberry (1930) catalogue, Reference numbers 48548–48571 and 48573, included in the summary seen in the **Appendix Table 1** are broken.
[27] Schneider 1977 Vol. 1, 127.

studies undertaken by Moreno Garcia (2013, 2016) are important in their consideration of the ancient Egyptian production dynamics and the administrative system. Katary's (2013, 2014) investigation of the institutional approach to agriculture and the management of the Nile during the Ramesside period also builds on Eyre's scholarship.

The ongoing discussion contemplating the meaning of sand in the movement of sand stanza in CT472 and BD6, and versions of the spell carried by some figurines, is key to the argument which will be mounted in exploring alternative meanings for the figurine. The problematic nature of the sand movement has been specifically addressed by Keimer (1926), Canney (1929), Petrie (1935), Heerma van Voss (1963), Schneider (1977), Wessetzky (1981) and Olson (1996). These earlier works are all considered in the current study. Additionally the sand movement question necessitates an appreciation of ancient Egyptian weather patterns, and the development of irrigation techniques and their influence on agriculture. Butzer's seminal work in 1976 on the ancient hydraulic civilisation is recognised as a key contribution to Chapter 5 of this thesis which considers the nature of work in ancient Egypt, and the implications of that for the purpose of the funerary figurine.[28]

The fundamentals relative to the evolution of the meaning of the figurine are addressed briefly by Petrie (1935) and extensively by Schneider (1977). Prior to Schneider, Jacques and Liliane Aubert (1974) also explored the meaning of the figurines within a chronological framework. Each of these studies are important in the global body of scholarship considering funerary figurines. There is a growing range of work considering specific aspects of funerary figurines, sometimes within the context of single objects and sometimes in observations of groups of figurines, which look outside current understandings. Of particular interest to the current study is the work by Olson (1996); a contextual investigation of the New Kingdom figurines recovered from the Nubian cemeteries at Aniba, Gurob and Soleb held in the collection of the museum at the University of Pennsylvania. The observations of this study with respect to the text on this group of figurines support Olson's conclusion acknowledging a complexity of intention in the production of funerary figurines which requires further investigation. Poole (1998, 1999) has specifically addressed the question of the dual purpose of the figurine prior to its evolution as a worker. More recently Miniaci (2014) has examined

[28] The more recent and ongoing project ' Theban Harbours and Waterscapes Survey' under the directorship of Dr. Angus Graham and the various publications stemming from the research conducted by this team is also relevant to this area of the thesis.

a most salient question considering what aspect of the funerary figurines qualifies the statuette as a '*shabti*'? Although the data in this thesis draws an alternative conclusion the importance of this line of enquiry is acknowledged. Most publications of single or small groups of figurines speak of their meaning, but only to provide an overview of the existing scholarship. This project will generate a New Model for understanding meaning through investigation of the attributes carried by the figurines within a symbolic framework.

Resources relevant to the study of religion and the afterlife in ancient Egypt, and of particular significance to this thesis in providing overall perspective include Hornung (1982, 1999), Trigger (1993), Kemp (2000), Taylor (2001), and Wilkinson (2010). Jan Assman (2001, 2002, 2005) is widely acknowledged in this field, and his publications are a valuable resource, especially for the volume of source material used to support his arguments. The body of scholarship which focusses on religion and the afterlife all include sections addressing symbolism, a central tenet of this project. Additionally studies which more specifically consider the symbolism embedded in ancient Egyptian and Nubian depictions inform Chapter 2.4 of this thesis and are therefore fundamental in providing a background to the formulation of proposals considering alternative intention and function. The English translation of the study by Schwaller de Lubicz (1978) which was originally published in 1939 provided continuing inspiration for this thesis in confirming the multiplicity of levels of understanding required in unpacking the meaning of the ancient Egyptian symbol. Early work in this group also includes that of Rundle Clark (1959) in which he acknowledges ancient Egyptian mythology cannot be explored without reference to theology and ritual which was employed as a means of understanding the natural world and explaining the indescribable.[29] Other publications which contributed to the study include Lurker (1980) and Wilkinson (2003) which provide general overviews of symbolic potential and iconography. The work of David (2002) examining religion and magic, Pinch (2002) on mythology, and Tyldesley (2010) on myths and legends all make valuable contributions to the global body of work in this area of study and therefore to the relevant sections in this thesis.

[29] Rundle Clark 1959, 11–15. Ancient Egyptians were not 'different' but rather shared commonality with other civilizations in their need to understand their place and ultimate demise in the natural world. The idea that the Egyptians of the pharaonic period were 'different' persists and continues to garner attention, especially for instance the idea that they were incapable of building the pyramids and therefore must have been from another world.

For translations of the Pyramid Texts, Coffin Texts, and the Book of the Dead, reliance is upon the work of Faulkner (2007a, 2007b, 2010), T.G. Allen (1974), Kemp (2008), Taylor (2010a, 2010b) J.P. Allen (2015) and Hays (2012). As the New Kingdom is the period of particular relevance to this thesis, scholarship examining the Book of the Dead was imperative. The publications of John Taylor (2001, 2010a, 2010b), and especially his consideration of the papyri in the collection of The British Museum, contributed to Chapter 6 of this thesis.[30] A range of publications examining extant Book of the Dead scrolls of specific owners, for instance the work of Lucarelli (2006) examining the New Kingdom papyrus of Gatseshen, and O'Rourke (2016) on the New Kingdom papyrus of Sobekmose were essential to the gleaning of additional information. The work of Lüscher (1998) examining the corpus of BD151 representations was pivotal for the development of ideas enunciated in Chapter 6.2 and especially valuable for the range of drawings of these depictions.[31] Expansive exploration of the numerous versions of the spell carried by the figurines is not within the scope of this thesis. Given the importance however of the movement of sand stanza in the spell, reliance is primarily on Allen (2001) and Faulkner (1962) for understanding of the nature of prepositions in Middle Egyptian grammar.[32]

In the study of the specific attributes carried by the figurine the work of Wendrich (1999) on ancient bags and knotting is authoritative. The scholarship of Robins (1999), Fletcher (2002) and Tassie (2009) assists in the understanding of the symbolic role of hair and wigs in ancient Egyptian society. Multiple chapters in the important text examining ancient Egyptian materials and technology edited by Nicholson and Shaw (2000) contributed to understanding technical aspects associated with figurine production.

Additional scholarship specifically relied upon for the study of Nubian figurines is grounded in the seminal work by Török (2009) which explored the relationship between the Egyptians and Nubians in their geographical border regions during the 3,200 years from 3,700 BCE. The study by Redford (2006) provided excellent perspective from the viewpoint of the Nubians in consideration of their relationship with Egypt from the years of their subjugation through to their rule of the 25th dynasty and its demise. The recently published volume of

[30] Dr. Taylor was generous in offering his time to meet with me and discuss the ideas which feature in Chapter 6.
[31] Dr. Lüscher was generous in sharing personal communication and especially helpful in organising my purchase of her text.
[32] The advice offered by Dr. Brent Davis in our discussions considering prepositions was invaluable.

papers examining Nubia and Nubians during the New Kingdom, edited by Spencer, Stevens, and Binder (2017), includes investigations of the relationship between the two civilisations from a broad range of perspectives thereby providing valuable insight into the complexity of their entanglement.

I recently read a doctoral dissertation which contained an extremely brief section on previous scholarship which suggested that the study was without precedence.[33] Whilst I am confident that my construction of a New Classification Model, and the proposals relative to alternative intention and function have been independently formulated, it must also be acknowledged that without the huge body of scholarship mentioned in this review, the thesis would have had no foundation. It is upon all of these studies that I have been able to ground my own exploration, and inform many of my datasets. The wide-ranging discussions which I have examined, and sometimes not agreed with, fermented my own ideas and ultimately contributed in great measure to the proposals outlined in this thesis.

## 2.2 Research Methodology

The methodology adopted for the collection, analysing, and reporting of the research presented in this thesis is a mixed-methods design of the type more specifically described as Concurrent Triangulation Design (CTD). Qualitative and quantitative methods were employed concurrently as a means of counteracting the shortfalls of one with the strength of another. Findings stemming from each method were considered cohesively for the purpose of interpretation.[34] The particular types of analysis associated with CTD and relevant to the primary research undertaken for this thesis include the coding of qualitative data which generated quantitative outcomes, and the comparison of the results of each to either confirm or repudiate the findings.

The individual records for each figurine personally examined and recorded for this study provide wide-ranging qualitative data which is, as already acknowledged, the product of subjective observation. Field specific data is drawn out of these records to generate statistics

[33] It is my preference that the author/title of this dissertation remains anonymous.
[34] For further discussion on the six major mixed methods research designs from which Concurrent Triangulation Design is drawn see Creswell *et al* 2008, 161–196. The author of this thesis acknowledges that the interpretative outcomes drawn from this mixed methods approach have been determined in recognition of the fact that qualitative judgements are inherently biased. Use of Concurrent Triangulation Design was selected in attempt to mitigate this bias where possible.

which enable quantitative analysis. In addition to the safety mechanisms against bias inherent in the design method adopted for this study, the choice of an appropriate selection of material to inform the dataset was paramount.[35] The nature of each set of materials is explored continually throughout the thesis; these resources were identified and chosen because of the breadth of material they were able to provide. A summary of the total number of figurines and their source type is presented in **Table 1**.[36]

| Dataset | Source Type | Institution | Figurines |
|---|---|---|---|
| **Volk** | Examination | The Museum of Fine Arts, Boston | 243 |
| **Volk** | Examination | The Brooklyn Museum, Brooklyn | 17 |
| **Volk** | Examination | The British Museum, London | 38 |
| **Volk** | Examination | The Kunst Historisches Museum, Vienna | 1 |
| **Newberry** | Publication | The Museum of Egyptian Antiquities, Cairo | 2037 |
| **Schneider** | Publication | The National Museum of Antiquities, Leiden | 972 |
| **Janes** | Publication | The Manchester Museum, Manchester | 517 |
| **Reiser-Haslauer** | Publication | The Kunst Historisches Museum, Vienna | 172 |
| **TOTALS** | | | **3997** |

**Table 1**
**Summary Datasets by Source Type/Institution**

Many museums display their funerary figurines facing forward without any visibility to the back, even though the reverse side of the figurines carry a great deal of information, not the least of which is the bag, the attribute which demonstrates extraordinary variety in form.[37] Frontal display supports the notion that it is generally considered the depictions on ancient Egyptian and Nubian funerary figurines are formulaic and there is nothing especially interesting to see on their reverse side. Yet funerary figurines of both Egyptian and Nubian owners are replete with depictions that are idiosyncratic in nature; these figurines were

[35] Taguchi 2018, 31.
[36] In this table the number of figurines noted as personally examined include only those which are fully detailed in the Volume Two dataset. In addition to these there were many other examples studied to inform my understanding of these objects. In addition to the institutions referred to in this table time was also spent studying figurines at The Petrie Museum in London, The Fitzwilliam Museum in Cambridge, The National Gallery of Victoria and The Australian Institute of Archaeology in Melbourne.
[37] http://blogs.ucl.ac.uk/museums/files/2018/05/3_3.jpg illustrates a recent example of frontal massed display which certainly creates maximum viewer impact. The blog post describing this new permanent installation at The Petrie Museum suggests the reason for the *en masse* arrangement is to demonstrate how faience figurines were produced in vast numbers and also to invoke the original display of the figurines chosen by Petrie when the museum first opened at UCL in 1915. This mode of display undoubtedly creates excitement for the museum visitor however from the perspective of a scholar it is a shame that even in presentations of this nature there is not at least some viewer access/visibility line from the rear.

created with intention and therefore have a story to tell. In early research for this thesis it became obvious that the only way of recognising both the typically characteristic forms, and those that were distinctive, was to see and individually examine as many objects as possible. The data collection approach adopted for this study can therefore be described as an object-based enquiry which employs CTD to determine trends within and across datasets. Through close examination and investigation of the physical characteristics of each figurine, and subsequent recording of each of these attributes, patterns emerge. The objects are embedded with their own syntax which inspire deeper contemplation of their original purpose and function.

Even in personal examination some figurine attributes are not obvious to the naked eye. Photography, and especially the use of lenses with varying degrees of magnification capability, facilitates the ability to significantly enlarge the small detail on an object thus revealing additional detail not otherwise recognisable. To this end the images of figurines which feature in Volume Two have been captured at specific angles, and under appropriate magnification, to ensure the maximum quantity of data be available to inform in-depth analysis of each figurine. This analysis is reflected in the extent of information generated for each figurine in the dataset. Accentuation of detail afforded by specialist photographic equipment facilitates the drawing of focus to specific aspects of each figurine attribute.

Archaeological drawing is a specific skill set which is not possessed by all of those who work in the field, or in an institutional environment studying recovered objects. Notwithstanding this fact, it is acknowledged the ability to make freehand drawings in either of these environments is a highly valued level of expertise. In this study the practice of line drawing of attributes is undertaken with the assistance of technology. This methodology was specifically chosen in the development of a new model for classification of figurines because it allows replication and combination of elements within a very quick time-frame. Computer generated line drawings have the capacity to produce extremely accurate representations of the attributes portrayed on funerary figurines.

In addition to the primary research information generated by personal examination of figurines, the excellent publication of figurine collections articulated in the literature review informs the thesis dataset. The existing classification systems for Egyptian and Napatan funerary figurines were published in 1977 and 1955 respectively. In the decades since,

technology has enabled expansive analytical research on large datasets in shorter periods of time. This study takes advantage of the ability to sort large amounts of information and extract specific sections of that information for analysis and interpretation. For instance, comparison between the different sources of the data are able to inform museological issues such as provenance, the potential for scientific analysis in relation to fabric types employed across chronology and figurine forms, and reconsideration of which attributes a figurine must carry for it to be considered a member of the *shabti/shawabti/uschebti* family. The methodology employed in this study therefore takes advantage of the currently available technology without losing the essence of what has been traditionally understood as a working archaeological typology. This is not a case of abandoning all that has gone before, but rather an example of building upon an excellent material base. A central tenet of typologies is the assumption that over time change will occur.[38] This change is certainly evidenced in funerary figurines and therefore must be acknowledged in their study.

In his short paper addressing reformation of the interpretative process in archaeology, Bintliff reconfirms his preference for a moratorium on the use of the word 'theory' in favour of the revivification of 'model'. I have chosen to adopt the same terminology in this thesis and concur with the definition offered by Bintliff which succinctly summarises the situation apropos funerary figurines. 'Fundamentally a model is understood from the first as a simplification for purposes of making sense of complex data–sets, to be set against alternative models for goodness of fit. This is also a procedure to be constantly renewed as new data and new models appear within the discipline.'[39]

The intention of this study is not to throw the baby out with the bathwater, but rather further build upon the existing body of earlier studies and publications.[40] As Neil MacGregor observed in his introduction to *A History of the World in 100 Objects*, in reference to museum scholarship and conservation science, 'one of the key tasks is to keep returning to our objects, as new technologies allow us to ask new questions of them'.[41] This is certainly the aim of this thesis; the methodological approach which was adopted for research was intended to provide a working framework for studies moving forward. The new classification model proposed for

[38] Sørensen 2015, 90.
[39] Bintliff 2015, 32–33.
[40] I am exceptionally grateful to all scholars who have published work investigating funerary figurines.
[41] MacGregor 2012, xxii.

the study of funerary figurines is envisioned as a living tool which is continually expanded and updated.

### 2.3 Provenience/Provenance/Publication?

In pursuance of the study of ancient Egyptian funerary figurines the issue of object history is a vexatious one which cannot be ignored. As a function of their size and therefore portability, the figurines were very collectable in the age when the accumulation of Egyptian antiquities by private collectors was viewed as an esteemed past-time undertaken by those with the means to do so.[42] In more recent decades, and especially since the 1970 UNESCO Convention addressing the 'Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property', the issue of publication of objects without provenience has been the subject of much scholarly debate. Within the context of this thesis, in which figurines donated to museums by collectors are included in the dataset, it is important the question is addressed.[43]

At polar extremes of the spectrum of arguments addressing this problem are the propositions espoused by Renfrew and Boardman. Renfrew argues for the adoption of what he describes as a simple approach; the tenets of this are embodied in the principle that suggests treating all antiquities without provenience as being looted.[44] Conversely, Boardman argues that the prohibition of publication of research considering artefacts without provenience is a form of censorship.[45] Argument supportive of the Boardman censorship contention proposes that it is pushing boundaries when comparisons are drawn between those who publish material which does not have a documented history back to original deposition point with 'drug dealers, murderers and supporters of terrorists.'[46] It has been suggested however, that there is no evidence which proves the prohibition of publication curtails illegal antiquities trade; the only outcome from these regulations is a restriction on the dissemination

[42] Refer Schneider 1977 Vol. 2, pp. 1–6 considering the tradition of collecting funerary figurines and as a consequence the rise of their forgery. This paper will employ the terminology 'provenience' in the context of it referring to the place of original deposition of an object, whilst 'provenance' will refer to object history which does not include original findspot details.
[43] All of the figurines mentioned in the dataset which were donated to museums by collectors entered the museums prior to the UNESCO convention and have been accessioned by the recipient institutions.
[44] Renfrew 2000, 90; throughout this publication Renfrew employs the terminology provenance rather than provenience but it is assumed he is referring to lack of information regarding original findspot. For instance at pp. 19–20 he asserts that once separated from their discovery context objects are no longer invested with the potential to contribute to our knowledge base. Rather from that point they can only be regarded as works of art.
[45] Boardman 2006, 39–40.
[46] Owen 2009, 128.

of knowledge which must be interpreted as being of detriment to scholarly endeavour.[47] Such differences of opinion demonstrate zero prospect of reconciliation. Within the gamut of judgements on this issue sits the notion that it is possible to engage in the study of objects without firm provenience, whilst simultaneously deploring all looting of archaeological sites and illicit sales of antiquities.[48] Proof of acquisition date in the case of collector donations is an additional important aspect of the issue given the measures that have been enacted all over the world to outlaw removal of antiquities from their country of origin.

Why should artefacts without provenience be consigned to museum storage and not studied or published? In 2010 the American Society of Oriental Research (ASOR) published comprehensive guidelines pertaining to ethical standards. This policy supports prohibition of publication of any material without provenience and acquired after 24 April 1972 because of the increased likelihood of the objects being a product of looting.[49] Those who argue for consignment to darkness of material designated in this manner contend it is impossible to differentiate between objects which have been looted and those which have been removed as a consequence of accidental discovery, for instance perhaps as a result of agricultural activity.[50] This line of argument therefore suggests that despite the possibilities, nefarious activity in acquisition must be assumed. The pressures placed on archaeological sites in the demand for both housing and food from those living in the immediate geographical locale introduces another conundrum to this dilemma.

In addition to believing that any artefact lacking provenience should not be the subject of publication, proponents of this viewpoint also argue that neither should objects of this nature benefit from any conservation work. As an extension to the Renfrew prudent assumption approach, it is suggested that if antiquities are suffering deterioration to the extent that intervention is required it is a sign that an object has been the subject of a recent removal from its original place of deposition; therefore if without provenience it must be assumed as excavated in a clandestine fashion.[51] When the damage inflicted by looting has already been done however, surely it is best not to compound this loss through lack of administration of

[47] Owen 2009, 128.
[48] de Montebello 2009, 66.
[49] Full policy details see http://www.asor.org/about/policies/conduct.html
[50] Tubb 2007a, 4.
[51] Tubb 2007b, 23.

necessary conservation treatment.[52] It has been further contended that any interventions which may increase the value of an object should be considered the equivalent of money laundering.[53] Yet surely this line of argument is assuming that at some point the object will be presented to the market. Given the regulations that museums have imposed upon themselves in the light of relatively recent 'scandals' conservation work undertaken in a museum environment would be to ensure the longevity of the antiquity rather than to prepare it for commercial transaction.

Pursuing the deterioration equivalence to recent looting argument, if an object has remained in stable condition for the decades that it has been in the custody of a museum, even if from a collector and without provenience, is it appropriate to treat it in the same fashion as the object thought to have been acquired more recently? Can it then be treated in the manner accorded an object with secure findspot details and detailed history since that date? There is a school of thought supporting the argument that lack of excavation context renders an object of little value to scholarly endeavours.[54] This can only be the case however if scholars choose to ignore knowledge gleaned from the study of objects where original deposition context is unknown. In the instance of funerary figurines it would be especially valuable to know their place of deposition in a global geographical sense, but also more specifically their point of placement inside the tomb, and in relationship to the other tomb goods. For those figurines where this information is known it is an area which could be the subject of further study. Nonetheless, the absence of this information does not detract from what can be learned in examination of their attributes. We are sufficiently familiar with the objects as to be able to place them chronologically, and therefore undertake comparative study within their cohort.

Artefacts which have been donated to institutions frequently form the core of teaching collections. These collections have always been considered of great value, but even more so in recent years as research proves the favourable outcomes achieved in the practice of an object-based learning pedagogy. Those who might prohibit the publication of objects without provenience could not deny the value of using material which has been consigned to the museum storeroom in the classroom. In a survey of fifty respondents from archaeology, art

[52] de Montebello 2009, 70.
[53] Tubb 2007a, 6.
[54] Watt 2009, 89. Drawing a rather extreme analogy Watt describes this as 'a harsh position worthy of the early Church Fathers' and goes on to liken the context argument to suggesting 'there is no redemption for the unbaptized, whomever they are and wherever they are.'

history, and cultural history teaching departments in the US and Canada it was determined that only 32 % of the teaching collections were comprised of securely provenienced material, whilst eight of the collections comprised material which was entirely without provenience.[55] The opportunity for training students in the skill of recontextualization was noted for objects with only partial histories.

Archaeological sites face multi-dimensional threats from development, agriculture, intentional destruction arising from conflict, and looting. There are numerous measures enacted in law at international and national levels, and regulations at institutional levels, to work toward the common goal of protecting heritage. The area of contention most relevant to this thesis therefore concerns the publication or otherwise of material for which excavation findspot details are unknown. Arguments at both ends of the spectrum have been considered, but most influential in the decision to include material without excavation context in this study has been the value of data collated from the numerous publications of institutional collections. **Table 2** summarises the incidence of accessioned funerary figurines both with and without provenience from a range of museums.[56] At either end of the statistical range are Manchester Museum where a small 15 % of their accessioned New Kingdom funerary figurines are without findspot details, compared to the Kunst Historisches Museum Vienna where only six of their total seventy-three figurines have provenance described as other than *herkunft unbekannt*. The figurines summarised in this table have been included in volumes which have been published since the UNESCO convention. Although the MFA figurines have not been the subject of a publication they form the core of the dataset for this thesis, so should be included in this summary.

[55] Johnston 2016, 110–113.

[56] Details are drawn from publications relative to the collections at Cairo (Newberry), Leiden (Schneider), Manchester (Janes), The Vatican (Grenier) and Vienna (Reiser-Haslauer). MFA details are drawn from their online collection. Janes' publication of Manchester figurines is a selection drawn from the collection.
This table also demonstrates the importance of examining figurines from a range of institutions. As a function of affiliations with particular excavation projects the material held in a single collection will generally focus on a few areas only. For instance in the publication of Manchester figurines, the museum in this table which includes the highest percentage of figurines with excavation provenance, 71.4% of the provenanced objects are located from two sites only, Gurob and Sedment. The National Museum of Antiquities at Leiden, Museo Gregoriano Egizio, and Kunst Historisches Museum do not have any figurines from these sites in their collections. The raw data for this summary table can be reviewed in **Appendix Table 2** (Cairo), **Appendix Table 3** (NMAL), **Appendix Table 4** (Manchester), **Appendix Table 5** (Vatican), **Appendix Table 6** (Vienna), **Appendix Table 7** (MFA); The calculated percentages of figurines without findspots seen at the base of this table do not include the figurines which have been nominated as having uncertain provenience, that is those with ? against the place name in the Findspot column.

| Findspot | Cairo | Leiden | MM | MGE | KHM | MFA | TOTALS | % |
|---|---|---|---|---|---|---|---|---|
| **Thebes** | 44 | 26 | 4 | 18 | 3 | 21 | **116** | **8.57%** |
| **Thebes?** | 2 | 26 | 1 | 0 | 0 | 0 | **29** | **2.14%** |
| **Saqqara** | 50 | 48 | 0 | 8 | 2 | 0 | **108** | **7.98%** |
| **Saqqara?** | 0 | 12 | 0 | 0 | 0 | 0 | **12** | **0.89%** |
| **Tell Basta** | 0 | 1 | 0 | 0 | 0 | 0 | **1** | **0.07%** |
| **Memphis** | 2 | 2 | 0 | 0 | 0 | 0 | **4** | **0.30%** |
| **Abydos** | 30 | 1 | 9 | 0 | 0 | 17 | **57** | **4.21%** |
| **Abydos?** | 1 | 0 | 0 | 0 | 0 | 0 | **1** | **0.07%** |
| **Deir el-Medina** | 34 | 0 | 0 | 1 | 1 | 3 | **39** | **2.88%** |
| **Sedment** | 0 | 0 | 43 | 0 | 0 | 0 | **43** | **3.18%** |
| **Gurob** | 0 | 0 | 42 | 0 | 0 | 0 | **42** | **3.10%** |
| **Deir Rifeh** | 0 | 0 | 16 | 0 | 0 | 0 | **16** | **1.18%** |
| **Esna** | 0 | 0 | 4 | 0 | 0 | 0 | **4** | **0.30%** |
| **Semna** | 0 | 0 | 0 | 0 | 0 | 2 | **2** | **0.15%** |
| **Giza** | 4 | 0 | 0 | 0 | 0 | 7 | **11** | **0.81%** |
| **Shellal** | 0 | 0 | 0 | 0 | 0 | 1 | **1** | **0.07%** |
| **Tell Nabasha** | 0 | 0 | 0 | 0 | 0 | 11 | **11** | **0.81%** |
| **Aniba** | 0 | 0 | 0 | 0 | 0 | 11 | **11** | **0.81%** |
| **Herakleopolis Magna** | 0 | 0 | 0 | 0 | 0 | 5 | **5** | **0.37%** |
| **Naga el-Deir** | 0 | 0 | 0 | 0 | 0 | 4 | **4** | **0.30%** |
| **Sheikh Farag** | 0 | 0 | 0 | 0 | 0 | 1 | **1** | **0.07%** |
| **Gebel Barkal** | 0 | 0 | 0 | 0 | 0 | 1 | **1** | **0.07%** |
| **Deir el-Bersha** | 0 | 0 | 0 | 0 | 0 | 7 | **7** | **0.52%** |
| **Dendera** | 0 | 0 | 0 | 0 | 0 | 1 | **1** | **0.07%** |
| **El-Amarna** | 25 | 0 | 0 | 0 | 0 | 0 | **25** | **1.85%** |
| **Khawalid** | 1 | 0 | 0 | 0 | 0 | 0 | **1** | **0.07%** |
| **Asyut** | 2 | 0 | 0 | 0 | 0 | 0 | **2** | **0.15%** |
| **Akhmim** | 3 | 0 | 0 | 0 | 0 | 0 | **3** | **0.22%** |
| **Heliopolis** | 3 | 0 | 0 | 0 | 0 | 0 | **3** | **0.22%** |
| **Gebelein** | 1 | 0 | 0 | 0 | 0 | 0 | **1** | **0.07%** |
| **Danaqla** | 2 | 0 | 0 | 0 | 0 | 0 | **2** | **0.15%** |
| **Aswan** | 1 | 0 | 0 | 0 | 0 | 0 | **1** | **0.07%** |
| **Luxor** | 2 | 0 | 0 | 0 | 0 | 0 | **2** | **0.15%** |
| **Gau** | 1 | 0 | 0 | 0 | 0 | 0 | **1** | **0.07%** |
| **Unknown** | 342 | 144 | 21 | 81 | 67 | 130 | **785** | **58.02%** |
| | | | | | | | | |
| **TOTALS** | **550** | **260** | **140** | **108** | **73** | **222** | **1353** | **100.00%** |
| **% Findspot Unknown** | **62.18%** | **55.38%** | **15.00%** | **75.00%** | **91.78%** | **58.56%** | | |

**Table 2**
**New Kingdom Funerary Figurines**
**Findspot by Institution**

The MFA records note 28th June 1872 as the accession date for 238 funerary figurines which were donated by C. Granville Way, the son of Samuel A. Way who purchased these figurines in 1868 through London dealers Rollin and Feuardent. In 1863 these figurines were passed to the ownership of Robert James Alexander Hay following the death of his father Robert Hay in whose ownership they are recorded from 1836. A total of 101 of these 238 figurines are included and detailed in Volume Two of this thesis. Although the figurines selected for study and detailed in Volume Two were chosen only on the basis of the value of their attributes to this study, it is no coincidence that so many of them were originally from the collection of Robert Hay who clearly had an excellent eye for interesting figurines. Hay has been described as a 'traveller, antiquarian, and collector' who in his life as a midshipman in the British navy visited Alexandria in 1818.[57] The publications authored by Belzoni are suggested to have inspired his return to Egypt in 1824 accompanied by artists and scholars employed to document his experience.[58] Hay's collection of documentation including his diary and letters, paintings, drawings, plans and plaster casts are preserved in The British Museum collection.

I have chosen a figurine donated to the Boston Museum of Fine Arts by a collector to demonstrate the symbolic potential of ancient Egyptian funerary figurines, a concept which is explored fully in Chapter 2.4 which follows. MFA 1973.664 is located in a drawer in the MFA storage facility. It is a very well made small wooden figurine which portrays a suite of attributes which are all suggestive of it being dated to the New Kingdom. It was intentionally selected to feature in this section of the thesis because of my belief regarding the publication of objects of this nature. Extensive examination of the figurine and exploration of each of its attributes support its authenticity. Additionally the MFA authorised my organising C14 testing of fabric taken from the figurine. Results indicate dating to 1770 BCE +/– 20 years which is consistent with an object being produced in the New Kingdom.[59] In the age when collecting was an acceptable undertaking, funerary figurines were very collectable objects and as a result of generous donations many of them are now housed in museum basements.

[57] Bierbrier 2012, 246.
[58] *Ibid*., 247.
[59] See **Appendix Table 8** and **Appendix Table 9** for complete scientific reports issued by The Center for Applied Isotope Studies at The University of Georgia.

This study will demonstrate there is a great deal which can be learned from objects which will never be placed on public display.[60]

## 2.4 Symbolic Potential

The funerary figurine should not be understood as simply an image of a worker, or as what Assman describes as the 'symbolic representation of things absent'.[61] Ancient Egyptian and Nubian funerary figurines reflect a complexity of meaning that goes beyond this characterisation. They are objects that can be interpreted in a practical sense as representations of labourers carrying agricultural tools, whilst examination of the attributes evidenced on the figurine indicate embedded dualistic meaning. This construction coincides with the identification of 'key symbols' described by Ortner; those symbols most important in the reproduction of culture, which she divides into two types.[62] The first, summarising symbols, act as points of orientation within the cultural system, with their keyness deriving from their ability to connect surface level meanings to the more complex system to which they belong. These types of symbols act vertically. In contrast, elaborating symbols act laterally, having the capacity to facilitate an ordered experience. Their keyness is derived from their broadness, and their ability to draw relationships between a diversity of cultural elements. Within the parameters of the system formulated by Ortner, ancient Egyptian and Nubian funerary figurines can be understood as satisfying the definition of both types. Their surface level meanings respond to the practical requirements of the agricultural worker, whilst the complex system to which they belong is the deeper symbolic meaning embedded in their attributes. As elaborating symbols they facilitate the ordered experience of the transition from the earthly life to the afterlife. Renowned anthropologist Victor Turner contends 'we master ourselves by symbols' and further suggests symbols are at their richest concentration in ritual processes.[63] Funerary figurines reflect this richness of value. Examination of a single New Kingdom figurine held in the collection of the Museum of Fine Arts in Boston (MFA) serves to illustrate the symbolic potential of the corpus.

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[60] As an educator who delivers ancient history classes within the framework of an object-based learning pedagogy to rural Australian students who face the challenges of disadvantage, it is a source of great frustration that custodians of donated material have taken decisions to never display some objects, yet neither will they be released for educational purposes outside of the institution because they are too 'valuable'. In this scenario where is their value? If deaccessioned objects were recorded in what was effectively a consolidated on-line lending resource these objects could be borrowed as tools to bring the ancient world to life. Whilst there are challenges inherent in this suggestion it is a proposal which is worthy of further discourse in the sector.
[61] Assman 2002, 88.
[62] Ortner 1973, 1338–1446.
[63] Turner 1975, 157.

The MFA records only reveal that accession number 1973.664 is a wooden figurine of height 10.5 cm, thought to date to the 19th dynasty or 20th dynasty (**Fig. 1**). It is without provenance having been donated to the museum by a collector, Horace L. Mayer. The donation included 65 funerary figurines. Of this total, 53 originated from the collection of Luigi Vassalli, who had been appointed an assistant to Auguste Mariette in Cairo in 1858.[64] The figurine under consideration is one of only two wooden examples in the group of twelve figurines collected independently by Mayer. The artisan who incised the attributes into the figurine demonstrated considerable skill. Many of the features are only evident when subjected to digital enhancement. Examination of the attributes carried by the figurine reveals a series of symbols which have practical significance, but are invested with deeper complex meanings.

### 2.4.1 Wood

The MFA figurine is not unique in its broad description of fabric as wood. A survey of ancient Egyptian wooden artefacts in museum collections reveals they are almost always only described as wood. Where species and genii have been attested they include acacia (*leguminosae mimosoideae*), cedar of Lebanon (*cedrus libani*), cypress (*cupressus sempervirens*), juniper (numerous genii including *juniperus phoenicea*), sycomore fig (*ficus sycomorus*), tamarisk (*tamarix nilotica*), Christ's thorn sometimes described as sidder (*ziziphus spina-christi*), persea (*mimusops schimperi hochst*) and Egyptian ebony or African black or ironwood, simply referred to as ebony (*dalbergia melanoxylon*).[65]

Much has changed since the 1977 publication of Schneider's study wherein he observed a lack of microscopic testing to determine species of wood evidenced in figurines. Even at this time however, he suggested macroscopic research revealed the use of tamarisk, sycomore and acacia, and in better quality figurines ebony and coniferous wood. He acknowledges the suggestion of persea wood in etymological studies, but states there is no evidence supporting

[64] Auguste Mariette, French archaeologist, died 1881. Discovered the Serapeum at Saqqara. In 1857 the Egyptian government appointed him conservator of monuments. Established The Egyptian Museum in Cairo.
[65] Refer online records for figurines held in the collections of The British Museum in London, The Museum of Fine Arts in Boston, The Manchester Museum, The Metropolitan Museum of Art in New York, The Petrie Museum in London, The Fitzwilliam Museum in Cambridge; Gale *et al* 2000, 339; refer **Appendix Plate 1** for example of an ebony funerary figurine presumed recovered from the tomb of Amenhotep III and now in the collection at The Metropolitan Museum of Art New York; Daines 2008, 16. Ancient Egyptian garden design incorporating these species of trees are acknowledged as an essential element of the belief system; garden layouts were heavy with symbolic value.

its use.[66] Experts in the study of wood contend the ability to recognise species by macroscopic investigation is rarely conclusive, although microscopic analysis can detect anatomical elements which through comparative analysis with known characteristics facilitates more reliable identification.[67]




**Actual Size – H 10.5 cm**

**Fig. 1**
**Wooden Funerary Figurine**
**New Kingdom (based on attributes)**
**The Museum of Fine Arts Boston**
**Accession Number 1973.664**

[66] Schneider 1977 Vol 1, 233.
[67] Timar *et al* 2013, 244.

As a consequence of their size and design, and the need to avoid unacceptable damage, it is very difficult to remove suitably sized samples from figurines for the type of scientific testing required to determine species types. Accurate analysis of wood anatomy requires three sections; a transverse section, radial longitudinal section and tangential longitudinal section.[68] Perchance these sections could be obtained, the methods and protocols involved in the process are complex. The information gleaned from technical study of a large dataset of funerary figurines would be especially interesting, particularly to determine if there were different species used more or less between periods, and whether or not wooden mummiform figurines reflect the same use of raw material as figurines in the dress of daily life. Unfortunately at this juncture given the time and costs associated with this type of study it cannot be envisaged, however technological capability continues to evolve with rapidity and the opportunity may arise in the future.

Within the corpus of 2,037 figurines included in Newberry's Cairo museum catalogue 164 figurines, 8.05 % of the total, are described as wood. Of that group only eight figurines or 4.88 % of the wood figurines were described by species. It is presumed these conclusions were a result of expert observation rather than scientific analysis. The eight figurines identified comprise four tamarisk, two ebony, one sycomore and one pine.[69] Schneider's study of the Leiden collection identified 106 figurines as wood, 10.91 % of the total figurines in his catalogue. Only two of these figurines had their species nominated, and they were both ebony.[70] This species is the easiest to recognise because of its unique black colour and its hardness and weight. The summary presented in **Table 3** indicates wooden figurines in the Middle Kingdom were rare, quantities escalated rapidly in the Second Intermediate Period and continued to grow in the New Kingdom prior to a sharp decline in the Third Intermediate Period, and they were unseen after that.[71]

Postulation regarding wood species used in the manufacture of MFA 1973.664 can only be made on the basis of observation of recognisable qualities. The most common native Egyptian species used in figurine production have been suggested as acacia, sycomore and

[68] Cartwright 2015, 2.
[69] Refer **Appendix Table 10.**
[70] Refer **Appendix Table 11.**
[71] This table proves the importance of viewing figurines across a range of source material in order biases can be mitigated. The Volk dataset drawn from the MFA collection reflects twice as many Middle Kingdom figurines as the Newberry catalogue of Cairo figurines but this is because the MFA holds figurines from the excavations undertaken at the Middle Kingdom site at Sheikh Farag.

tamarisk, with imported woods including ebony and cedar.[72] As more figurines are subjected to testing however, the species list will expand. As example, a figurine of Seti I has been confirmed as juniper wood although the precise genus cannot be determined.[73] Macroscopic photographic images of MFA 1973.664 indicate a brown wood with a straight grain. Given the detail worked into the figurine it must be assumed it is a species appropriate for the production of small incised items. Lack of finish on the deeply incised features of the back wig support a colour description of whiteish brown. Without subjecting the figurine to scientific testing there can be no certainty regarding species but observational comparison with other objects of similar chronology support the proposal of sycomore or tamarisk (**Appendix Plate 2**).

| Period | MK | SIP | NK | TIP | Undated | Total |
|---|---|---|---|---|---|---|
| **Newberry** | 2 | 52 | 92 | 14 | 4 | **164** |
| **% by period** | 1.2 | 31.7 | 56.1 | 8.5 | 2.5 | **100.0** |
| **Schneider** | 0 | 11 | 93 | 0 | 2 | **106** |
| **% by period** | 0.0 | 10.4 | 87.7 | 0.0 | 1.9 | **100.0** |
| **Volk dataset** | 5 | 1 | 56 | 2 | 0 | **64** |
| **% by period** | 7.8 | 1.6 | 87.5 | 3.1 | 0.0 | **100.0** |
| **Total figurines** | **7** | **64** | **241** | **16** | **6** | **334** |
| **Total % by period** | **2.1** | **19.1** | **72.2** | **4.8** | **1.8** | **100.0** |

**Table 3**
**Wooden Figurines by Period**

Why should we be concerned with wood species in the study of funerary figurines? Working within the constraints imposed by the practical limitations, it can be assumed the artisan selected the material for use in the production of funerary figurines with deliberate intent. For instance the magnificent selection of imposing stone figurines owned by both Egyptian and Nubian kings convey a sense of perpetuity. Wood was also considered a high status material as demonstrated by its use in extremely important items of tomb furniture including coffins. In a dry arid climate wood was preserved by natural desiccation.

[72] Stewart 1995, 41.
[73] Hepper 2000, 165–166. Gale *et al* 2000, 351 note the confusion associated with the various genii of juniper.

The reasons for and importance of this choice however, went beyond the notion of indestructability of the object. The mythical significance of the use of wood in ancient artefact creation is acknowledged.[74] Analysis of wood types employed in figurine production reveal yet another dualism. In a practical sense species selection takes heed of the physical nature of the raw material which makes it suitable for fashioning a figurine. Availability of the material to the artisan is also a practical matter, both from a geographic and cost of material perspective. There is however deeply embedded symbolism inherent in these choices.

The sycomore tree featured in many ancient Egyptian mythical texts; symbolic representation was in the first instance to Isis and then through assimilation with Hathor.[75] The Book of the Dead refers to the sycomore as a manifestation of the tree goddess who personifies the nourishment which provides sustenance in the afterlife.[76] Visual representations depict the arms of the goddess extending out from a tree to offer food and water to the deceased.[77] The wood, fruit, and leaves of the persea tree are frequently evidenced in funerary contexts.[78] Especially during the New Kingdom the flowers of the persea tree were included in funeral ceremonies as they were understood as givers of life.[79] The tamarisk tree features in Osirian mythology and is associated with resurrection. Osiris was murdered by his brother Seth, who tricked him into getting into a coffin which was then sealed and thrown into the Nile. The coffin floated out to sea and landed near Byblos where the trunk of a tamarisk tree grew around the coffin and protected it. Isis found Osiris, retrieved his corpse, and returned with him to Egypt.[80] The various species of wood used in the production of funerary figurines all demonstrate clear association with the journey from the earthly life to the afterlife, resurrection, and ongoing wellbeing.

### 2.4.2 Hoes

MFA 1973.664 carries two narrow bladed hoes (**Fig. 2**). From the earliest depictions the hoe is evidenced as a common agricultural implement. This implement is seen on the mace head

[74] Wilkinson 1994, 90.
[75] Daines 2008, 18.
[76] Assman 2005, 129, 171; The tree goddess frequently appears as a decorative element on funerary figurine containers.
[77] Wilkinson 1994, 90.
[78] *Ibid*.
[79] Daines 2008, 22.
[80] Plutarch 1690, 81–83; Frazer 1925, 364 refers to the erica tree which is of the heath family and acknowledged to be referring to the tamarisk; Daines 2008, 18.

of King Scorpion dated to the Protodynastic Period (**Fig. 3**). The mace head, a recognised symbol of power, shows Scorpion performing what has been described as an irrigation ceremony.[81] The king opens a dyke with a hoe while his attendant stands with a basket at the ready into which the earth that is removed will be placed. This scene has alternatively been interpreted as ceremonial cutting of the first furrow in the fields.[82] Fan bearers, standard bearers and dancing women, other motifs featured on the mace head, support a celebratory occasion. No matter the interpretation, the symbolism of the ceremony seems to be an action by the king portraying him as the guarantor of an abundant crop. He was therefore doing what was required of a good pharaoh in maintaining *ma'at* and so ensuring prosperity and order in the life of the ancient Egyptian.



**Fig. 2**
**Narrow bladed hoes**

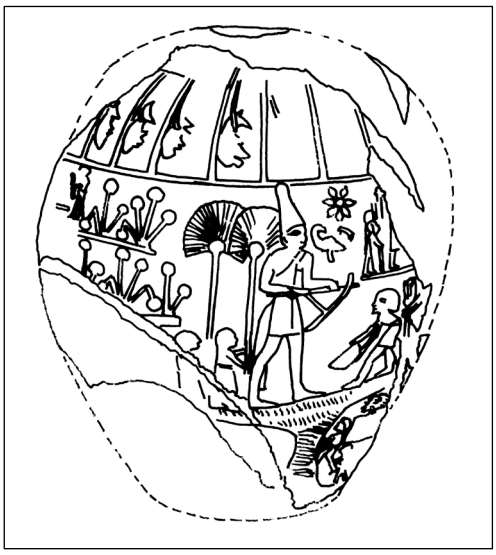


**Fig. 3**
**Macehead of King Scorpion**
**Face featuring king holding hoe**

In the third of the ten rites identified by Weinstein in the foundation ceremony, a ritual accompanying the construction of a new building, a scene titled 'Hoeing the Earth' shows the King holding a wooden hoe in his hands, symbolically digging through to the original creation waters, 'to construct work for eternity'.[83] One of the names the ancient Egyptians had for their own country was 'the land of the hoe'.[84] The hoe can be read at a practical level

[81] Wilkinson 2010, 47.
[82] Frazer 1925, 370.
[83] Weinstein 1973, 12.
[84] Allen 2001, 22.

as an agricultural tool to be used in the act of preparing the ground for planting. Alternatively, in symbolic terms the rite of hoeing the ground was an expression of the death and burial of Osiris, the germinating corn alluding to resurrection. Whether the maintenance of *ma'at* by the pharaoh, a reconnection with the waters from which creation emerged, or a symbolic reawakening in the afterlife after death, the hoe is encoded simultaneously with surface level meaning and complexity in symbolic value.

### 2.4.3 Hands

The most common figurine shape is mummiform, but MFA 1973.664 wears the dress of daily life, a form which emerged after the Amarna period. Schneider suggests during the New Kingdom figurines in this form either have their hands crossed over their breast carrying divine emblems or agricultural implements, or a mixture of the two.[85] There are however examples of wooden figurines such as MFA 1973.664 portraying hands in alternative forms. Accession number 2302 in the collection at The Manchester Museum depicts hands which meet in front of the body at the line of the waist.[86] MFA 58.1361 and MFA 72.4119 are both New Kingdom wooden figurines in dress of daily life form carrying hands which meet at the front of the body.[87] The hands of MFA 1973.664 meet at the wrists without obvious connection to the arms, and the thumbs are evident. Unusually there also appears to be a total of eight vertical features underneath the hands (**Fig. 4**). Given the nature of the other workmanship on this figurine it must be assumed the incising of this feature was intentional.



**Fig. 4**
**Hands MFA 1973.664**

[85] Schneider 1977 Vol. 1, 161.
[86] Janes 2012, 31.
[87] See image sets for Volume Two Identification Numbers MFA 58.1361 and MFA 72.4119.

The form of the hands, combined with the vertical markings, could be read as two animals facing away from each other, each with four legs. Iai has identified himself as a Chief Singer of Ptah, the local god of Memphis.[88] During the Ramesside period of the 19th and 20th dynasties, the seat of ancient Egyptian power returned to Memphis, and the tradition of worshipping Ptah was revived. Memphis was also the cult centre of the Apis bull, originally a fertility symbol, but because the Apis and Ptah were both central to Memphite theology, the Apis came to be seen as the living manifestation of the god Ptah. Sign E177 is described as two bulls joined and facing away from each other (**Fig. 5**). This hieroglyph, and an axe head dated to the New Kingdom and in the collection at The Metropolitan Museum in New York (**Fig. 6**) indicate the depiction described on the hands of MFA 1973.664 is not without precedent. Sign E177 serves as a determinative for the spelling of the phrase – go back and forth.[89] The expression 'go forth by day' features in a number of spells and came to be used as an alternative name for the Book of the Dead; The Book of Going Forth by Day. An important aspect of the afterlife during the New Kingdom and afterwards was the freedom of movement away from the tomb. The movement of the *Ba*, another aspect of the deceased and understood to mean its shadow, is specifically mentioned in spells 91, 92 and 188.[90]

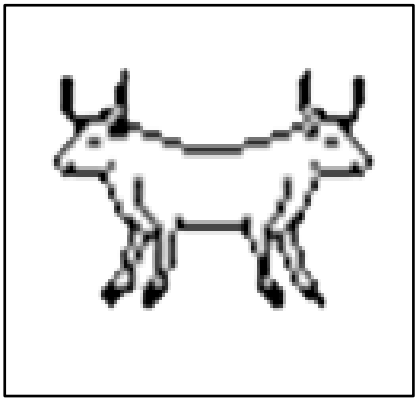


**Fig. 5**
**Sign E177**
**After Allen 2001, 428.**



**Fig. 6**
**Axe Head – Middle Kingdom/Early New Kingdom**
**The Metropolitan Museum of Art New York**
**Accession Number 20.2.7**

[88] Onstine 2001, 147 suggests within the context of roles as chanters, institutions that men were associated with included the temple of Bastet, temple of Osiris, domain of Osiris, domain of Ptah and the Ramesseum. This supports the title of the owner of MFA 1973.664.
[89] Allen 2001, 428 refers to sign no. E177 described as two bulls joined.
[90] Taylor 2010, 164.

Book of the Dead papyri portray the deceased transformed into a bird, able to fly away from the tomb at sunrise as a living soul, returning at night to be reunited with its mummy.[91] Although quite unusual, there are examples of funerary figurines which are portrayed with *ba* birds across their chests.[92] This type of portrayal is first evidenced in the New Kingdom and they are frequently figurines which have been manufactured in stone evidencing the high status of their owner; the birds could be placed in a number of positions across the front of the body **(Appendix Plate 3**).[93] The symbolism integral in each of these depictions, and their known interpretations, lend support to the notion that during the New Kingdom the intention and function of the funerary figurine went beyond that of worker in the afterlife.

As with other the other attributes depicted on MFA 1973.664, the hands should be read on two levels. In a practical sense they grasped the implements and held the rope's attached to the bag/s. A figurine in the dress of daily life is sometimes seen grasping a whip understood to be for the practical purpose of supervising his gang of workers. Royal figurines are often portrayed holding a crook and flail. The *djed* pillar and the *ankh* are also depicted, both heavily invested with symbolic meaning, representing the hieroglyphs for life and stability. The additional vertical features evident on the hands of MFA 1973.664, although not recognised on any other figurines in the dataset, when considered in tandem with the figurines who hold a *ba* bird in their hands, provoke the contemplation of a deeper alternative reading.

### 2.4.4 Bags and Pots

The figurine carries a typical New Kingdom bag, and a yoke with water pots (**Fig. 7**). It is suggested the bag was required to carry seed, or alternatively the bag was simply an expression of preparedness for work.[94] This interpretation is linked to the idea that the spell urges the worker to stand ready to be called upon to work. Schneider supports his argument by noting a full basket would have been carried on the shoulder or the head rather than slung over the back, and if it was carrying seed one hand would have been holding the

[91] Taylor 2010, 90–91.
[92] MM 4348 at The Manchester Museum; Volume Two Identification Numbers MFA 72.744 and MFA 72.763. Sign E177 and the *ba* bird can be understood as fulfilling the same purpose. Similar positioning of both on the body is noted.
[93] It is interesting to note on **Appendix Plate 3** that two of the figurines holding *ba* birds now have their faces broken off. This is probably quite coincidental but given the relative rarity of this type of figurine future work could explore whether or not this breakage is evidenced elsewhere.
[94] Stewart 1995, 38. Schneider 1977 Vol. 1,172.

basket, and the other would have been at the ready to spread the seed. Study of MFA 1973.664 supports the argument that all of the elements depicted on the figurines have symbolic value. The symbolism inherent in the bag could have been preparedness to work, or within a practical framework the bag could have been a simple representation of the task of carrying seed for planting. Bags were used in everyday life in ancient Egypt and the manner in which the bags are depicted on funerary figurines is analogous to the bag types which have been attested in ancient Egypt, and which include those of the type used in the task of carrying seed. Identification of bag type, and recognised usage for that type, denotes practical use of this attribute. Alternatively the bags may have been a required component in the depiction of the agricultural scene which also prescribed the depiction of hoes and represented resurrection.



**Fig. 7**
**MFA 1973.664**
**Bag and water pots**

Water pots on a yoke have been interpreted as the equipment of the brickmaker; this set of attributes sometimes included a brick mould. They first appear on late 18th dynasty figurines.[95] The placement of four 'magic bricks' within the tomb in niches located at the four cardinal points are attested from the New Kingdom through to the Late Period.[96] Taylor suggests because they were made of the earth from which plants grew they represented new life.[97] This notion is extended to suggest the earth represented the primeval mound emerging from the watery chaos and therefore the brick is a metaphor for creation.[98] Traditionally birthing mothers were placed on four bricks, and then the newborn infant was placed on the same bricks while the gods determined its destiny. Inclusion of the bricks in the tomb suggested this was the place which would witness the emergence of new life.[99] Roth and Roehrig propose ancient Egyptians saw human conception and birth as metaphors for

[95] Schneider 1977 Vol. 1, 170.
[96] Taylor 2010, 108.
[97] *Ibid*., 108.
[98] Roth and Roehrig 2002, 139.
[99] Taylor 2010, 108.

resurrection, and agree the four bricks in the tomb represent the birth bricks.[100] It was therefore vital that mortuary equipment include reference to childbirth. The depiction of water-pots may simply represent the equipment necessary in the work of a servant. Alternatively, the pots and moulds could be interpreted as signifiers of a ritual which was a powerful symbol for life beyond the tomb.

### 2.4.5 Wigs



**Fig. 8**
**MFA 1973.664 wig**

In ancient Egypt the manner in which wigs were portrayed encoded information about gender, age and social status. Diverse hairstyles helped to establish a hierarchy between people, and different styles were employed in artistic depiction to reflect particular roles. Wig wearing therefore played an integral role in their visual symbolic system. The wig depicted on MFA 1973.664 is described as a double or duplex wig, a style associated with the elite and official classes (**Fig. 8**). For this particular wig type dating is suggested from the late 18th to the mid-19th dynasty.[101] This dating offers additional confirmation of the chronology of this figurine. Practically, in the event of scalp disease which resulted in the head being shaved clean, or if the head was naturally bald, ancient Egyptian wigs served the purpose of avoiding obvious reference to a disease, whilst also shielding the skin from the hot sun. Wigs are also suggested to symbolically allude to sexual activity which is linked to rebirth following death.[102] Within a symbolic framework the type of wig worn by MFA 1973.664 offers further supporting evidence to the information provided by the other attributes evidenced on the

[100] Roth and Roehrig 2002, 139.
[101] Dr. JoAnn Fletcher, Research Fellow, University of York in Personal Communication. This chronology is supported by the evidence in the dataset informing this thesis.
[102] Strudwick 2006, 194.

figurine. The social status of the owner encoded in the wig confirms the information provided by the title as described below.

### 2.4.6 Text

Although it is possible to formulate the correct transliteration for the text which features on some funerary figurines, and then devise a translation, the challenge lies in the ability to comprehend the manner in which this language was intended to be invested with magic and symbolism. Use in mythological texts, and particularly writings dealing with transformation to the afterlife, means not only appreciating the language structure, but also the context in which the writing occurs. Implicit in the full understanding of the meaning of the funerary figurine is an appreciation of the language use in the spells. The ancient Egyptian written symbol has been wonderfully described as being a synthesis requiring a sophistication of understanding and knowledge beyond what appears on the surface.[103] Ancient Egypt speaks and explains through symbolic imagery. The Pyramid Texts from the Old Kingdom, the Coffin Texts emerging in the First Intermediate Period and seen through the Middle Kingdom, and the Book of the Dead evidenced from the New Kingdom forward, are the evolutionary representations of the plethora of spells describing the afterlife, and offering the means to get there.

During the New Kingdom a simple single panel of writing down the front of the figurine could be expected to refer to the deceased as an Osiris, nominate a title held in the earthly life, state the owner's name, and describe him as true of voice or justified. The inscription on MFA 1973.664 reads *wsir ḥry ḥsw n Pth iȝi mȝʿ ḫrw* 'The Osiris, Chief Singer of Ptah, Iai, justified' **(Appendix Plate 4**).[104] Presence of a beard suggests male ownership but this attribute is also occasionally seen on the figurines of female owners. However, given the title of this figurine owner, gender is confirmed as during the New Kingdom female leaders of performance groups were nominated as *wr.t ḫnr.wt n.t*.[105] Additionally, institutions that

[103]Schwaller de Lubicz 1978, 55.
[104]Gardiner 1966, 582 for transliteration/translations referring to singing and singers; Martin 1985, 11 and **Appendix Plate 19** for transliteration/translation considering the west wall of the tomb chapel of Raʿia , Chief Singer of Ptah, Lord of Truth. Dating for this tomb is nominated as early 19th dynasty; Refer **Appendix Plate 5** Funerary figurine box of Iryiry, Chief Singer indicating the same text to express this title and considered in Chapter 4.
[105] Meg Lisle Macquarie University, Personal Communication 29 July 2018, based on her prosopographic study of priestesses, musicians, mourners and offerings.

evidence an association with male singers include the domain of Ptah.[106] Identifying the owner of this figurine as Chief Singer of Ptah suggests ownership in the Memphite region where this exact role is also attested in the early 19th dynasty tomb chapel of Raʿia (**Appendix Plate 6**).[107]

### 2.4.7 *Wesekh* Collar

*Wesekh* translates as 'the broad one' and as a permanent jewellery item the *wesekh* collar is quite iconic. Beaded collars were the most common jewellery of the Old Kingdom and they may have been fashioned in imitation of their floral archetypes. Their use as important jewellery pieces persisted (**Appendix Plate 7**). These collars feature multiple rows of vertically strung cylindrical beads sometimes further embellished by an outer row of beads which reflect a teardrop shape sometimes described as leaf shaped. Jewellery was worn as an indicator of status and wealth, but equally the ancient Egyptians believed it was invested with amuletic powers, and in the liminal state between death and rebirth protection from all sources was summonsed. Collars with a short lifespan could be constructed from a variety of fresh flowers and seeds sewn onto papyrus sheets or palm leaf strips. In the 18th dynasty a beaded version of the floral collar depicts in the outer row forms to imitate lotus flowers and buds.[108] The closing of the lotus bud when darkness fell and its reopening in the light of day ensured it was understood as a natural representation of the daily cycle and it therefore features in creation mythology.[109] The collar worn by MFA 1973.664 is depicted with five standard rows and an enhancing outer row which is quite significantly sized and given its chronology representing closed lotus buds. The presence of this collar speaks to the status of the owner and is also another symbolic signifier of rebirth.

## 2.5 Summary

Examination of figurine MFA 1973.664 demonstrates that within the context of Ortner's key symbols funerary figurines perform at both a summarising and elaborating level. Acting vertically, all attributes can be read as satisfying a practical solution whilst simultaneously demonstrating they are embedded with deep symbolic significance. In a lateral sense they are

[106] Onstine 2001, 147. Other institutions are nominated as the temple of Bastet, the temple of Osiris, the domain of Osiris, and the Ramesseum.
[107] Martin 1985, 11 and **Appendix Plate 19** for transliteration/translation considering the west wall of the tomb chapel of Raʿia, Chief Singer of Ptah, Lord of Truth. Dating for this tomb is nominated as early 19th dynasty.
[108] Aldred 1971, 146.
[109] Pinch 2002, 148. Lurker 1982, 78.

a means by which their owners could facilitate an orderly transition from the earthly life to the afterlife. Analysis of the corpus of figurines informing this thesis within this framework of symbolic understanding will reveal potential new meanings for the intention and function of the figurine.

# CHAPTER THREE

## THE FUNERARY FIGURINE CLASSIFICATION MODEL

The material and findings in this chapter are presented in two parts. Part One includes sections 3.1 through to 3.4 which consider the background to the existing ancient Egyptian and Nubian funerary figurine classification models, and provide analyses of the figurine attributes. Sections 3.5 and 3.6 comprise Part Two which introduces the New Classification Model and proves its efficacy.

## PART ONE

### 3.1 Servant or Tyrant?

The classification of artefacts is considered central to archaeology.[110] A typology can be understood as a particular type of classification employed for the purpose of sorting groups within a defined set of boundaries. Although vital they have been described as simultaneously a servant and a tyrant.[111] Typologies have the ability to establish a common language relative to the focus of their study and therefore create a structure into which data can be organised.[112] Further than grouping according to development and changes in form, it has been proposed a typology places groups of objects in its set into a hypothetical chronological order.[113] The Adams brothers, a field archaeologist and a philosopher of science, identify the problematic nature of classifications and contend the notion of a typology is simply as a tool of communication, rather than a fact or a law, even though sometimes they have been mistaken for exactly that.[114] 'Properly understood, typological concepts have no fixed or inherent meaning apart from their use, which varies from typology to typology and from person to person'.[115] In only identifying similarities and differences in objects which supposedly belong in the same category, is due consideration being given to the question of why these differences exist and how it is that the differences came to be?[116] Has the idea of a typology

[110] Kipfer 2007, 4.
[111] Hurcombe 2007, 54.
[112] Nastasi *et al* 2010, 35.
[113] Greene 1995, 23.
[114] Adams and Adams 1991, 333
[115] *Ibid*., 5.
[116] Sørenson 2015, 85.

become a cliché?[117] Typological issues concerning funerary figurines lie at the heart of this thesis.

## 3.2 Funerary Figurine Attributes

Canonical portrayals in ancient Egyptian representations of themselves are well understood; for instance comparative size speaks to power and importance, and skin colour is generally an indicator of gender although it can also speak to ethnicity and evoke concepts including fertility or solar energy.[118] The positioning of arms and hands elucidates relationships; the love between a couple, the nurturing parent, the mourning woman, or a pharaoh reaching out to the rays of the sun. Clothing, hairstyles and jewellery are pointers to the position and status of the subject wearing them; the side-lock of youth, or the shaven head of a priest. Beyond these more personal embellishments objects held in the hands provide another layer of understanding; an *ankh* and a *was* sceptre in the hands of a deity. These acknowledged prescriptive depictions have been described as a reflection of the rule of order over chaos, the concept which underlined the ancient Egyptian way of life.[119]

The nature of Nubian portrayals in Egypt also reflect important meanings and degrees of entanglement between the two civilisations across 2,000 years from the Old Kingdom through the Late Period. During the New Kingdom there was a duality in appearances; some revealing what are understood as classic Nubian iconographical features, and some suggestive of complete Egyptianisation.[120] Whilst the canonical colour for skin of Egyptian men was red, for Nubians it was brown and black.[121] The classical interpretation of a Nubian woman would indicate a fuller body, and for both men and women emblematic facial

[117] Sørenson 2015, 85.
[118] Although males are generally portrayed with red skin, and females with white or yellow skin, there are occasional exceptions to this rule. For instance see Volume Two Identification Number MFA 72.4088 the 18th dynasty figurine of Kai-neferu, Mistress of the House of the family of Setau at Deir el-Medina. The figurine is understood as female but the face is red.
[119] Aldred 1980, 13.
[120] **Appendix Plate 8** Comparative analysis of statue of the head of a Nubian girl excavated at Sheikh Farag and contemporary to the 6th dynasty with a Late Period statuette of a woman understood to be Nubian because of her 'voluptuous' body and full round face.
[121] Shinnie 1996, 89; Rice 2002, 28–49. Egyptian style rock cut tomb of Nubian Chief Djehuty-hetep, a Prince of Mi'am (modern Aniba) and a contemporary of Tutankhamun, at Debeira south of the second cataract, depicts typical Egyptian scenes and one group of Nubian workers with brown skin suggested to be from Lower Nubia and the others as black, perhaps from further south; the red and brown skin colour differentiation is also seen in painted reliefs on the east wall of the upper terrace of Hatshepsut's temple at Deir el-Bahri featuring soldiers who are recognisable by their skin colours and facial features. The famous group of Nubian archers in the collection at The Egyptian Museum of Antiquities in Cairo, recovered at Asyut in Middle Egypt from the tomb of Mesheti a Middle Kingdom noble, portrays Nubians as quite racially distinct because of their black skin colour.

characteristics included broad cheeks, naso-labial furrows and full lips. A hairstyle described as the 'Nubian Style' is typically short in length and resembling the shape of a cap, with the hair styled in ringlets or plaits presented in alternating rows.[122]

Funerary figurines are recognisable by their specific suite of attributes. It is these which distinguish them from other types of statuettes. Application of canonical rules facilitates our ability to identify figurines of individual owners, from specific places, and across chronological periods. Even in the instance of the 'stick' figurines of the end of the 17th dynasty, it is proposed that although considered of extremely crude workmanship they still followed a clear pattern in production with prescribed shape.[123] As the layers of these attributes are peeled back however, numerous questions requiring resolution are manifest. Perhaps the most important of these is reflected in consideration of which attribute(s), above all others, distinguishes a funerary figurine from other forms of statuette.

Central to this study are the set of attributes evidenced on funerary figurines as indicators of their evolution and metamorphosis. The range of features which have been identified for consideration are:

- Fabric
- Form including body shape, facial characteristics, legs, arms and hands.
- Agricultural Implement(s)
- Wig
- Bag(s)
- Text
- Royal insignia
- Miscellaneous attributes and embellishments

Each of these features is fully interrogated in visual examination of the figurines across the dataset.[124] Commonalities and differences within and across chronological and geographical boundaries reveal data patterning which informs the recommendations articulated in Chapter 3.5 wherein an alternative model for the classification and study of funerary figurines is detailed.

[122] Tassie 2009, 467.
[123] Taylor 2001, 119.
[124] Refer Table 1 for summary of dataset sources.

### 3.2.1 Fabric

Fabrics most commonly attested in the production of funerary figurines include faience, wood, stone and pottery. Within each of these main groups are varieties in species in the case of wood, colour in reference to faience, types of stone, and finish variables such as stucco on figurines manufactured from pottery. Beyond this core group of fabrics, although quite uncommon, are wax, glass and bronze. Small wax figurines, often in their own coffins and frequently described as funerary figurines despite them being without any of the recognisable attributes, are apparent in the 11th dynasty.[125] Figurines made entirely of glass are very rare. It is suggested they emanated from royal workshops only, perhaps as presentations from the pharaoh to important officials.[126] Bronze figurines are not as unusual as glass but are uncommon. Bronze features in both full figurine form and as a decorative stripe across the body. They appear in the record of the New Kingdom, and in the figurines of the pharaohs of the 21st dynasty.[127] Newberry's publication of the figurines in Cairo include a single ivory figurine.[128]

CT472 demands the figurine should be made of tamarisk or ziziphus wood in an image of their living owner.[129] Perhaps as a reflection of this statement, but also as a demonstration of an ability for adaptation, figurines produced in a variety of wood types are indicated from the Middle Kingdom through to the Third Intermediate Period. Although the majority have not been scientifically analysed to determine their botanical *genus*, they most certainly are not all tamarisk or ziziphus.[130]

Stone was employed more often than wood in the manufacture of figurines during the Middle Kingdom, and is also seen in the New Kingdom.[131] Varieties of stone include steatite,

[125] See MFA accession number 37.550 a-c described on museum website as shawabty and coffin of Queen Neferu. Not included in the MFA figurines photographed by the author because it is on display.
[126] Schneider 1977 Vol. 1, 237.
[127] The bronze figurines of Psusennes I are especially notable. For an example of such a figurine see dataset Volume Two Identification Number BRK 56.45 which records a figurine held in the collection at The Brooklyn Museum.
[128] Newberry 1930, 247. Newberry catalogue number 47837 without findspot and noted as purchased in 1886. Mummiform figurine evidencing an abbreviated version of BD6 and nominated as dated to the 19th dynasty.
[129] Gale *et al* 2001, 347. *Ziziphys spina-christi* is commonly referred to as Christ's thorn, sidder or nabk.
[130] Gale *et al* 2000, 140, 151. Ebony and Grecian Juniper are recognised in extant funerary figurines; Wood type analysis has been considered previously in this thesis; species suggested to be employed in the production of funerary figurines include ebony, sycomore, pine and tamarisk. Refer **Appendix Table 10** and **Appendix Table 11**.
[131] Examples of New Kingdom stone figurines in Volume Two include Identification Numbers MFA 49.1071 a figurine of King Siptah, EA 35365 a figurine of Amenhotep II, MFA 22.550, MFA 72.754, MFA 72.691, EA 67784, and EA 66593.

sandstone, limestone, serpentine/serpentinite, basalt, granite, schist, aragonite, slate, dolorite and alabaster. Stone examples disappear from the record in the Third Intermediate Period and then experience a brief resurgence under the rule of Taharqa during the 25th dynasty. After this date stone figurines were also deposited in the tomb of Nubian King Senkamenisken, who ruled at a time contemporary to the Egyptian 26th dynasty when faience figurines were the fabric of choice.

Faience is a non-clay ceramic material based on silica with varying amounts of alkali, lime and copper.[132] In the production of figurines, faience is attested from the Middle Kingdom through to the demise of the figurine in the Ptolemaic Period. This material was utilised for figurines by both the Egyptians, and for those members of the Nubian royal family who chose to furnish their tombs with these objects. The colour of the faience varied from a very pale green through to intense cobalt blue. Faience was produced from common components and made employing relatively uncomplex technology, and its use was not confined to elite goods for the upper strata of society.[133] Yet from the Old Kingdom it is demonstrated as a fabric of choice for the royals; evidenced by the presence of thousands of faience tiles in the step pyramid of Djoser at Saqqara.[134]

There are a variety of terminologies employed in excavation reports, publications and catalogues describing figurines which have been produced from clay, and the lack of consistency in expression contributes to confusion. The list of descriptors includes clay, terracotta and pottery. Clay can then be further nominated as unbaked, sun-dried, sun-baked, or even whiteish. All figurines of this fabric will therefore be referred to as pottery. Pottery figurines appear in the New Kingdom and persist through to the Third Intermediate Period.

### 3.2.2 Form: Body Shape, Facial Features, Legs, Arms and Hands

Mummification and the performance of prescriptive funerary rituals transformed the ancient Egyptian deceased body into an eternal being known as the *sꜣḥ* (*sah*). The physical form of the mummy was an expression of the divinity of the deceased, and the wrapped and constrained body was a signifier of the cocooned state from which regeneration could

[132] Nicholson and Peltenburg 2000, 178.
[133] Miniaci 2018, 249–250.
[134] Vandiver and Kingery 1987, 32 have suggested faience as an inexpensive material able to mimic expensive stones such as lapis lazuli and turquoise thus the range of colours.

occur.[135] Rebirth occurred when the deceased as an Osiris was transformed into an immortal spirit known as the *ꜣḫ* (*akh*), once again able to enjoy the warmth of the sun, and as a *bꜣ (ba*) free to leave the tomb at dawn and return before sunset to be reunited with its mummy. It is because of these qualities that this form of figurine is the most common.

The mummiform body shape is the predominant funerary figurine profile, although even in that form there is variety in silhouette. This variability includes a silhouette which mimics a simple coffin without any defining characteristics aside from a general narrowing from the shoulders down to the feet; a profile which indicates a more pronounced head and wider shoulders and again a narrowing down the body to the feet; the beginnings of a more obvious body form with a delineated head shape and a noticeable narrowing in to a waistline from the shoulders with a more gentle tapering down to the feet; and finally a silhouette which has a defined head and arms which appear to be contained to the side and then laid across the body just below the waist. A raised back pillar from the feet to the shoulder, or occasionally to the top of the head, is confined primarily to the Late Period.

'Stick' figurines have been considered at length by Paul Whelan, who has identified a number of defining characteristics based on his comparative study of this type of figurine in the collection at the Petrie Museum, complemented by examples from private collections.[136] He notes that the majority of these types of figurine have been shaped to resemble a mummy wearing a mummy mask, albeit a rather simplistic portrayal.[137] Although this is the majority, on occasion they are lacking any features aside from a vague shaping to resemble a body.[138] The heads on these 'stick' figurines are crudely formed, often only created by the removal of a section angled upwards and inwards in a wedge shape from the outermost point of the front body. This angular form tends to give the impression of a 'pot belly' which seemingly extends almost down to the knees. The back of the figurine is generally quite flat and without attributes, although occasionally the silhouette of the back wig may be sculpted or represented by painting.[139] False beards and arms and hands are seldom evident. Many of these figurines are wrapped in linen, including examples which reflect use of a single linen

[135] Taylor 2010, 20, 24; Riggs 2014, 99 explores the importance of the relationship between sacred images and the wrapped form, and the wrapping as a signifier of transformation into the divine.
[136] Whelan 2007.
[137] *Ibid*., 27.
[138] Refer dataset Volume Two Identification Number MFA 13.3843.
[139] Whelan 2007, 29; Refer dataset Volume Two Identification Number MFA 12.1237 as an example of a 'stick' figurine with a sculpted back wig.

strip wound in same direction as that of the mummy, thus affirming their representation as a divine and eternal being.[140]

*Contours perdus* is an expression first coined by Weill in his 1921 study of the form of funerary figurines dated to the 19th and 20th dynasties.[141] Curiously it is a royal owner, Rameses VI, whose collection of lost contour figurines are the most well-known, and figurines in this form are considered characteristic of his reign.[142] Weill's surprise at the strange form of these figurines is reflected in his colourful description of the lack of attributes, and what he saw as inferior craftsmanship incommensurate with the status of the owner.

> .. lusiforme, sans pieds, les coudes noyés complétement, les bras et la chevelure omis au modelé, sans cou ni épaules, la face à peine exprimée par un léger bombement et, paradoxalement, soulignée par deux barbares incisions horizontals qui semblent répondre à la bouche et au-dessous du menton.[143]

These figurines do not have a lack of silhouette if viewed from the front and rear, but rather it is the absence of shaping in the head, face, wig and feet which provokes the description. In addition, the painted facial details, and arms and hands, are quite naïve and almost childlike in their rendering. The MFA holds an example in their collection on which almost all of the painted features have been worn off.[144] When viewed in comparison with a figurine with intact facial representations it is not as disconcerting in appearance.[145]

Figurines in the form of the so-called 'dress of daily life' are not apparent until after the Amarna Period. The detail of this garment probably represents a combination of a kilt and an apron; the argument for two garments is supported by depictions where the fabric pleating is evident, and it is multi-directional.[146] They are most commonly portrayed with their hands

[140] Riggs 2014, 137.
[141] Weill 1921, 436–437.
[142] Bovot 2003, 181.
[143] Weill 1921, 436; Bovot 2003, 180–185 in his publication of royal figurines in the collection at The Louvre includes four of the suite of Rameses VI's lost contour figurines. In the bibliography to catalogue entry number 71 an extensive list of the other institutions holding these objects is detailed.
[144] Volume Two Identification Number MFA 72.759.
[145] See **Appendix Plate 9.**
[146] Vogelsang-Eastwood 1993, 42; See MFA 72.691 for example of multi-directional pleating.

grasping implements across their chest, although occasionally with arms down the side or resting on the kilt.[147] Rather than being constrained by mummy bandages, the figurine in this form is understood as representing the transformed deceased; freedom of movement is signified by wearing the dress of the living.[148] During the New Kingdom, figurines wearing this type of garment are frequently made from wood, and are also shown carrying agricultural implements and bags, or in the case of MFA 72.744 grasping a *ba* bird across the chest.[149] Schneider contends from the end of the New Kingdom this form is unique to what have been described as *reis* figurines, those considered overseers in charge of a gang of workers.[150] The overseers carry whips rather than agricultural implements.[151]

For the present analysis, consideration of hands and arms is only with respect to their form and positioning. In the context of form, arms and hands are portrayed on figurines in three-dimensional mode or they can be depicted by painting or incision only. The most common positioning of the arms and hands is with the arms and hands crossed right over left, however although very unusual, the opposite is also evidenced. Occasionally arms are not crossed but rather tucked into the sides of the body with the hands facing each other at the waistline. Alternatively, in addition to the classic right over left positioning, the figurine corpus provides examples of hands opposed, arms and hands by the side of the body, arms straight down with hands resting on the front of the kilt, one arm straight by the body and one arm crossed across the chest, or not shown at all. The presence of hand details such as thumbs and fingers are also relevant details requiring observation.

Even the most crudely shaped mummiform figurines demonstrate legs and feet as they appear in mummy wrappings, albeit the proportional size of the foot bulge in comparison to the rest

[147] Although the positioning of hands across the chest is the most common on the 'dress of daily life' figurines examples of other forms are included in the dataset detailed in Volume Two. Refer for instance Identification Number MFA 72.4118 which in addition to depicting hands crossed left over right also portrays individual legs and feet standing on a base.
[148] Schneider 1977 Vol. 1, 161.
[149] Examples of agricultural implements see Volume Two Identification Numbers MFA 02.532, MFA 58.1361 and MFA 1973.664. As a function of their manufacture in wood attributes are not always able to be discerned because of the wear on the fabric.
[150] Schneider 1977 Vol. 1, 162.
[151] Accession number MM 1275a in the collection of The Manchester Museum is an unusual example of a Third Intermediate Period figurine in the 'dress of daily life' carrying a pair of hoes rather than a whip.

of the body is sometimes quite inappropriate. Although unusual, there are some figurines in the dress of daily life which depict separated legs and correctly formed feet including toes.[152] The facial characteristics of funerary figurines can be distinctive, and frequently contribute to the idiosyncratic nature of the figurines of individual owners. For instance, the artistic portrayal of a face on a Nubian figurine is frequently quite different to the face of the figurine of an Egyptian owner.[153] In this study facial details include face shape, presence of ears, presence of a beard and if present, the patterns featured on the beard. Examination of figurines within the context of these facial traits requires response to questions which include:

- Is the face an elliptical shape and rounded at the hairline, or heart/spade shaped with a flat break between the top of the forehead and the hairline?
- What is the height of the forehead from the eyebrows to the hair?
- Are there ears evident on the figurine and if so what size are they and where are they positioned in relation to the eyes?
- Does the figurine wear a beard and if so what length is it?
- Is the beard plain or decorated with a pattern, and with or without a band at its base?

### 3.2.3 Agricultural Implements

The most important iconographic development in funerary figurines of the 18th dynasty was the addition of agricultural tools including, hoes, picks and bags. These implements are understood as the tools required to complete the tasks evoked in the spell.[154] The figurines of Thutmose IV are the first datable figurines to carry tools.[155] Initially the implements provided for the figurines were modelled separately in faience, bronze or wood. It is easy to understand why they were then incorporated onto the figurine itself. Permanently positioned implements could never have been unintentionally misplaced so would always have been at the ready when required. The implements that feature on figurines are renditions, both stylised and realistic, of actual agricultural implements that were employed in everyday life in ancient Egypt.[156]

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[152] Refer Volume Two Identification Number MFA 07.562K for poorly rendered depiction where size of kilt and feet is totally disproportionate to the rest of the body; MFA 72.4118 as example of a figurine with legs, feet and toes portrayed.
[153] Robins 2008, 218. Refer details previously mentioned in Chapter 3.2.
[154] Schneider 1977 Vol. 1, 169.
[155] Taylor 2001, 121.
[156] **Appendix Plate 10**.

The ancient Egyptian hoe was an extremely important agricultural implement because it could be utilised to complete a range of tasks pertaining to breaking up or moving earth, removing unwanted vegetation, or preparing furrows for seed planting and then covering the seed.[157] In terms of construction, the simplest variety was a naturally occurring stick with a downward pointing fork which was cut from a branch and sharpened at the end. The development of a more complex version is described as a compound hoe comprising a piece of wood, the part of the tool which dug the ground, being fixed to a handle by a tenon at the top section, with the two pieces joined at the midpoint by either rope or another piece of wood.[158] This connecting element served to stabilise and strengthen the tool thus making it less susceptible to breakage and more able to dig less friable ground. The digging arm could be either a sharp and pointed blade or a broad flat blade. A slightly less complex version of this tool was devoid of the stabilising element.

Late Period figurines introduce an implement not seen on figurines of earlier chronology; this new tool, described as a pick, is suggested to have replaced the broad-bladed hoe, and it generally appears as a pair with a narrow-bladed hoe.[159] Schneider proposes the pick was a forerunner to the modern day *ṭurieh*, a tool very familiar to current day archaeologists. The etymological origins of the Coptic version of this word are described as referring to an object which could be considered an extension of the hand.[160] Prior to the development of specialised implements to complete these tasks the hand would have been the only tool available. I would argue however, that the label differentiation between this object, as a pick, and the various versions of the hoe, is incorrect. They have a shared common origin and meaning; all forms should be described as hoes.[161]

Many figurines were equipped with hoes, but some also display a brick mould on their back, which was simply constructed from timbers. In appearance the mould resembles a couple of rungs from a ladder. A mixture of Nile silt composed of sand and clay, with sometimes the addition of extra sand or chaff, were the constituents of ancient Egyptian mud bricks. Water was added to these solids, and mixed through with a hoe to achieve the correct consistency

[157] Murray 2000, 517.
[158] Petrie 1917, 54.
[159] Schneider 1977 Vol. 1, 170.
[160] Černý 1976, 193.
[161] The New Classification Model reflects this choice in terminology.

prior to drying.[162] The raw material was poured into the mould and allowed to dry in the sun. Although bricks were obviously utilised for building walls they were also understood as objects of ritual importance; in the early Middle Kingdom as foundation deposits, and during the New Kingdom as protective magical bricks on which appropriate texts were inscribed.[163]

Yokes and water pots are evident on New Kingdom figurines and have been described as the equipment of the brickmaker, although it is acknowledged yokes may also have been used for conveying baskets.[164] Tasks detailed in a version of BD6 depicted on late 17th dynasty and early 18th dynasty stick figurines refer to brick making, but the aforementioned equipment is portrayed on mummiform figurines after that date. The moulds and water pots are not always seen together; water pots are far more prevalent.[165]

### 3.2.4 Wig Type and Embellishments

The nature of the portrayal of hair and associated embellishments in ancient Egyptian and Nubian depictions 'formed part of a visual system that was used to help construct and display the social identities of the figures represented, and so had to be appropriate to the age, gender and status of the wearers'.[166] The ability to discern a wig from natural hair in ancient Egyptian artistic portrayals is often difficult; the terminology wig is therefore frequently employed to describe all hairstyles.[167] In addition to being one of the most important markers to age and gender, choice of hairstyle provides insight into ethnicity and otherness. Styling of hair is an indicator of socio-political structure, and in its various guises it operates as a visual presentation of authority.[168] Hair fashioning also provides valuable pointers to chronology, and although a variety of hairstyles are reflected as funerary figurine attributes they are employed in differing prevalence.

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[162] Helps 2011, 238.
[163] Kemp 2000, 84; The role of bricks in childbirth was considered in Chapter 2.4.4.
[164] Schneider 1977 Vol. 1, 170; MFA 1991.1167 depicts a yoke to which two pots are clearly attached, however this figurine also portrays a bag and a brick mould and both are floating without attachment. It could be envisaged both were also connected to the yoke even though there is no connecting mechanism drawn.
[165] For New Kingdom figurines featuring water pots without brick moulds refer Volume Two Identification Numbers BRK 28.527, EA 34159, EA 41548A, MFA 1973.664, MFA 72.1652, MFA 72.1659, MFA 72.4125, EA 41548A; Water pots on a yoke with a brick mould are seen on Identification Numbers MFA 1991.1667 and MFA 72.1663,
[166] Robins 1999, 69.
[167] Tassie 2009, 426.
[168] *Ibid*., 422.

The tripartite wig is one of the most frequently occurring hairstyles on male and female deities across all chronological periods, and is one of the archetypal styles worn on funerary figurines. It has been suggested that only divine men wear this hairstyle from the 2nd dynasty onwards as a means of conveying their unification with the gods in the afterlife, whilst women of any social status could wear this style because they all were able to give birth.[169] The nature of the form is reflected in its description. Hair is divided into three sections; two front lappets which fall to each side of the head of varying equal length from below the shoulders to above the waist, and a back-wig section which is also below the shoulders and above the waist but not necessarily of equivalent length to the lappets.

Duplex styling prevailed as the iconic hair detailing during the New Kingdom, falling out of favour in the 20th dynasty, and last attested in the 25th dynasty.[170] The terminology refers to the notion that the duplex wig often appears as though it is composed of two parts. The under-panel of hair appears as curly or plaited and it either covers the ears or falls diagonally across the ears, and then down onto the front shoulder. The top section is generally straight across the back with a fringe at the front. This style is worn by officials and royalty, and sometimes offering-bearers.[171]

The figurines demonstrate a multiplicity of features beyond the type descriptors which contribute to individual portrayals of hairstyling. These characteristics include but are not exclusive to:

- the width of the front wig outside the ears.
- the length of the wig compared to the length of the false beard.
- the angle of the back wig from the shoulder line to the base of the wig.
- the nature of the relationship between the bottom of the back wig and the top of the back pillar.
- the illustration of decorative elements on the wig – for instance striations or otherwise, or the *seshed* headband.

[169] *Ibid*., 428–429. Birthing capacity and unification with the gods representing self-regeneration.
[170] Tassie 2009, 444–447.
[171] *Ibid*., 444.

### 3.2.5 Bag Form and Embellishments

The bag has been nominated as the receptacle for fertiliser to be spread, seed to be planted, crops which have been harvested, or even 'the tiny laborer's bread and onion meal'.[172] Schneider is of the view the bag was an expression of preparedness for work. He links this interpretation to the idea that the spell urges the worker to stand ready to be called upon to work.[173] Schneider develops his argument by noting a full basket would have been supported on the shoulder or the head rather than slung over the back, and if it was containing seed, one hand would have been holding the basket, and the other would have been at the ready to spread the seed.[174] All of the elements apparent on the figurines are embedded with symbolic value so practical portrayals are not always possible. In order to illustrate the entire selection of elements it would not have been possible to have one hand at the ready to spread the seed. This symbolism however, does not absolutely demonstrate an expression of preparedness for work. If an argument that the bag is symbolic of preparedness for work is accepted, it could equally be debated it was symbolic of the actual task of carrying seed for planting. Beyond the inherent symbolism many of the figurines evidence bags that were used in everyday life. The manner in which the bags appear is analogous to the actual bag types which have been attested in ancient Egypt, and which were used for a designated task.[175]

The shape and positioning of the bag changed over time, and comparable representations are found on tomb wall decoration.[176] On some New Kingdom figurines the bags are held in the front, either as singles or pairs and at about waist level. Larger bags, generally either square or trapezoid, prevail in the Third Intermediate Period, usually slung behind the figurine either suspended by two cords in the middle of the back, or over one shoulder. An identifier of Late Period figurines is a much smaller bag slung over one shoulder, featuring a single cord and generally a different type of connecting device than exhibited in previous periods. The

[172] The British Museum online collection EA64571 figurine of Maatkare God's Wife of Amun.
[173] Schneider 1977 Vol. 1, 172.
[174] Especially during the Third Intermediate Period bags depicted on funerary figurines appear to be reflecting whether or not they are full or empty. The rendering of a full bag portrays a convex base whilst the rendering of an empty bag a concave base and sometimes concave sides. Alternatively the convexity and concavity could be a reflection of bag production technique. These differences are acknowledged in The New Classification Model detailed in Chapter 3.5.
[175] **Appendix Plate 11**.
[176] Schneider 1977 Vol. 1, 171.

smaller single bag slung over the shoulder is also evident in portrayals on Nubian figurines.[177]

In analyses of the construction techniques reflected on the bags carried by the figurines examined for this thesis, I have relied on the work of Wendrich who has completed the most significant studies undertaken on basketry in ancient Egypt.[178] She has identified a variety of basketry techniques used to indicate the different interactions of strands making up baskets, mats, bags, nets, brooms or sandals.[179] Wendrich nominates nine major techniques – coiling, weaving, twining, continuous plaiting, sewn plaits, looping around a core, looping, piercing and binding.[180] Within the framework of these nine techniques variety occurs in terms of pattern or spacing. These differences are determined by such variants as type of material, specific function, or local tradition.[181] Acknowledging full size and miniature extant examples Wendrich nominates the most common basket which could be anticipated as used for carrying seed would be a slightly trapezoid open twined basket/bag or alternatively a closely twined basket/bag.[182] Agricultural scenes most often depict twined bags, and the sowing of seed is undertaken from the same bags in which the wheat and barley harvest is collected. It is proposed twined bags acted as both vessels for transport, and for measurement and recording. As a general conclusion it can be said in terms of ancient Egyptian basketry that there is a clear continuity between Neolithic, Predynastic and Pharaonic culture, which is in contrast with the basketry revolution taking place in the Greco-Roman period.[183] The plaited and sewn plaits technique was firmly established by the Roman period but the time of its emergence is unclear. Attestation of the technique of continuous plaiting is very rare, but is apparent in the mats of the Khufu solar boats.[184]

### 3.2.6 Text: Extent and Placement

Figurines relied on a magical incantation to function, first in the 12th dynasty as Spell 472 in the Coffin Texts, and later incorporated into the Book of the Dead as Chapter 6. During the

[177] See Chapter 3.6.4 for comparative consideration of bags carried by Nubian and Late Period Egyptian figurines.
[178] Wendrich, 1999.
[179] Wendrich 2000, 254.
[180] **Appendix Plate 12**.
[181] Wendrich 2000, 256.
[182] Personal Communication July 2009.
[183] Wendrich 2000, 261.
[184] Personal Communication July 2009.

18th dynasty it is suggested BD6 became the standard text for funerary figurines.[185] Following examination of 650 figurines held at the collection of University College London, and 565 other figurines in unspecified Italian and other museums, Petrie compiled an extensive and detailed study of the variety of spell formulations identified.[186] The format of the spell is an important feature of the figurine because it not only names the owner and often states titles, but for figurines without provenance the formulation of the wording assists chronological placement. The various versions of the formula were also comprehensively addressed by Schneider.[187] Further investigation into spell formulations requires an exhaustive and rigorous study in itself. This thesis therefore will not analyse the spell text on each figurine in its entirety. In this study it is the positioning and general composition of the text which is important. The dataset informing the current investigation, and examination of spell format on published collections of figurines, support the statement that many do not portray a version of BD6. Explanations for figurines exhibiting name and titles only, or a version of the offering formula, include the idea that the size of the figurine was too small to accommodate a detailed inscription.[188] Another proposition is that on New Kingdom figurines text was contained to the front of the figurine because it was understood they would be laid on their back in a model coffin.[189] That could certainly be understood as the intention for figurines that were recovered in their own coffins, but during the New Kingdom that is quite unusual. Therefore, this comment cannot apply as a general rule for many other figurines which only feature text on their front sections.

### 3.2.7 Royal Insignia and Other Attributes

Figurines of royal owners can sometimes be identified by their bearing of royal insignia, although many of them also carry bags and agricultural implements. While attributes such as the crook and flail, and the *nemes* headcloth, are depicted on both Egyptian and Nubian figurines, there are some which are exclusive to one or the other. For instance the double uraeus and the vulture headdress are only portrayed on Nubian figurines. In addition to the royal insignia there are a range of other attributes which speak to social status, but perhaps

[185] Taylor 2001, 121.
[186] Petrie, 1935.
[187] Schneider 1977 Vol. 1, 78–158.
[188] Refer Volume Two Identification Number MFA 72.761 as example. This figurine is only 12 cm in height yet still depicts a complete version of BD6.
[189] Schneider 1977 Vol. 1, 176.

more importantly provide further example of the power of symbolic meaning embedded in funerary figurine depictions.

The *ḥkꜣ* (crook/sceptre) and *nḫꜣḫꜣ* (flail) have been described as the ultimate symbols of kingship and the importance of the origins of both appear to lie in their association with care and control, analogous to a herdsman and his flock, but in this context relative to a ruler and his people. The crook was considered a symbol of authority carried by deities, pharaohs and occasionally officials of high status.[190] On funerary figurines flails are shown as two or three strips or strings of beads hanging from a rod, while the crook takes the form of a shepherd's crook abbreviated in length. The flail may have been derived from a fly-whisk as historically these items were considered a symbol of prestige in royal international exchanges.[191] Whatever their origins, the crook and flail represent power and authority, and on figurines they were a representation of the position of their owner in the earthly life which was understood as continuing in the afterlife.

Written with a sign described as a sandal strap, *ꜥnḫ* (*ankh*) was the Egyptian word for life. In artistic depictions the symbol is seen being offered to the mouth of the king by a deity as the 'breath of life'. Understood to represent the life giving elements of air and water the *ankh* is a representation of eternal life. Attestations of this symbol are omnipresent in ancient Egyptian portrayals; the symbol was understood to be embedded with such a powerful message it has survived as an icon of the Coptic Christian Church.[192] Compared in appearance to the *ꜥnḫ* (*ankh*), the Knot of Isis/Blood of Isis is known to the Egyptians as the *tjt* (*tiet*).[193] The original meaning of this symbol is unknown; the meaning of both is translated as life. From the New Kingdom onwards however, association of the *tiet* with Isis is unambiguous. A red physical representation of the sign made of carnelian, jasper or red glass, was placed with the mummy as a funerary amulet. In combination with the *ḏd* (*djed*) pillar the two were understood as symbolic of Osiris and Isis and their associated mythology, especially with respect to the afterlife.

[190] Lurker 1980, 43.
[191] Gestoso Singer 2009, 80.
[192] Wilkinson 1992, 177.
[193] Allen 2001, 445 sign V39.

The *djed* pillar is understood as a sign of stability; one of the many rituals enacted during the *Heb Sed* festival intended to renew the power of the pharaoh involved raising the pillar. The *djed* was therefore invested with regenerative capacity. The most important aspect of this symbol is evidenced in the New Kingdom within the milieu of association with Osiris. The *djed* was interpreted as the backbone of Osiris, and raising it represented rising from death.[194] The *shen* ring is a stylised version of a circle of rope knotted at the bottom, which as a hieroglyph which is understood to symbolise eternity and protection. It is this shape in its elongated form which as a cartouche surrounds the names of kings and queens and some gods. Depictions in the hands of funerary figurines of a *hes* vase or bolt of cloth hieroglyph can be interpreted semantically. In addition to the *hes* vase being employed in rituals of purification, employed as a hieroglyphic sign it is associated with praise. The bolt of cloth can be employed as an abbreviation for *snb* in the formula *ꜥnḫ wḏꜣ snb* which declares 'may he live, be prosperous, be healthy'.[195]

The human headed *ba* bird had the capacity to fly away from the tomb at sunrise, but it had to return to be united with its physical body in the form of the mummy before sunset to ensure survival for eternity. Considered difficult to translate, the concept of the *ba* may be best understood as a 'spiritual manifestation' of the deceased; therefore understood to reflect the unique individual qualities of a person.[196] It is seen in a number of contexts but in the case of the figurine, as it is clutched across the chest, it most closely resembles representations which show a *ba* hovering over the mummy to imbue life.

Unlike a flail which is a distinctive symbol associated with kingship, depictions of the whip are representative of authority at a lower level. They are frequently portrayed on Third Intermediate Period figurines wearing the dress of daily life; interpreted as overseers in charge of a group of ten workers.[197] The whip is generally the only attribute carried by these figurines who are in a form indicating one arm across the chest, and one down the side of the

[194] Pinch 2002, 128. To ensure this same outcome a *djed* pillar is sometime seen painted on the bottom of coffins.
[195] Gardiner 1966, 507.
[196] Wilkinson 1992, 99.
[197] Edwards 1971, 120. Although the idea of an overseer figurine being in charge of ten workers is frequently mentioned, and based on the bill of sale for a set of figurines wherein it was specified there should be 365 workers and ten foremen supplied, as acknowledged in Edwards' article the occurrence is exceptional. I am unaware of any group of figurines of a single owner which complies with these specific ratios. The total of 365 is suggested as as one worker for each day of the year, but if they work in groups of ten this notion cannot practically apply.

body.[198] The whip is grasped in the hand across the chest, and the tail either drapes down the front of the body or sometimes extends over the shoulder down the back. Chapter 2.4.7 considers the practice of wearing collars. These are sometimes seen in concert with bracelets.

### 3.3 Egyptian Funerary Figurines and The Existing Egyptian Typology

In reporting on his study of the 972 figurines held in the collection at Leiden Schneider established a set of iconographical keys he described as a system of classification which would facilitate more simple description of the Leiden corpus of figurines.[199] This system was to substitute for lengthy repetitive description. It was suggested the data identified using this system of classification would enable 'a chronological arrangement of *shabtis* in classes'.[200] If a typology is a classification system which sorts groups within a set of boundaries enabling nomination of the groups in a chronological sequence, Schneider's work can be described as such.

Schneider's first level of arrangement separates the figurines by the five ancient Egyptian periods during which figurines are employed; the Late Period and Ptolemaic Period are grouped together.

1. Middle Kingdom (MK)
2. Second Intermediate Period (SIP)
3. New Kingdom (NK)
4. Third Intermediate Period (TIP)
5. Late Period (LP)
   Ptolemaic Period (PTP)

Level two describes the fabric of manufacture.

1. Wood
2. Stone
3. Faience
4. Glass
5. Pottery

[198] As example see Volume Two Identification Numbers BRK 16.187 and MFA 72.1650.
[199] Schneider 1977 Vol. 2, 22–24. Summarises the arrangement of the catalogue according to the keys.
[200] Schneider 1977 Vol. 1, 159.

6. Mud
7. Bronze
8. Others

The third level of base ordering develops an iconography based on the social status of the owner.

0. royal persons (inc. royal family and viceroy Kush)
1. private persons, mummiform, name ment (ioned)
2. private persons, mummiform, name illegible
3. private persons, mummiform, anonymous
4. private persons, mummiform, uninscribed
5. private persons, dress of daily life, name mentioned
6. private persons, dress of daily life, name illegible
7. private persons, dress of daily life, anonymous
8. private persons, dress of daily life, uninscribed
9. unconventional forms and amulets

The publication of the collection of figurines in the Kunst Historiches Museum in Vienna employs the Schneider typology. As illustration, the complete coding line for accession number ÄS 6614 recovered from the tomb of Sennedjem and his family, TT1 at Deir el-Medina, is **3.2.1 Tc: Cl.VB4/W8 H30 I2 B4 var. AO Tp1c/V.IVA**.[201] The three base levels **3.2.1** indicate the object is a New Kingdom figurine, manufactured from stone, owned by a private person whose name is mentioned, and in the form of a mummy. Tc: is the abbreviation for Type Code, and this code is comprised of a range of classes (Cl.) The first designator in the list of class codes is formulated from an extensive index. The Sennedjem figurine is class **VB4** New Kingdom 'classical' mummy, hands shown, without beard, implements and bags back. The index details below are summarised and quoted *verbatim* from Schneider.[202] It is vital this summary is provided because without an appreciation of its complexity the need for a New Classification Model cannot be understood.

[201] Reiser-Haslauer 1990, I; Refer Volume Two Identification Number ÄS 6614.
[202] Schneider 1977 Vol. 1, 177–233.

Schneider's First Class Level in his Type code:

Classes I and II — Funerary Statuettes of the Middle Kingdom and Second Intermediate Period

- Class I — In human form
- Class II — Mummiform
  - IIA. Hands not shown
  - IIB. Hands empty
  - IIC. With attributes

Classes III and IV — Shabtis of the Middle Kingdom and Second Intermediate Period

- Class III — Mummiform
  - IIIA. Hands not shown
  - IIIB. Hands empty
  - IIIC. With attributes
- Class IV — Stick-formed
  - IVA. Tree branch
  - IVB. In human form
  - IVC. Mummiform, hands not shown

Classes V, VI and VII — Shabtis of the New Kingdom

- Class V — Mummiform NK
  - VA. 'Classical' mummy, hands not shown, without beard
  - VB. 'Classical' mummy, hands shown, without beard
    1. Hands empty
    2. Amulets
    3. Implements and bags front
    4. Implements and bags back
    5. Crossed mummy bandages
    6. Hands on thighs
  - VC. 'Classical' mummy with beard
    1. Hands not shown
    2. Hands empty
    3. Amulets
    4. Implements and bags front
    5. Implements and bags back

6. Crossed mummy bandages

VD. NK-mummy with duplex wig

1. Hands empty
2. Amulets
3. Implements
4. Crossed mummy bandages
5. Hands on thighs

VE. NK-mummy with female wig

VF. Late NK-mummy with curved legs (pottery)

VG. NK-mummy with contours lost ("tent peg")

Class VI Dress of daily life

VIA. Dress of daily life without wig

VIB. Dress of daily life with duplex wig

1. Hands empty
2. Amulets
3. Implements and bags
4. Hands on skirt

VIC. Dress of daily life with tripartite wig

VID. Dress of daily life with duplex wig and curved legs

VIE. Dress of daily life with tripartite with and curved legs

VIF. Dress of daily life with duplex wig with Contours lost

Class VII NK unconventional forms

VIIA. Shabti with back slab

1. Single figure with back slab or back pillar
2. Pair of mummies with back slab

VIIB. Mummy in relief on tablet

VIIC. Single mummy or pair of mummies on bier with Ba-bird and/or goddess

VIID. Milling servant

VIIE. Amulet shabtis

1. vertically pierced

2. horizontally pierced
3. double mummy with stela

VIIF. Headless mummy

Classes VIII and IX

VIII. Mummiform TIP

VIIIA. Male worker, Thebes

1. Tapering sides
2. Perpendicular sides

VIIIB. Female worker, Thebes

1. Tapering sides
2. Perpendicular sides

VIIIC. Male worker, Tanis

1. Tripartite wig
2. Short wig

VIIID. Female worker, Tanis

1. Complete mummy
2. Legs modelled

VIIIE. Late mummiform worker

IX. Dress of daily life TIP

IXA. Reis with duplex wig and whip, one arm down, Thebes.

IXB. Reis with tripartite wig, whips or hoes, arms crossed, Thebes.

IXC. Reis with tripartite wig and whip, one arm down, Thebes.

IXD. Reis with tripartite wig and whip, both arms down, Thebes.

IXE. Reis with short wig and whip, one arm down, Thebes.

IXF. Reis with short tripartite wig, legs together, Tanis.

IXG. Reis with short tripartite wig, legs separated, Tanis.

IXH. Reis with long tripartite wig and beard, Tanis.

IXI. Reis with bag wig, Tanis.

| | |
|---|---|
| | IXJ. Unconventional forms |
| Class X | Mummiform without back-pillar LP |
| | XA. ‘Classical’ mummy dyn. 25/26 |
| | 1. Stone without beard |
| | 2. Stone with beard |
| | 3. Glassy faience |
| | 4. Faience |
| | XB. Mummy with flat back and rounded shoulders |
| Class XI | Mummiform with back-pillar |
| | XIA. Mummy with back-pillar and wig separated |
| | 1. Saite mummy with plain wig |
| | 2. Saite mummy with striated wig |
| | 3. Saite mummy with T-shaped text, plain wig |
| | 4. Saite mummy with T-shaped text, striated wig |
| | 5. Late mummy |
| | 6. Late mummy, bichrome glaze |
| | XIB. Mummy with back-pillar covering wig |
| | XIC. Mummy with back-pillar and wig merged |
| Class XII | Unconventional Forms |
| | XIIA. Tablet |
| | XIIB. Amulet shabti |

The remaining classes nominated for the Sennedjem figurine are; **W8** NK striated lappet wig with more than one horizontal band, **H30** Hands crossed opposite unsleeved arms not indicated, **I2** Right: broad hoe, left: narrow and pointed hoe, **B4**. Given the placement on the left back shoulder the presumption is the reference is to Schneider’s B4a rather than B4b. B4a is detailed in Schneider’s descriptors as an empty composite bag, segmented wicker-work with loops on left shoulder, facing left. **TP1c** refers to a text position which is nominated as front; lines framed, back: open column. There is no doubt that the wide-ranging levels of coding outlined in Schneider’s 1977 publication were an extremely valuable tool in the analysis undertaken for the dataset that was the subject of his study. It is however unfortunate that it was subsequently adopted as the definitive typology in the study of ancient Egyptian funerary figurines.



Fig. 9a
ÄS 6614 bag

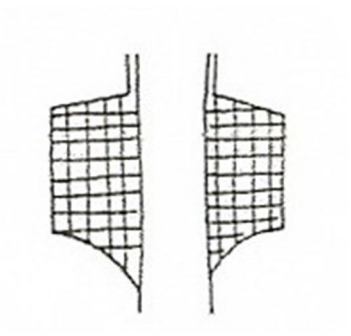


Fig. 9b
Schneider Bag 5a



Fig. 9c
Schneider Bag 4a

The inherent complexity of the typology results in it being difficult to employ, and more importantly not widely used or alternatively quoted erroneously. An illustration of an attempt to force a figurine element into the typology is evidenced in the type class coding for the bag carried by ÄS 6614 the figurine of Sennedjem (**Figs. 9a, 9b and 9c**).[203] The bag featured in **Fig. 9a** has been coded in the Reiser-Haslauer catalogue as B4. The figurine carries a single bag on its back-left shoulder which in form more closely resembles Schneider's B5a. In the bag and basket key drawings however this bag type is only seen as a pair and so I presume it was dismissed as a possibility.

The seeds of inspiration for this thesis were sown on my first international museum visit to examine a selection of figurines I had nominated on the basis of information I was able to glean from on-line collection details. It was my expectation it would be a relatively straightforward process to match the attributes I would see on the figurines with Schneider's keys. I had envisaged the use of these keys as a tool which would facilitate the examination of a small comparative dataset I was building for figurines of the 25th and 26th dynasties. It became evident very early in this analysis that those expectations would not be fulfilled. In some instances it was possible to identify a bag shape, but the featured patterning or embellishments did not match the typology designation for that shape. In the use of the wig key, wig fronts and wig backs were often identifiable, but they did not belong in the combinations which the typology specified. The descriptors applied to each of the key numbers were not always easy to interpret, and as a consequence the drawings were relied upon for attempts at classification. A solution to these challenges is proposed in Chapter 3.5.

[203] Reiser-Haslauer 1990, ÄS 6614.

It is however important to appreciate the composition of the remaining type classes in the 1977 typology.

### 3.3.1 Bag(s)

The bag key comprises forty-two drawings composed of thirty-five single bags and seven pairs. Two of the pairs are different bags and the remaining five pairs show two identical bags, sometimes carried across either shoulder, and sometimes in the hands at the front of the body. Six bags are nominated as New Kingdom, four as Third Intermediate Period, twelve as the Saite Period and another three as the Late Period. Nineteen bags shapes are described as trapezoid, and four as reverse trapezoid. The variety of patterns featured in the typology include plain, crossed fibres, horizontal fibres, vertical fibres, segmented wicker work, crossed patterned, and oblique fibres. The drawings suggest crossed fibres and crossed patterned are the same. Additional elements on the bags which are mentioned in the bag key descriptors are loops, cords and straps. Internal bag structures are described as composite, horizontal tripartite, and vertical tripartite. Inconsistency is apparent in this terminology; as example Types 3b and 4a are both described as segmented wicker work, however exactly the same type of pattern presented on the horizontal rather than the vertical appears on Type 10b, and in this instance it is described simply as a New Kingdom composite bag with cords.

### 3.3.2 Wigs

Schneider identified two main wig types, the lappet wig, and the duplex wig sometimes described as the wig of daily life. The less common wig types included in the key are what is described as an 'elaborate female' wig and a round wig, and peculiar to the Ptolemaic Period corkscrew, miniature angular, and miniature bichrome flat wigs. The lappet wig is the usual hairstyle of the gods and is depicted as three sections of hair. One section hangs over the back and the two others over the shoulders to the front. The hair is shown as either plain or striated, and it is often held in place by one or more horizontal bands.[204] Third Intermediate Period figurines are noted to 'nearly always have a *seshed* band around the head'.[205] The duplex wig indicates two flaps folded back over the shoulders with their ends resting on the shoulder blades.[206] Within the 1977 typology there are forty-two different wig types nominated, and facial features as detailed in Chapter **3.2.3** are considered an aspect of the wig

[204] Schneider 1977 Vol. 1, 165.
[205] *Ibid*., 166.
[206] *Ibid*., 165.

key; this total includes a designator for wig absent. The forty-one remaining wigs are allocated to specific periods; four to the Second Intermediate Period, twelve to the New Kingdom, eighteen to the Third Intermediate Period, five specific to the Saite Period, an additional two the Late Period, and three to the Ptolemaic Period. On the wig key drawings, in addition to the depiction of facial features such as the presence or otherwise of ears or beards, the drawings and descriptors to the key also refer to striations or none, and a range of embellishments. These embellishments include bands on the lappets and back wig, the presence or not of the uraeus, and *seshed* headbands.

### 3.3.3 Hands

Schneider observes the classical hand position is with arms and hands crossed, right over left.[207] This position is nominated as not only applying to funerary figurines but also to mummies, coffins, Osiris statues and mortuary statues. In the formulation of a chronological reference hand types are noted as running parallel to hand representations on anthropoid coffins, but not with Osiris statues. The hand key formulated by Schneider nominates thirty-six different hand positions. Unlike the bag and wig keys, none of the hand types are nominated as belonging to specific periods. The detail included in the hand key drawings and the descriptors includes evidence of arms or sleeves. With the exception of the types which nominate invisible hands all drawings depict a thumb but no detail for fingers.

### 3.3.4 Implements

Schneider proposes hoes were the most common agricultural implement in ancient Egypt and describes three major types; the natural or simple hoe, the compound hoe with broad blade, and the compound hoe with narrow blunt or pointed blade. Within a chronological setting the Leiden dataset reveals the compound hoe occurring in combination with the narrow, blunt or pointed hoe in the New Kingdom, whilst in the Third Intermediate Period as a result of a stylisation in illustration, a distinction between broad and narrow blades could not be made. On Late Period figurines the broad bladed hoe in most instances is replaced by the pick, and the compound hoe with narrow blunt or pointed blade became prevalent, and is then found in combination with the pick.[208] Beyond hoes and picks additional implements included in Schneider's key are whips, crooks, yokes, pots and jars, and brick moulds. The key details

[207] Schneider 1977 Vol. 1, 167.
[208] *Ibid*., 169.

twenty-six different implement combinations which are not nominated as belonging to specific periods. Of these twenty-six combinations one specifies absent implements and one brick moulds, four refer to whips, nine to pots or jars, and ten describe hoes and picks only.

### 3.3.5 Text Position

The 1977 text position key provides forty-nine line drawings comprising nineteen pairs of single figurines detailing front and back, one double figurine showing front and back, four separate fronts only, and five separate backs only. Of this group four of the pairs wear the dress of daily life on the front. The details of the text on each of these types is very specific, for instance when there are horizontal registers portrayed the number of registers varies from three up to eight. This is a function of them being presented in pairs and also because precise face shapes and wig type detail are included on the drawings. Additionally the combination of face and wig elements differs noticeably between the text position types.[209] Detail in the other attributes presented with the text extends to whether or not there are ears apparent, if there is a single of multiple decorative bands on the wig, whether the figurine wears a beard, or whether the wig is embellished by a *seshed* headband. These drawings reflect the features recorded on the NMAL figurines, and as a product of this approach there is no variability offered in terms of potential permutations between each of the elements. Such exactness within the 1977 text position key is notable, and very challenging in terms of its application to other collections.

### 3.3.6 Spell Version

The multiplicity of spell versions evidenced on figurines were extensively considered by Schneider.[210] Seven different versions, and as a subset of those versions, twenty-three variants were identified. As a general comment cyclical development of the spell was recognised and obvious chronological changes were observed. The late Middle Kingdom witnessed a change to the spell structure; during the Second Intermediate Period and the New Kingdom there was concurrent usage of various versions; during the 25th and 26th dynasties a standardised redaction prevailed.[211] As a consequence of their complexity continuing study

[209] As example types 1b, 3a and 3b all feature horizontal wrap-around text separated by register lines but the numbers of lines are eight, four and eight. 1b and 3a depict ears but 3b does not. The back of 1b is plain, 3a has a false back pillar which includes text, and 3b has a back pillar in relief which extends up to the bottom of the wig and does not indicate any text.
[210] Schneider 1977 Vol. 1, 45–61 and 78–158.
[211] *Ibid.*, 78.

of funerary figurine spells is warranted, but this is not within the scope of this thesis although investigation of a specific clause in the spell is considered in Chapter 5.2.

### 3.3.7 Royal Figurines

Following chronological period, and fabric of manufacture, the third level of base ordering in Schneider's typology refers to the social status of the owner. Designator 0 applies to the figurines of all royal persons and the NMAL catalogue details fifty-two figurines which fall into this category; these are summarised at **Table 4**. A specific key for royal attributes is not provided, but rather they are incorporated into other attribute keys. As example the wig key specifically nominates types 18 and 23 as being Third Intermediate Period royal lappet wigs with uraeus. The only difference between the two is that one is plain and the other is striated. There is nothing peculiar in either the hand, bag or text position keys which identify them as being specific to royal owners. Outside of the bags, wigs, hands, implements and text position a group of seven additional attributes are allocated within a separate key and are noted as all appearing on NMAL figurines of the New Kingdom. This list comprises the *tiet* and *djed*, two opposed *ankhs*, a *ba* bird with *shen* rings, a pectoral with scarab, a winged scarab flanked by two *wedja*t eyes, a composition of pectoral, goddess Nut, *wedjat* eyes and *ankhs*, and three *nefer* signs flanked by *wedjat* eyes. Although not nominated in the keys additional attributes of the Middle Kingdom and Second Intermediate Period are noted as the *was* sceptre, *hes* vase, and folded cloth. It is suggested that even on royal figurines the appearance of the crook and flail is rare, and that if these figurines are depicted with attributes outside of the normal suite it is generally portrayals of symbols associated with deities.[212]

[212] Schneider 1977 Vol. 1, 175.

| Owner | Dynasty | Title | Fabric | No | Ave H (cm) |
|---|---|---|---|---|---|
| **Ahmose** | 17th | King's Son | Wood | 1 | 17.5 |
| **Seti I** | 19th | King | Wood | 16 | 19.3 |
| **Seti I** | 19th | King | Faience | 3 | Fragments |
| **Rameses II** | 19th | King | Faience | 1 | 16.2 |
| **Hori** | 20th | King's Son of Kush | Faience | 1 | 11.0 |
| **Tuy** | 19th | Queen - wife of Seti I | Faience | 1 | Fragment |
| **Isetemkheb** | 21st | Chief of the Harem of Amun | Faience | 1 | 16.3 |
| **Amenemope** | 21st | King | Faience | 1 | 8.6 |
| **Pinedjem I** | 21st | King | Faience | 1 | 14.0 |
| **Pinedjem II** | 21st | King | Faience | 1 | 16.8 |
| **Maat-ka-re** | 21st | God's Wife of Amun | Faience | 1 | 11.7 |
| **Nesy-Khonsu** | 21st | Chief of the Harem of Amun | Faience | 1 | 17.4 |
| **Nesy-tjerui** | 23rd-25th | King's Daughter | Faience | 1 | 12.3 |
| **Henut-taui** | 21st | God's Adoratrice | Faience | 1 | 16.0 |
| **Takeloth II** | 22nd | King | Faience | 1 | 13.5 |
| **Isit-weret** | 22nd | King's Daughter | Faience | 1 | 10.0 |
| **Hor-nekht** | 22nd | High Priest - King's Son | Faience | 1 | 14.8 |
| **Psusennes I** | 21st | King | Bronze | 18 | 8.0 |
| | | | | | |
| | | **Total Kings** | | **42** | |
| | | **Total Others** | | **10** | |
| | | **Total NMAL Royal Status** | | **52** | |

**Table 4**
**NMAL Royal Status Figurines**
**Overview**

### 3.3.8 Summary

The 1977 typology was generated as a result of examination of the Leiden figurines. A series of typological drawings were created which provided a valuable tool for scholars wishing to date funerary figurines according to their iconography. Because of the confining nature of the parameters of the 1977 work, it cannot be described as a definitive typology for the study of all funerary figurines. Aside from this limitation it can be challenging to employ, and as a result is not widely used, or if it is employed, it is subject to erroneous and inconsistent application. An example of an attempt to inappropriately force a figurine into the typology has been illustrated in the coding of the bag carried by accession number ÄS 6614 held in the collection at The Kunst Historisches Museum. In the context of this thesis the same practical test of application must be explored in relation to the figurines of the pharaohs and elites of the 25th dynasty, and then after them the royals in the Kingdom of Kush.

## 3.4 Nubian Funerary Figurines and The Existing Nubian Typology

### 3.4.1 Background

The nature of the variable yet persistent interactive relationship between Egyptians and Nubians provides context to the value of incorporation of the elemental attributes evident on Nubian funerary figurines into a combined model of identification and description with their Egyptian counterparts. Egyptians described the lands to their southern border in two ways – Wawat and Kush. Wawat referred to the area often described as Lower Nubia, situated between the First and Second Cataracts. Kush, or Upper Nubia, encompassed the territory between the Second and Fifth Cataracts (**Fig. 10**). The area between the Second and Third Cataracts is sometimes nominated as Middle Nubia.[213] The use of the terminology Lower and Upper mirrors the Egyptian descriptors, however they differ geographically. The land of Lower Nubia, adjoining Upper Egypt, is primarily desert with the fertile strip of the Nile Valley following the river course. Upper Nubia is a region of higher altitude with a landscape that is described as a relatively moist savannah.[214]

Through the four millennia c. 3700 BCE to c. 350 CE a series of Nubian cultures emerged from this region. The indigenous late Neolithic culture in northern Lower Nubia known as the A-Group spans the period between c. 3700 BCE to c. 2800 BCE.[215] Early A-Group burial sites have yielded not only indigenous pottery but items imported from Egypt such as eggshell-ware painted vessels, stone vessels, cosmetic palettes made of siltstone and amethyst, amulets, copper artefacts, mace-heads, flint knives, and milky quartz.[216] Active trade between Nubians and Egyptians therefore occurred in the Egyptian Predynastic Period and Early Dynastic Periods.[217] Reisner's B-Group is now acknowledged to belong to the A-Group.[218] The C-Group civilisation, frequently described as the Kerma Culture emerged c. 2400 BCE concurrent with the middle years of the Old Kingdom 5th dynasty. This cultural phase is recognised for eight centuries through to c. 1600 BCE; therefore beyond the demise of the Middle Kingdom Period in Egypt.

[213] Torok 2009, note on geographical terms. The terminology Middle Nubia is rarely used.
[214] Markowitz and Doxey 2014, 85.
[215] Terminology based on Reisner's 1910 cultural chronology; Torok 2009, 34.
[216] C. 3700 BCE to c. 3250 BCE; Markowitz and Doxey 2014, 86; Torok 2009, 34, 35; Shaw 2000, 321.
[217] Shaw 2000, 321.
[218] Torok 2009, 53.

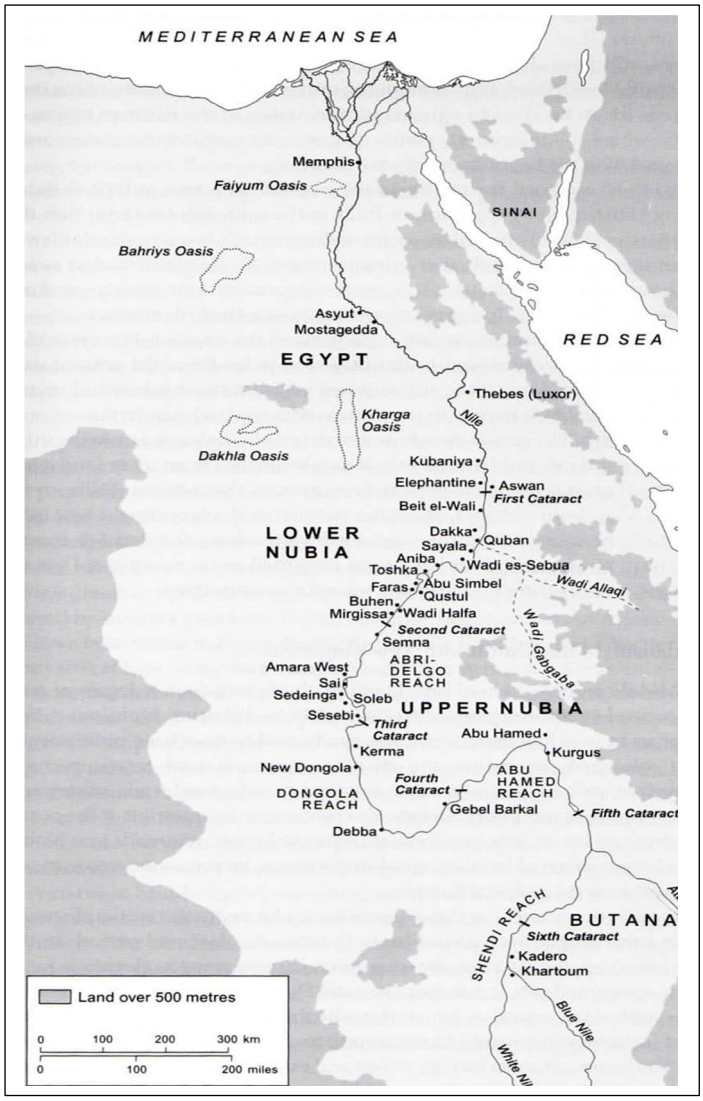



**Fig. 10**
**Map of north-east Africa during the Pharaonic Period indicating Nubian sites**
**After Shaw 2000, 323.**

Tomb inscriptions and visual depictions signal a multi-layered relationship between Egypt and Nubia during these 800 years. Peaceful interaction, trading, diplomatic and military exchanges are apparent. Many of the rock-cut tombs at Qubbet el-Hawa on the west bank at Aswan are attributed to leaders of expeditions into the lands south of the First Cataract and they provide textual evidence of these interactions.[219] The tomb of Harkhuf, dated to the middle of the Old Kingdom 6th dynasty, describes multiple journeys of many months, and records the foreign tribute returned to Egypt from his expeditions to the south.[220] Inscriptions from the tomb of Pepynakht called Heqaib, also dated to the 6th dynasty, refer to a conflict

[219] Strudwick 2005, 327.
[220] *Ibid*., 330–331.

with the Nubians which noted the killing of the commander of the 'excellent' Nubian force and the return of many Nubians as prisoners.[221]

Marriage between members of the two states becomes especially important during the 25th dynasty, but is already attested in the First Intermediate Period (c. 2125–2010 BCE) when Theban rulers were employing Lower Nubian mercenaries who subsequently took Egyptian wives, settled in Egypt and were buried in the Egyptian tradition.[222] The first pharaoh of the Middle Kingdom, Nebhepetra Mentuhotep II took a Nubian wife. Although the early 12th dynasty Tale of Sinuhe describes how to the native Egyptian the idea of being buried outside their own land was abhorrent, in the latter years of this dynasty the burial of Egyptians in Lower Nubia infers the area was no longer considered foreign.[223]

As a result of a series of military campaigns into Lower Nubia during the Middle Kingdom reign of Senusret III (1870–1831 BCE) the boundary of Egypt was extended to south of the Second Cataract. To facilitate ease of movement and ensure the First Cataract did not hinder the movement of the Egyptian fleet, a channel was cut between Elephantine and Philae.[224] To reinforce this subjugation numerous 12th dynasty forts were rebuilt or constructed during this time.[225] The rise of the power of the Kerma is suggested to have influenced the strategic location of these forts.[226]

Lower Nubia was especially attractive to the Egyptians in terms of trade in raw materials because of the product available from its quarries, especially diorite, granite and amethyst.[227] This was a strategic location which afforded control over both desert and river trading routes to the south where gold and copper mines, aromatic resins, African blackwood, ebony, ivory and exotic wild animals could be sourced.[228] A relationship which had been established on the basis of trade of both goods and labour changed during the Egyptian New Kingdom

[221] Strudwick 2005, 334.
[222] Torok 2009, 77.
[223] *Ibid*., 97.
[224] *Ibid*., 85–86.
[225] *Ibid*., 86. The terminology subjugation in this context is suggested from an Egyptian perspective, but perhaps the meaning could be changed to simply refer to the fort building projects as a defensive exercise. Within this framework, from a Nubian perspective, it would then indicate they were not being subjugated but rather in a position of authority.
[226] Torok 2009, 87.
[227] Shaw 2000, 206.
[228] Torok 2009, 108–109; Trading caravans from Lower Egypt moving along the Oasis road reached the Nubian Nile in Lower Nubia; Shaw 2000, 322.

conquest and expansionary phase. Egyptian New Kingdom military campaigns into Nubia, especially during the reigns of the Thutmosides, reached into Upper Nubia, securing an extension in control to the Fourth Cataract.[229] Borders were extended and until the late New Kingdom the area between the Fourth and Fifth Cataracts is understood to represent the most southern reach of Egyptian control.[230] An ongoing relationship with Egyptian rulers prior to the 25th dynasty is signalled in the Third Intermediate Period; the son of the last known Viceroy of Kush, Pamiu, married a daughter of King Takelot III, a pharaoh of the 23rd dynasty.[231] The Semna temple text of Nubian Queen Katimalo has been interpreted as the reflection of an organised Nubian state in the region of the Second Cataract evidencing continuation of worship by the Nubians of Egyptian gods during the 21st dynasty.[232]

Aniba, situated between the First and Second Cataracts and 230 kilometres to the south of the modern city of Aswan on a wide section of the west bank of the Nile, was one of the sites where a temple was constructed by the Egyptians during their New Kingdom expansionary phase.[233] The sites chosen for construction of both forts and temples were a result of very strategic decision making. Access up and down the river was paramount and for efficient use of this watercourse ease of navigation and good landing places were vital.[234] Fertile surrounds were also important and Aniba met all of these criteria. The site of Aniba is of particular interest to this study; the funerary figurines excavated from the cemeteries at this site were excavated from 1910 to 1914 by the expeditions led by Eckley B. Coxe of The University of Pennsylvania and Ernst von Sieglin from Leipzig University. Recovered objects were distributed to the museums of their institutions in accord with the allocation of finds. 274 figurines were allocated to The Leipzig Museum and 778 figurines to The University of Pennsylvania Museum.[235] Olson's 1996 study of the New Kingdom funerary figurines recovered from Aniba, Gurob and Soleb and held in Pennsylvania provide valuable data for comparison with the attribute details recorded in Volume Two of this thesis. Included in this volume are seven figurines from Aniba held in the MFA collection and examined for this

[229] Torok 2009,180–187.
[230] *Ibid*., 166.
[231] Torok 2009, 108.
[232] Darnell 2006.
[233] Näser 2017, 557; Torok 2009, 185.
[234] Torok 2009, 245.
[235] Olsen 1996, 127 also notes 6 of the figurines excavated by the Coxe expedition stayed in Egypt at The Egyptian Museum of Antiquities in Cairo. Näser 2017, 560–561 notes multiple occupations of tombs at Aniba and as example refers to the western chamber of tomb S32 at cemetery S/SA yielded figurines portraying attributes dating them the 18th dynasty through to the Third Intermediate Period.

thesis.[236] These figurines were accessioned at the MFA in 1991 as a result of a gift of exchange with The University of Pennsylvania Museum.

Olson's extensive contextual study of the New Kingdom funerary figurines recovered from excavations at Aniba prior to the area being flooded by the construction of Lake Nasser examines iconographic variation among the cohort.[237] In consideration of the figurines of owners Ranefer and Mery, she concludes notable and consistent variation from the dictates of the Egyptian canon of this period, may have been intentional.[238] The relevance of these deliberate deviations will be further explored later in this chapter. Näser suggests deviations in form of burial goods at Aniba were a function of both individual choice and social negotiations.[239] The objects reflected a local community but were rooted in an Egyptian belief system. This cross-cultural influence adds a separate layer to portrayals which already in the New Kingdom are being subjected to quite complex idiosyncratic influences.

Whilst the figurines at Aniba reflect an Egyptian belief system influenced by a Nubian community, the figurines recovered from the tombs in the el-Asasif region on the west bank at Thebes, and dated to the Kushite rule of the 25th dynasty, mirror this same cross-cultural influence at play. In her thesis considering figurines of the 25th dynasty Theban lector priest Pedamenope, Gundlach explores which of Schneider's typological features are recognisable in the corpus.[240] Additionally she compares the attributes of this group to those of contemporary Theban owners including Karakhamun, Harwa, Montemhat, Wedjarenes, Dieshebsed, Amenirdis I and Shepenwepet II.[241] There are elements on these attribute depictions which resonated with Kushite kings who did not rule in Egypt, but nonetheless who chose to follow the tradition of furnishing their tombs with funerary figurines. These cross cultural influences are investigated further in Chapter 3.6 wherein the potential of The New Classification Model is proved.

[236] Volume Two Identification Numbers MFA 1991.1163, MFA 1991. 1164, MFA 1991.1165, MFA 1991.1167, MFA 1991.1168, MFA 1991.1170 and MFA 1991.1171.
[237] Olsen 1996, 173–248.
[238] *Ibid*., 249.
[239] Näser 2017, 571.
[240] Gundlach 2013.
[241] *Ibid*., Vol. 3 Comparison Catalogue.

### 3.4.2 A Nubian Typology

One of the aims of this project is to create a standardised classification model for Egyptian and Nubian figurines which incorporates all of the attributes attested on both. The Nubian figurines included in Volume Two of this thesis are held in the collection of the MFA, and are documented in the five volumes published by Dunham in the Royal Cemeteries of Kush series; commencing with the El Kurru catalogue in 1950 and concluding with the west and south cemeteries of Meroë in 1963.[242] Released in 1955, the Nuri volume includes what is described as a Napatan typology.[243] Some of the attributes which featured on the figurines recovered from the tombs at Nuri, El Kurru and Meroë are incorporated into this brief typology. The New Classification Model will provide a lens to look beyond the identification and nomination of types, toward the potential of the figurines as a reflection of the cultural entanglement evidenced in the relationship between the ancient Egyptians and Nubians over two millennia.

The six royal cemeteries excavated by the Harvard University-Boston Museum of Fine Arts expedition lay between the area above the Third Cataract and below the Fourth. Excavation occurred over six consecutive seasons from 1916 to 1923 under the direction of George A. Reisner. Ancient Napata is associated with the home of the sanctuary dedicated to Amun, which is situated under the eastern edge of Gebel Barkal. The three Napatan cemeteries are El Kurru, Nuri and Barkal whilst the three cemeteries of Meroë, the centre of administration during the later phases of this culture, are described as the West Cemetery, the North Cemetery and the South Cemetery. Dunham nominates sixty-five generations of known rulers in this region, and details five preceding ancestral generations.[244] The first of the identified rulers was Kashta (c. 760–751 BCE) who reigned at a time that coincided with the Egyptian 22nd dynasty rule of Sheshonq V. The Kushite kings of the 25th dynasty, commencing with King Piankhy were the first of this royal lineage to employ funerary figurines.

In his preface to the first published volume Dunham notes that although the publications will not be appearing simultaneously they cannot be read in isolation from each other, but rather

[242] With the exception of one of the figurines of Senkamenisken, Volume Two Identification Number BRK 39.7 which was originally held in the collection at the MFA but transferred to The Brooklyn Museum in an object exchange.
[243] **Appendix Plate 13**.
[244] Dunham 1950, 2.

form an 'archaeological unit'.[245] Dunham's volumes included black and white photographic images of a selection of figurines from each Nubian tomb which contained these objects, line-drawings of a selection of figurines by owner within the subsets Kings figurines and Queens figurines, line drawings of the figurines according to the tomb in which they were found, and a list of the spell types by owner. The typology titled 'Napatan shawabti types' was formulated but it refers to three attributes only; hands, implements and wigs.
The typology drawings published by Dunham are extremely abbreviated when compared to the complexity of coding in the 1977 Egyptian classification system. However the publication of the excavations conducted in the royal cemeteries, in combination with personal examination of figurines recovered from these sites and held in the collection at the MFA, ensures information sufficient to formulate a database which contributes to the development of a New Classification Model. A review of the attributes on Nubian figurines which align with the Egyptian system provides excellent background to this formulation.

### 3.4.3 Nubian Figurine Attributes

#### 3.4.3.1 Fabric

As a function of the division of finds from the joint excavations undertaken by the Harvard University-Boston Museum of Fine Arts expeditions in Sudan, the MFA is privileged to hold in its collection an extraordinary number of Nubian objects. Not the least of these is the 4,839 complete figurines and figurine fragments accessioned at the MFA. Owners of 4,116 of these figurines have been identified and **Table 5** provides details of figurines owners sorted by fabric of manufacture. These figures demonstrate that although 1,017 figurines or 21% of the total were produced in varieties of stone, these figurines were in the ownership of only two kings; King Taharqa, the fourth pharaoh of the 25th dynasty who ruled from 690 to 664 BCE, and his grandson King Senkamenisken whose reign over the people of Kush spanned the years 643 to 623 BCE. The figurines of all other owners were produced in faience.

Haynes *et al* report a total of 1,122 figurines were buried in the tomb of Taharqa, rather than the 1,070 figurines suggested by Dunham. Production has been determined as being from only four stone types, identified as gray serpentinite, red-brown serpentinized rock, travertine, and green magnesite.[246] They describe the figurines within the height range 40 to

[245] Dunham 1950, note V.
[246] Haynes, Santini-Ritt and Newman, 2009.

| Faience | | Faience (cont) | | Gray serpentinite | |
|---|---|---|---|---|---|
| Akhrasan | 3 | Queen Madiken | 175 | Taharqa | 80 |
| Amaniastabarqa | 26 | Queen Madiken - fragmer | 2 | Taharqa - fragment | 41 |
| Amani-natake-lebte | 17 | Queen Makmale | 28 | Taharqa - fragment ? | 1 |
| Amani-natake-lebte - fragment | 1 | Queen Malaqaye | 9 | Taharqa - fragments | 12 |
| Amani-natake-lebte - fragments | 4 | Queen Maletaral - fragme | 3 | | **134** |
| Amani-natake-lebte ? - fragments | 1 | Queen Maletaral I | 1 | **Green magnesite-containing rock** | |
| Analmaaye | 16 | Queen Maletaral II | 1 | Taharqa | 321 |
| Anlamani | 79 | Queen Maletasen | 24 | Taharqa - fragment | 7 |
| Aramatelka ( Amtalqa ) | 4 | Queen Maleteral I | 12 | | **328** |
| Aramatelka ( Amtalqa ) - fragment | 1 | Queen Maleteral II | 148 | **Red-brown serpentinized rock** | |
| Aspelta | 112 | Queen Masalaye | 60 | Taharqa | 122 |
| Atakhebasken | 1 | Queen Mernua | 24 | Taharqa - fragment | 2 |
| Atlanersa | 15 | Queen Naparaye | 20 | Taharqa - fragments | 1 |
| Basakheren | 2 | Queen Naparaye - fragme | 1 | | **125** |
| Irike-Amanote | 1 | Queen Nasalsa | 81 | **Serpentinite** | |
| Karkamani | 18 | Queen Nefrukekashta | 85 | Senkamanisken | 316 |
| Malonaqen | 7 | Queen Nefrukekashta ? | 1 | Senkamanisken - fragment | 1 |
| Malowiebamani | 7 | Queen Piankh-her | 145 | | **317** |
| Malowiebamani - fragment | 2 | Queen Piankhqew | 3 | **Travertine (Egyptian alabaster)** | |
| Nasakhma | 37 | Queen Pihatis | 1 | Taharqa | 109 |
| Nasakhma ? | 1 | Queen Qalhata | 13 | Taharqa - fragment | 4 |
| Nastasen | 4 | Queen Qalhata - fragment | 1 | | **113** |
| Nastasen - fragment | 1 | Queen Sakaaye | 38 | | |
| Piankhy (Piye) | 73 | Queen Sakaaye - fragmen | 1 | **TOTAL** | **4839** |
| Piankhy (Piye) - foreman | 2 | Queen Seshena | 65 | | |
| Piankhy (Piye) ? - fragment | 1 | Queen Seshena - fragmen | 5 | | |
| Princess Mernua | 2 | Queen Tabiry | 283 | | |
| Queen (?) of Tanwetamani (?) - frags | 3 | Queen Tabiry - fragments | 1 | | |
| Queen Akheqa | 64 | Queen Taytal | 3 | | |
| Queen Akhrasan | 42 | Queen Yeturow | 17 | | |
| Queen Amanitakaye | 2 | Senkamanisken | 465 | | |
| Queen Artaha | 84 | Shabaka | 169 | | |
| Queen Arty | 9 | Shebitka | 96 | | |
| Queen Asata | 95 | Shebitka - fragment | 8 | **Material Summary** | |
| Queen Atakhebasken | 13 | Shebitka (?) - fragment | 1 | Faience | **3822** |
| Queen Atasamale | 3 | Siaspiqa | 6 | Gray Serpentinite | **134** |
| Queen Atmataka | 38 | Tanwetamani | 77 | Green Magnesite | **328** |
| Queen Batahaliye | 3 | Tanwetamani - fragment | 2 | Red Serpentinite | **125** |
| Queen Henutirdis | 4 | Tanwetamani - fragments | 5 | Serpentinite | **317** |
| Queen Henuttakebit - fragment | 1 | Unidentified/Fragments | 741 | Travertine | **113** |
| Queen Henuttakhbit | 2 | | | | |
| Queen Khensa | 200 | **Total Faience** | **3822** | **Total** | **4839** |

**Table 5**
**Nubian Figurines at the MFA**
**Quantities by Owner/Fabric**

52 cm as colossal, and the only stone type that includes any colossal figurines is the green-magnesite group.[247] Comparatively, the average height of New Kingdom stone figurines in the Newberry catalogue of figurines in Cairo is 20.58 cm.[248] There are only two figurines in the Cairo catalogue which fall into the colossal height range. Catalogue numbers 47230 and 47231 are both manufactured of sandstone and their findspot is unknown; their form is almost identical, both depicted in the dress of daily life with their arms crossed over their body and a *ba* bird across their chest.

Further analysis of fabric use and its implications for the study of Nubian funerary figurines is explored later in this chapter. Production of figurines from stone experienced a very brief resurgence under the archaising influence of the Kushite rulers. The use of stone as the fabric for figurines however, would have been confined to the workshops of artisans who enjoyed royal and elite patronage, who would have had access to the best available raw materials in order the visual expression of the owners of the figurines truly reflected their prestige.[249]

#### 3.4.3.2 Form: Body Shape, Facial Features, Legs, Arms and Hands

The drawings for the 'Napatan Shawabti Types' assume all figurines as mummiform, with the exception of those described as foreman figures, type VII. Although the diagrams for the foremen do not indicate movement in the legs, the broken remnants of these figurines in the collection at the MFA portray one of the legs moving forward.[250] Facial shape is not distinguished in the types formulated by Dunham, but ears are evidenced on all drawings. Beards are on all male figurines. There are four different hand positions depicted, together with the option of zero portrayal, or arms and hands positioned running down the side of the body.

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[247] Haynes, Santini-Ritt and Newman, 2009. The authors conducted an extensive investigation into the funerary figurines buried in the pyramid of Taharqa. Compelling conclusions resulting from this study include details regarding the actual stone types used, the workshops where they were produced, and a revised calculation as to the total number of figurines that were originally buried with the king. In order to visually illustrate their findings regarding stone type, a photo of the Taharqa figurines as they appear now has been recolourised to suggest how the four types of stone would have looked prior to the leaching process which occurred as they frequently lay in water inside the tomb. The artistic quality and beauty of the figurines in this recreation is astounding. In reaching her conclusions Haynes submits that 'the king's own artistic vision may have played a role in creating this unique assemblage of *shawabtys*'. This same artistic vision is evidenced throughout the dataset studied for this thesis in the individuality of the portrayals.

[248] **Appendix Table 12**.

[249] Nicholson and Peltenburg, 2000, 191.

[250] As reference see Volume Two Identification Number MFA 19-2-540. The moving leg is on the same side as the arm and hand bent upwards from the elbow and grasping the whip.

In consideration of funerary figurines Gundlach suggests the most prominent artistic feature is as for statuary, the face.[251] To this end she proceeds to classify the facial types depicted on the figurines of Pedamenope as fleshy, classic, archaising, squat, Kushite or impish.[252] The Kushite physiognomy is described as possessing the distinguishing characteristics of a sloping forehead, broad flat nose, visible nostrils, very large ears, a short full chin and a protruding lower jaw.[253] It is acknowledged that the depiction of these features should not be a definitive indicator of Nubian ethnicity, but perhaps rather the demonstration of a relationship through the use of accepted iconography.[254] The single element amongst these which is especially prominent on the Kushite figurines in the Volume Two dataset of this thesis is the very large ears.[255]

Nuri 1, the pyramid of King Taharqa of the 25th dynasty, was excavated by the Reisner team from 1916 to 1918. Two of the figurines of Taharqa held in The British Museum collection are typical of those recovered from his tomb at Nuri. They are both very large in size; EA 55483 is 33.5 cm in height and EA 55485 even taller at 50.8 cm.[256] The facial characteristics on these two large figurines, including the unembellished beard, are similar to each other. They could be described as classically Kushite depictions. Even between these two figurines however, there are clear differences. Accession number EA 55485 evidences a more full and rounded face shape, while accession number EA 55483 indicates a thinner face. Both exhibit full lips, and quite broad and flat noses. This same variation in elemental shapes is seen on the figurines of Senkamenisken, the grandson of Taharqa.[257] An expression of individuality is evidenced throughout the Volume Two dataset.

[251] Gundlach 2013, Vol. 1, 150. From an artistic perspective the face assumes obvious prominence but in my mind the most interesting attribute on Nubian funerary figurines, and that which provides greatest insight, is the bag.
[252] *Ibid*., 150–154.
[253] *Ibid*., 153.
[254] *Ibid.*, 154.
[255] Although the depictions of large ears on the Kushite figurines is evidenced in all examples in the dataset differences in size are still obvious. It is the combination of size and degree of protrusion from the head which highlights this attribute.
[256] The size of the Taharqa figurines ensures they are especially striking from a museum visitor perspective. This statement is supported by the inclusion of one of these figurines in The British Museum travelling exhibition 'A History of the World in 100 Objects'. In terms of attribute variety however they do not offer the same interest as the figurines of Senkamenisken, the other Nubian owner of stone figurines.
[257] Refer Volume Two Identification Numbers MFA 21.15164 and MFA 21.15168. The face of MFA 21.15164 is very full and fleshy, when compared to the slender facial form of MFA 21.15168.

### 3.4.3.3 Wig Type and Embellishments

The tripartite wig is the predominant form on Nubian figurines of both male and female owners depicted wearing wigs; striated patterning on the wigs is unusual. Dunham suggests six Napatan wig types. The first of these is described as a King's Wig; it is the *nemes* headdress. The bag wig is mentioned as a single option which is presumed for males as the drawing includes a beard, and the second bag wig type is specifically nominated as relative to the figurine of a Queen. The lappet wig is a single item, which in duplications features as a Queen's lappet wig, and a Queen's lappet wig with vulture. All wig types are only drawn from the front perspective.

Within the framework of Dunham's typology, examination of the wigs worn by The British Museum Taharqa figurines, EA 55483 and EA 55485, suggests they are Type II, described as Bag Wig (**Fig. 11**). This however cannot be absolutely confirmed because the typology does not include details of the uraeus, nor does it provide any details for the back of the wig. All elemental sub-sets for all attributes portrayed on figurines must be provided in a classification model in order it provides maximum assistance in the study of the objects which are its focus.




**Fig. 11**
**Funerary Figurines of Taharqa 25th dynasty**
**© The Trustees of The British Museum**
**Accession Numbers EA 55483 and EA 55485**
**Drawing after Dunham 1955**
**Napatan Shawabti Types**

#### 3.4.3.4 Bag Form and Embellishments

Portrayals of bags on Nubian figurines are extraordinarily diverse, depicting a wide variety of form, infills, and embellishments. Although Dunham included drawings of many of the bags carried by the figurines recovered from the royal cemeteries in the sketch summaries for each owner of figurines, there is only a single illustration in the 'Napatan Shawabti Types' which depicts a carrying device.[258] The diagram details a basket held on the head with the left hand, with the right hand clutching a hoe across the front shoulder. This drawing features twice, as Type 7 in the hands drawings, and Type f in the implements options. Exhaustive analysis of Nubian bag depictions demonstrates the potential to provide extraordinary insight into far more than the construction techniques referenced in the bags illustrated on funerary figurines. This potential is proven in Chapter 3.6.

#### 3.4.3.5 Text: Extent and Placement

Nubian figurines which feature in the Volume Two dataset, with the exception of one figurine of an unidentified queen, Identification Number MFA 21.14475, all present with the same types of text placement. The writing is incised in horizontal registers wrapped around the body to a blank false back pillar at the centre back, or in the same format wrapped to an inscribed back pillar that runs from the top of the head to the top of the plinth on which the figurine stands. In contrast The British Museum figurines of Taharqa exhibit text on the front and side of the figurine only. There is no text incised on the back. Photos of the figurines before removal from the tomb signal that at the time of original placement they were situated standing around the walls.[259] During the excavation of Nuri 3, the tomb of Senkamenisken, it was noted that some of the funerary figurines remained in place standing against the walls, but the majority were scattered around the floor.[260] It could be argued the nature of the deposition of the figurines of Taharqa may have been understood by their makers, and therefore the figurines were inscribed with text on the front side only because the back would not be seen. This proposition also applies to figurines laid in their own model coffins. It must be noted however, that the figurines of Taharqa carried bags on their backs. Alternatively, it

[258] Dunham 1955, Figure 197 and Figure 198 for examples of drawings for the figurines of each owner which include some bag detail. This however does not represent examples of all bag types depicted on the Nuri corpus of figurines.
[259] Haynes, Santini-Ritt and Newman 2009, 32. This type of deposition supports the idea that figurines were inscribed with text on the front side only because the back would not be seen as it would either be laying in a coffin or standing against a wall. It must be noted however that these same figurines also carried bags on their backs.
[260] Dunham 1955, 43.

is simply an example of emulation of an earlier tradition. As already indicated, it appears as though the figurines of Senkamenisken were also originally placed standing with their backs to the walls, but they carry text on their back, and on those with inscribed back pillars the text on this element includes important task clauses in the spell. Given these scenarios, and the evidence seen in Volume Two which identifies figurines across chronological periods with bags on their backs but zero text, I think the decision to place text only on the front of the figurines was one of aesthetics, whilst their creators appreciated the text was not for reading by the living but rather in the afterlife.

#### 3.4.3.6 Royal Insignia and Other Attributes

Nubian figurines share common royal insignia with figurines of Egyptian owners; the single uraeus, the crook and flail, and the *nemes* headcloth. In addition to these shared elements however, they are immediately recognisable for obvious unique elements which include the double uraeus.[261] Although 25th dynasty tomb reliefs portray the hair of Nubian women as closely cropped, this iconographical imagery is not reflected on the funerary figurines of female owners.[262] The figurines of queens however, portray an equally recognisable embellishment; the vulture headdress. The vulture patterning portrayed across the top of the head and the wings enfolding the sides, is reminiscent of the *ba* bird clutched to the chest on Egyptian figurines.

#### 3.4.3.7 Summary

A brief overview and description of the categories of attributes depicted on Nubian funerary figurines demonstrates both commonality and difference in comparison with their Egyptian counterparts. It is important to acknowledge however, that the Nubian adoption of the tradition of including funerary figurines in their suite of tomb goods was a consequence of the decision taken by the rulers of the 25th dynasty to emulate the practices of those before them as a means of legitimising their position. The product of this decision reflects an entanglement of visual portrayals which speak to the manner in which object form evolves, the stories the objects are able to tell, and the mysteries they may solve. The final section of this chapter reviews the means by which examination of the attributes on funerary figurines reveals these stories.

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[261] Morkot 2014, 11 proposes a connection between the double uraeus and the Cult of the Wadjty, the Two Serpent Goddesses which may be dated specifically to the 25th dynasty.
[262] See Russman 1997, 26 regarding the attributes of Kushite women in Egyptian tomb paintings.

# PART TWO

## 3.5 An Innovative Approach to a New Classification Model

### 3.5.1 Why?

The use of a classificatory model, traditionally described by archaeologists as a typology, can be confining within the context of promoting exploration of the interactions with those who used the objects. Notwithstanding this restriction it is only through the ordering of material that significant patterns of change are revealed.[263] The value of this type of instrument as in inclusion in the toolbox of an overarching reflective framework should not be ignored.

Yet as noted in the introduction to this chapter a typology can be a two-faced master. In the early study of the figurines examined for this thesis it became obvious that many did not comply with the typological attribute keys published in 1977 by Schneider. At the beginning of my work I shared in personal communication with Prof. Schneider a number of images of bags I had examined, proposing it might be possible to formulate new Saite Period types. He advised 'if there are attribute types among them which occur more often, then it would be useful to publish them in a new typology of attributes on Late Period *shabtis*. I think unique examples – attribute types which only occur once – do not belong in a general typology, but may be mentioned in a list where you may cite exceptions, unique cases or variants of standard attribute types'.[264]

Schneider's assertion that a new typology would only be required in the case of uncategorised yet commonly attested attributes indicates a disinclination to move away from the accepted 1977 system. I believe that quantification should not be the overriding factor in determining degree of relevance. It has been suggested that a greater level of comfort is found in observance of archaeological phenomena which occur more often and which belong to 'repeatable, repeated forms'.[265] Extending outside of these more comfortable parameters however, allows us to fully investigate less common features which demonstrate an ability to contribute insight into the belief system backgrounding the attribute.[266]

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[263] Sørenson 2015, 85.
[264] Schneider Personal Communication; Read 2007, 84–106 concurs with the notion of quantity of representation being required prior to it being considered a type.
[265] Taylor 2015, 96.
[266] Wendrich 2013, 90.

The idea that Schneider's attribute keys have been accepted as the tools to be employed when describing figurines is reflected in publications which include Schneider coding in their descriptors. Unfortunately because there are so many figurines which do not comply with the Schneider attribute keys, rather than note non-compliance, authors have sometimes forced figurines into descriptors which are inaccurate, or alternatively not used the typology at all. Because there are so many different elements embedded within the attributes of funerary figurines it would be an onerous task to frame every possible combination of elements. It is no surprise therefore that the Schneider attribute keys do not present an exhaustive list of combinations. For instance, the bags carried by the figurines can be single items or pairs, they are depicted in an assortment of shapes and sizes, and are carried in the hands by a variety of different rope types. The rope is connected to the bag either directly or by a range of attachment devices, and the primary shape of the bag is often embellished with additional decorative elements such as loops or scalloped edges. Within the body of the bag there is frequently a decorative pattern which may or may not be bounded by bars, and the form of the pattern might be vertical, horizontal, diagonal or a combination of these. Some of these elements are peculiar to a specific chronological setting, and some are visible across the dataset.

The existing classification tool, now over forty years since publication, encourages current studies of funerary figurines to present descriptions of these objects which are inaccurate. Central to this thesis is the proposal of a New Classification Model which will enable concise description and the potential digital reconstruction of any funerary figurine on the basis of coding according to a core set of five keys which underpin the New Model.

### 3.5.2 Figurine Fabric

Figurine fabric type is frequently self-evident but in respect of quite specific details such as botanical species in the case of wooden figurines, unless scientific testing is completed, they must be described generally. The New Model proposes figurine fabric is addressed as narrative rather than numerically coded. Fabric coding is not required in the construction of a line drawing. In the instance of this attribute, narration facilitates a greater level of detail if available, but if not a more general descriptor. For instance, the stone figurines of Senkamenisken are in the first instance described as stone, but beyond that can be nominated

as serpentinite. Faience figurines are all of the same base fabric but their colour qualities can be completely different and therefore must be specified in narrative description.

### 3.5.3 The New Form Key

The basic form of the figurine is composed of four elements; the body shape, the facial shape, appearance of ears or otherwise, portrayal of false beard or not, and if so the type of pattern on the beard. As evidenced by its restatement in Chapter 3.3 the section of the 1977 typology which has equivalence to the new Form Key is very complex. It comprises twelve different classes, and underneath those twelve classes, 50 sub-classes and beneath those another 39 sub-sets. At the first level the chronology is specified, but below that it includes reference to the group of attributes including hands, implements, bags, wigs and whips. Further detail describing these attributes is then specified in the original attribute keys. As example a New Kingdom classical mummiform figurine with hands shown but without a beard and implements and bags front would be described as class VB.3. Beyond that class designator the other attributes would then be allocated their own particular key numbers which are already alluded to in the form coding.

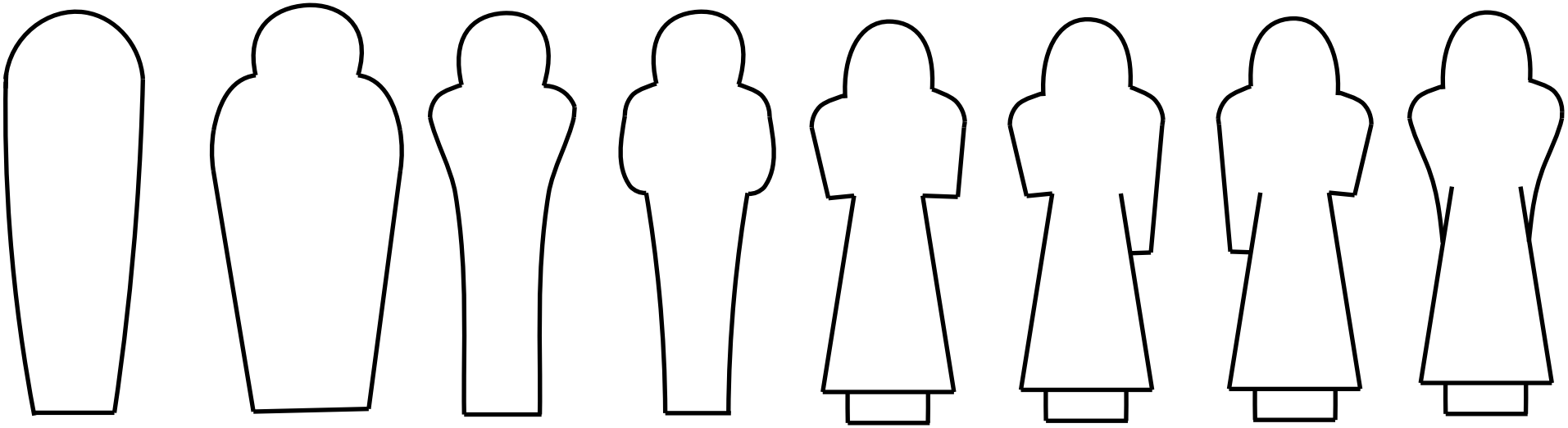
The New Form Key (**Fig. 12**) reflects simplification of that process without losing the required detail. For instance, a New Kingdom mummiform figurine could be assumed to be allocated either Shape 3 or Shape 4 followed by the coding for face shape, ears, and false beard. All other attribute detail would be addressed in the coding for wigs, bags, implements, text position and other attributes. A very simple analogy for building up the multiplicity of details portrayed on both Egyptian and Nubian funerary figurines is comparison with the approach taken when a child is dressing a doll; the body is the starting point, and then all attributes and embellishments are constructed from that base. This ensures far less complication from a user standpoint, and equally from the perspective of the reader/viewer. Any forms which do not comply with one of the ten core shapes can be informed by narrative description.

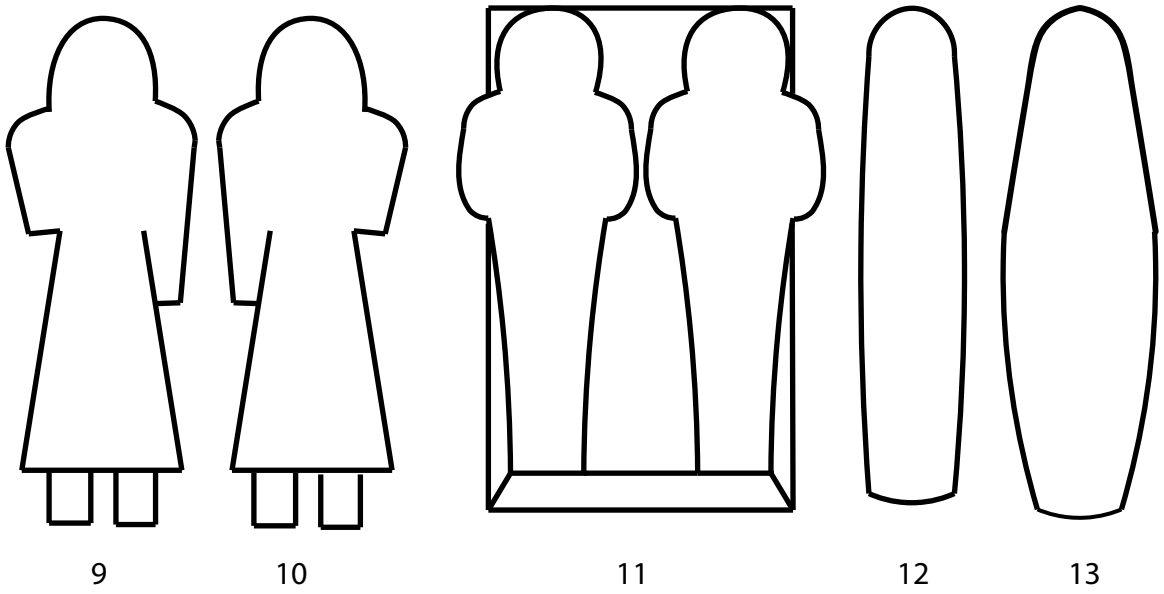
Descriptors for the Body Shape in the New Form Key are:

1. Mummiform without body shaping, tapering from shoulders to feet
2. Mummiform with delineated head, tapering from shoulders to feet

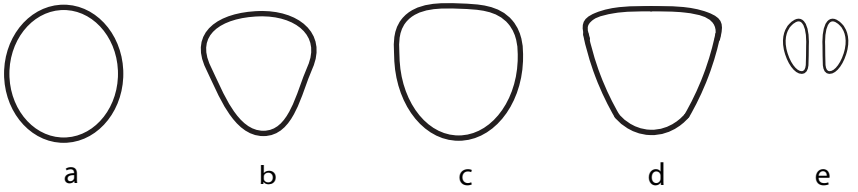
# FORM KEY

## Body Shape




## Face Shape & Ears




## False Beard

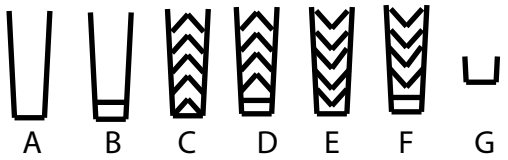





**Fig. 12**

3. Mummiform with delineated head, tapering from shoulders to waist, then down to feet
4. Mummiform with hands across waist, tapering from waist down to feet
5. Dress of daily life, arms and hands across chest
6. Dress of daily life, right arm and hand across chest, left arm down side of body
7. Dress of daily life, left arm and hand across chest, right arm down side of body
8. Dress of daily life, hands down body on apron
9. Nubian foreman, right arm and hand across chest, left arm down side of body, left leg in forward motion
10. Nubian foreman, left arm and hand across chest, right arm down side of body, right leg in forward motion
11. Double mummiform on back slab
12. Stick
13. Lost Contours

The New Face Shape Key specifies four simple face shapes, and ears are either present, or if without a designator code assumed to be absent.

a. Oval
b. Heart
c. Typical
d. Spade
e. Ears present

There are six different types of long beards and a single plain short beard.

A. Plain long beard
B. Plain long beard with single band at the base
C. Long beard with reverse V infill
D. Long beard with single band at base and reverse V infill
E. Long beard with V infill
F. Long beard with V infill and single band at base
G. Plain short beard

### 3.5.4 The New Wig Key

Choice of hair styling for the ancient Egyptians and Nubians was not entirely a matter of fashion, but rather a reflection of identity.[267] The wig attribute on funerary figurines is a composition of three elements; front wig shape, back wig shape, and hair pattern and embellishments. All figurines portray front and back wig shapes, and many depict patterning suggestive of hair strands, but only some include embellishments. These additional decorative elements are often the most definitive indicators of place or chronology. For instance, Wig Key Embellishment Identification Codes i, j, k and l all refer to the *seshed* headband which is a feature of Third Intermediate Period figurines. Unlike the 1977 typology which distinguishes types by nominating specific chronology for all but one of the forty-two drawings on the wig key, the New Classification Model has distilled descriptors to ten front wig shapes, seven back wig shapes, and twelve embellishments (**Fig. 13**). In addition to these elements, narrative should describe the length of the front wig as either above the shoulder, shoulder length, short, beard length, or longer than the beard. The length of the back wig should be described as above the shoulder, shoulder length, short, medium or long. The relative length of the back wig to the front lappets should described. Descriptors for the library of front wig shapes are:

A. Tripartite with straight lappets
B. Tripartite with lappets indented at shoulder
C. Tripartite with lappets angled in from shoulder
D. Tripartite with lappets flaring from shoulder
E. Tripartite with lappets rounded at base and curved at outer wig
F. Rounded following face curvature at inner and outer wig
G. Duplex
H. Short resting on shoulder
I. Short above shoulder
J. Bag
K. Gala

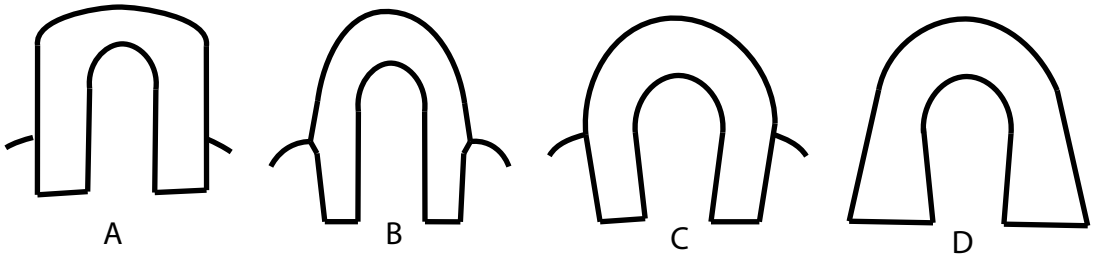
Descriptors for the back-wig shapes assuming a natural head curvature over the crown are:

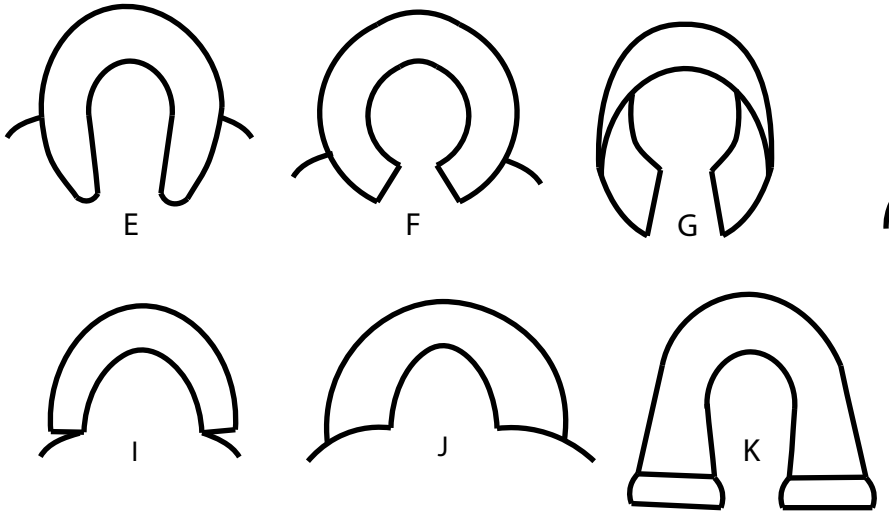
0. No back wig detail
1. Straight

[267] Tassie 2009, 424.

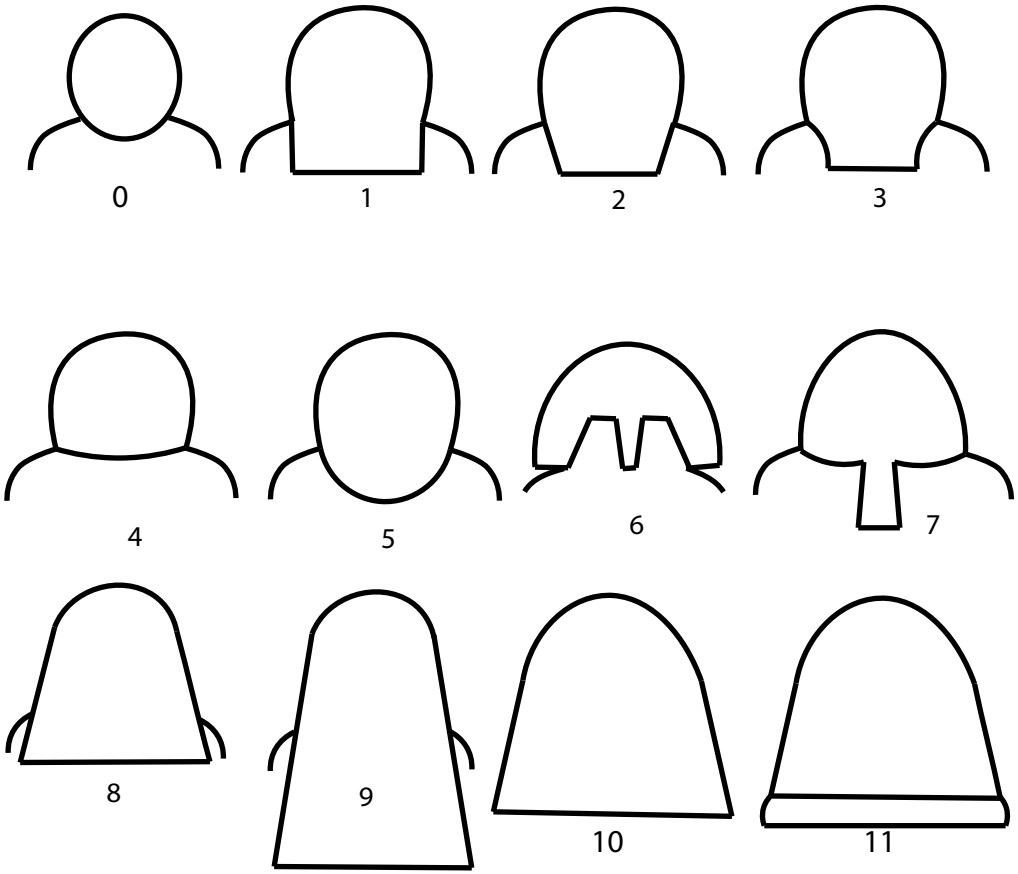
# WIG KEY

## Front Wig Shapes




## Back Wig Shapes




## Hair Pattern and Embellishments

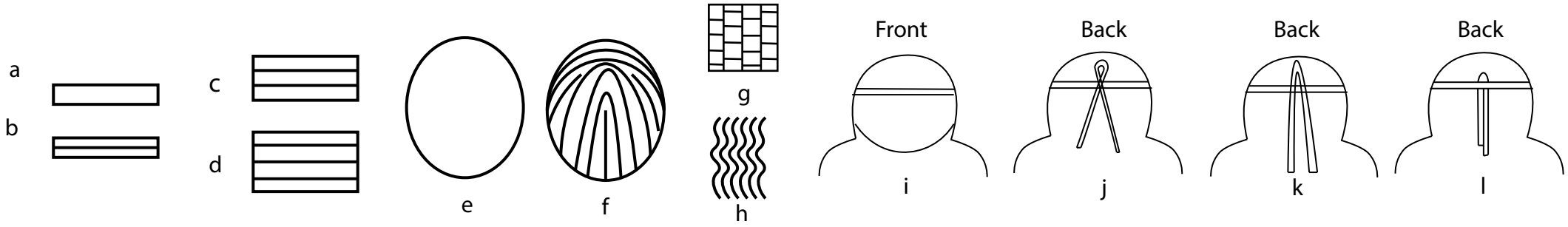





**FIG. 13**

2. Angled in from shoulder
3. Indented at shoulder
4. Shoulder length
5. Rounded below shoulder
6. Double wedge cut-out
7. Bag wig, back centre wedge extension
8. Flare out from shoulder
9. Entire back coverage
10. Wrap around
11. Gala

The patterns drawn to convey the idea of hair strands are evidenced in striations which follow the curvature of the head, cross-hatching, or wavy lines. One of the most basic embellishments is the existence of a varying number of bands at the base of the lappets and the back wig. Descriptors for hair pattern and embellishments are:

a. Single band
b. Double band
c. Triple band
d. Quadruple band
e. No pattern
f. Striation following head curvature
g. Vertical/horizontal cross-hatch
h. Wavy
i. Front *seshed* band
j. Back *seshed* band with crossover ties
k. Back *seshed* band with diverging ties
l. Back *seshed* band with straight ties

### 3.5.5 The New Bag Key

The bag attribute on ancient Egyptian and Nubian funerary figurines is an entity formulated from four different elements; shape, connectors, embellishments and infills. An accurate description of a bag carried by a figurine would refer to at least three of these elements; embellishments are not universally seen. Every bag however, is illustrated as a shape which is

infrequently plain or more often filled with a decorative pattern.[268] The bags do not float loosely but are connected to the hands directly, or understood as connected to the hands.[269] This linking of attributes could be a single strand of rope, or it could be a more complex connection which serves exactly the same purpose.

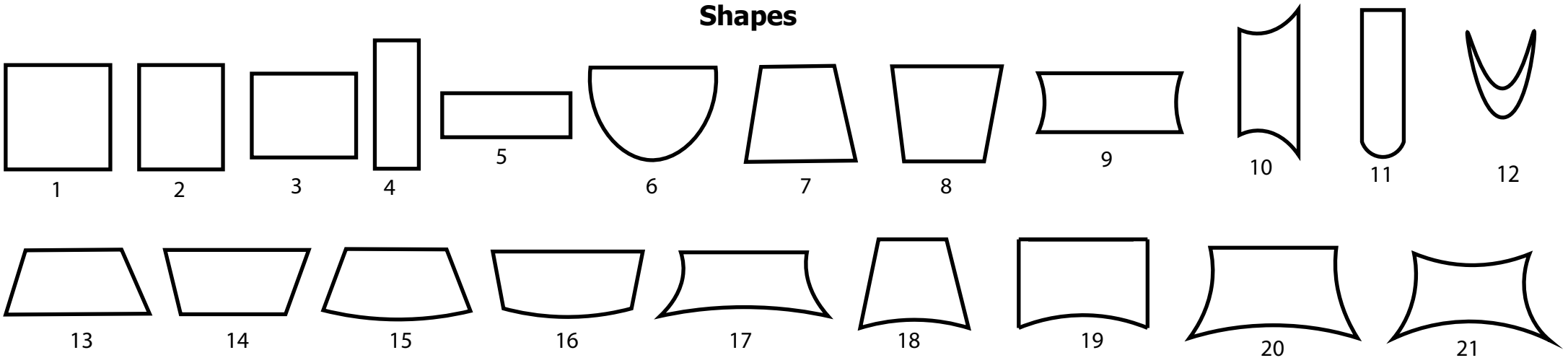
All figurines examined both personally and in numerous publications of figurine collections, can be categorised as one of twenty-four different shapes. Within this total of twenty-four there are distinctive subsets (**Fig. 14**). For instance a rectangular bag could be oriented vertically or horizontally, as indicated at Shapes 4 and 5. Although there are also angles of verticality of the bag portrayed on figurines, it is impossible to take account of the many options; it is therefore unworkable to include bag shapes set at either acute or obtuse angles within the shape set.[270] Shape descriptions according to the New Bag Key are:

1. Square
2. Wide oblong vertical orientation
3. Wide oblong horizontal orientation
4. Narrow oblong vertical orientation
5. Narrow oblong horizontal orientation
6. Semi-ellipsoid
7. Trapezoid: medium depth, narrower along top edge
8. Reverse trapezoid: medium depth, narrower along bottom edge
9. Narrow oblong: horizontal orientation with concave short sides
10. Narrow trapezoid: vertical orientation with concave short sides
11. Narrow oblong: vertical with rounded base
12. U-shape
13. Trapezoid: wide, narrower along top edge, horizontal orientation
14. Reverse trapezoid: wide, narrower along bottom edge, horizontal orientation
15. Trapezoid: narrow depth, narrower along top edge, horizontal orientation with convex base

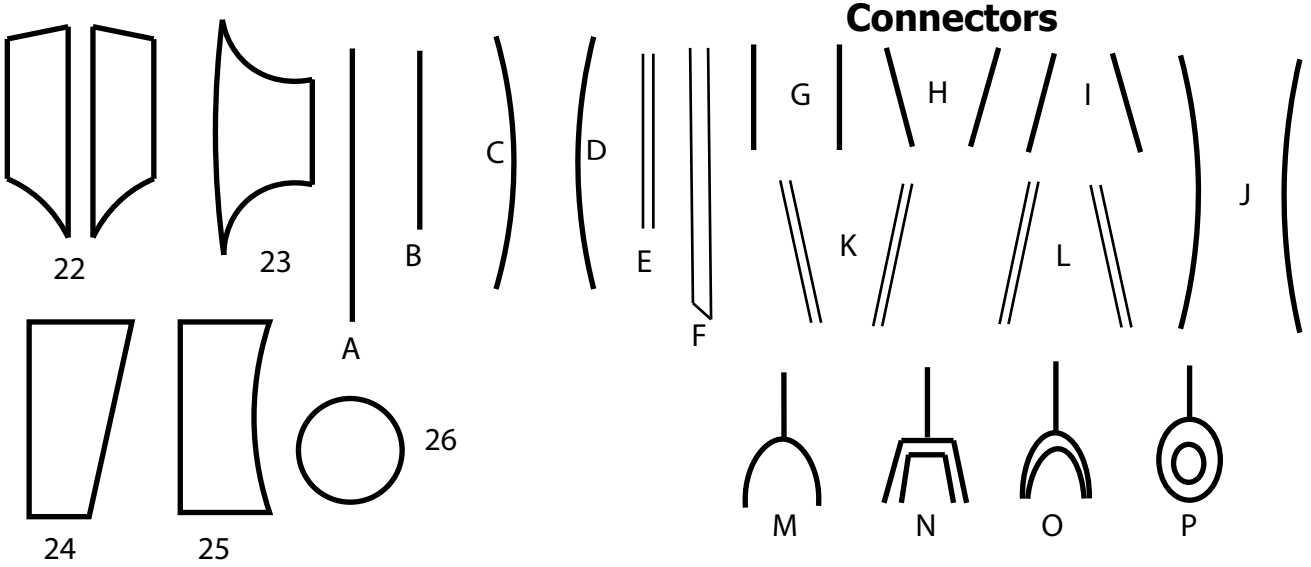
[268] On rare occasions the bag shape remains unfilled – Infill identifier d.
[269] For instance, on figurines which seem to show a pair of ropes extending from the bottom corners of the back wig the viewer should read the depiction as suggestive of the hands on the front of the figurine holding the ropes.
[270] This is the type of detail which can be provided in narrative description of the figurine under study; The Future Work section in the thesis conclusion addresses the process of automatic generation of line drawings. A digitally generated image will take into account angularity of bag portrayal.

# BAG KEY

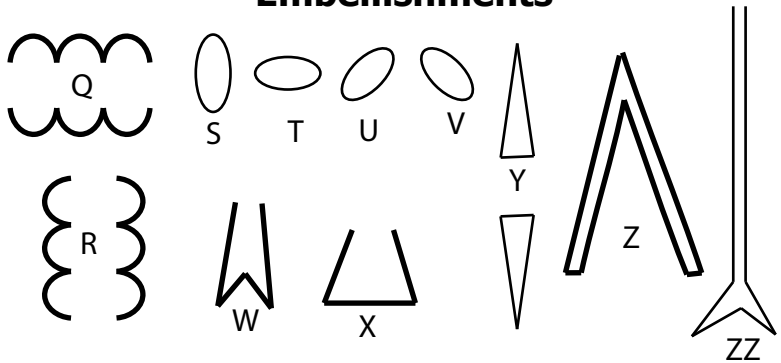
## Shapes




## Connectors




## Embellishments




## Infills

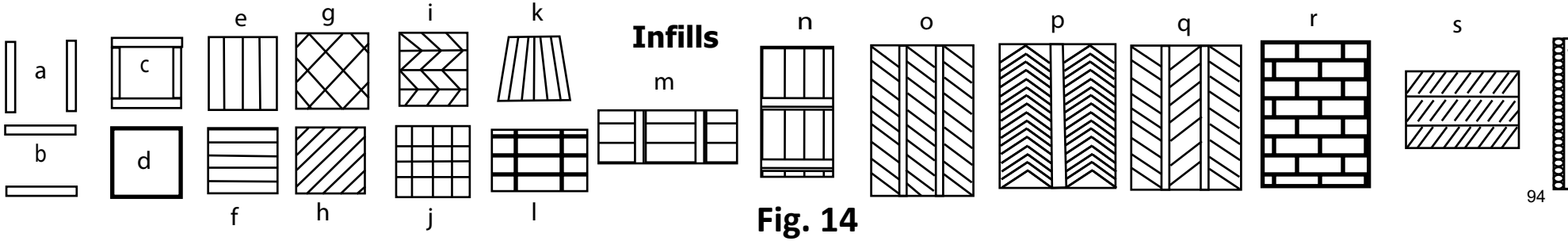



**Fig. 14**

16. Reverse trapezoid: narrow depth, narrow along bottom edge, horizontal orientation with convex base
17. Trapezoid: narrow depth, horizontal orientation, with concave sides and base
18. Trapezoid: medium depth, narrower along top edge, with concave base
19. Rectangle: medium depth, horizontal orientation with concave base
20. Trapezoid: horizontal orientation, with two short sides and concave base
21. Trapezoid: horizontal orientation, all sides concave
22. Pair vertical trapezoids: vertical orientation, short side at top, concave bottom
23. Axe head: vertical orientation
24. Trapezoid: vertical orientation, all sides unequal
25. Oblong: vertical orientation, right hand side concave
26. Circular

Hands situate at the front of the figurine hold the rope connected to the bag. Occasionally bags are held on the front, but in the majority they are depicted on the back. Either a single rope will be held in one hand and extend over the shoulder, or two ropes will extend over the shoulders to a pair of bags on either side or a single bag on the centre back of the figurine. Bag Connector descriptions according to the New Bag Key are:

A. Single long narrow vertical rope
B. Single short narrow vertical rope
C. Single curved narrow vertical rope extending beyond bag, right back
D. Single curved narrow vertical rope extending beyond bag, left back
E. Single wide vertical rope
F. Single wide vertical rope extending beyond bag and closed at base
G. Pair narrow ropes extending upwards at right angle from bag to shoulders
H. Pair of narrow ropes angled out from bag to shoulders
I. Pair of narrow ropes angled in from bag to shoulders
J. Pair curved narrow vertical ropes extending beyond lower edge of bag
K. Pair wide ropes angled out from bag to shoulders
L. Pair wide ropes angled in from bag to shoulders
M. Single rope on semi-ellipsoid connector
N. Single rope on concentric inverted U-shaped connector
O. Single rope on concentric semi-ellipsoids connector
P. Single rope on concentric ellipsoids connector

A range of embellishments are evident on bag portrayals. These can appear singly or as pairs, on the bottom and/or top of the bag shape, or in the case of the ellipse they could be added on all four corners of a bag. Descriptions of embellishments according to the New Bag Key are:

Q. Scalloped decoration at top and bottom
R. Scalloped decoration at either side
S. Ellipse: vertical
T. Ellipse: horizontal
U. Ellipse: bottom left/top right corner
V. Ellipse: top left/bottom right corner
W. Snake tongue
X. Trapezoid
Y. Pair arrow heads
Z. Reverse V
ZZ. Extended snake tongue

The decorative patterns which fill the bag shapes signal the method of bag construction. If interpreted as an illustration of a bag used in everyday life this is a determinant of the function of the bag. Descriptions of bag infills according to the New Bag Key are:

a. Vertical border bars
b. Horizontal border bars
c. Four-sided border bars
d. No infill
e. Vertical parallel lines
f. Horizontal parallel lines
g. Diagonal crosshatch
h. Diagonal parallel lines
i. Herringbone with horizontal line separators
j. Vertical/horizontal square crosshatch
k. Vertical lines reflecting angle of sides
l. Vertical/horizontal rectangular crosshatch
m. Horizontal parallel lines separated by vertical bars
n. Vertical parallel lines separated by horizontal bars
o. Diagonal parallel lines separated by vertical bars

p. Bilateral reverse arrowheads with vertical bar separator
q. Herringbone vertical with vertical bar separators
r. Running bond brick
s. Diagonal parallel lines separated by horizontal lines
t. Vertical lines, alternate columns with bobble pattern

### 3.5.6 The New Implements Key

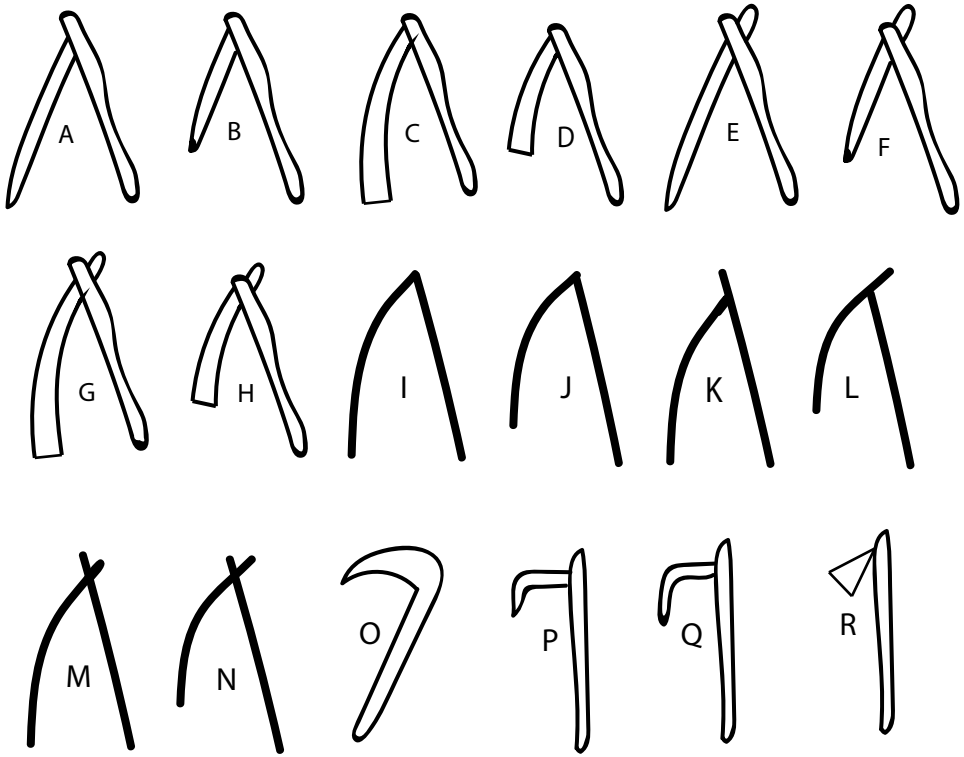
The implements attributes which feature on funerary figurines comprise a group of four different core elements, and beneath these elements there are thirty-four variables which can be formulated in a multiplicity of combinations (**Fig. 15**). Implements can be evidenced on both the front and backs of the figurines. Tools recognised as agricultural in nature, appear on the front of the body and are grasped in the hands.[271] Generally the hoe is stabilised and strengthened by rope or cross-bars. The solid cross-bar on a figurine may be a simplified representation of the rope, but for the purpose of the New Classification Model they must be identified independently in order to present an accurate portrayal of the figurine. Water pots and brickmaking equipment, implements associated with other types of work, are illustrated on the back of the figurines.

Tilling activity is evidenced in tomb paintings, although there is disagreement as to the requirement for and nature of land preparation following the inundation, and prior to the planting of seed.[272] The tomb depictions include workers engaging in labour with hand-held implements, or standing behind a plough which is pulled by oxen. The implement which is frequently drawn in BD110 vignettes, but is not seen on funerary figurines, is the scythe or sickle, a tool which is required at harvesting time. Although the scythe is not portrayed on figurines, the different types of hoes employed by the ancient Egyptians are all indicated. For instance, very early evidence of the type of hoe understood to be used for irrigation channel digging is shown on the mace-head of King Scorpion, already considered in this paper.[273] In the New Implements Key this hoe is Type E.cb, a narrow bladed hoe with blade extending through the handle stabilised by a solid cross-bar.[274] In contrast to this form is the broad-

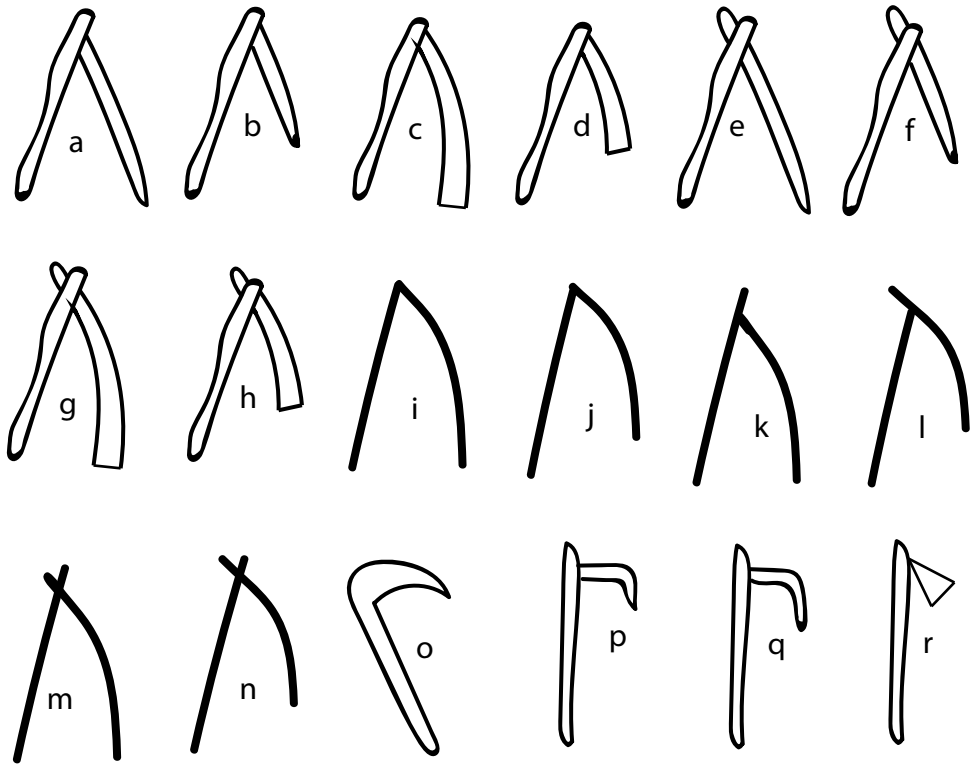
[271] There are rare exceptions to this rule when figurines carry a hoe is depicted on their backs. As example see Volume Two Identification Numbers BRK 16.372 and EA 8823.
[272] See Chapter 5.2 'The Sand Enigma' for discussion considering the preparatory work necessary after the inundation and prior to seed planting; See Chapter 6.1.2 considering BD110 vignettes which feature tilling activity.
[273] See Chapter 2.4 'Symbolic Potential'.
[274] This hoe could be either Type E.cb or e.cb as the difference in the manner in which they appear to the viewer is whether or not they are held in the left or right hand of the figurine.

# IMPLEMENTS KEY

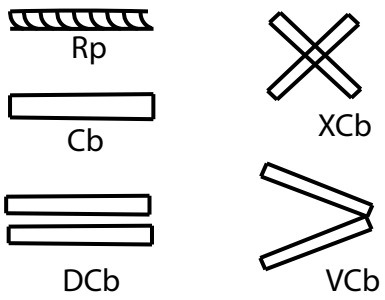
## Hoes
## Figurine Right Front Shoulder
## Viewer front-on perspective Left Front



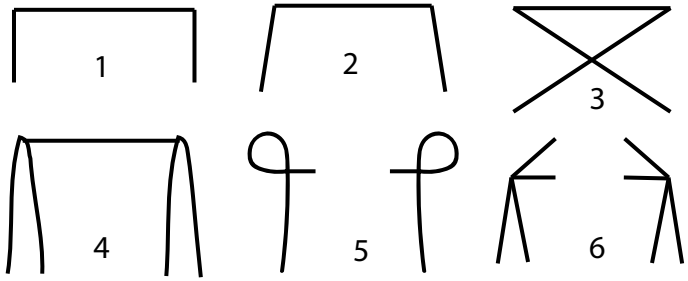

## Hoes
## Figurine Left Front Shoulder
## Viewer front-on perspective Right Front




## Hoe Stabilisers




## Water Pot Connectors




## Water Pots/Brick equipment

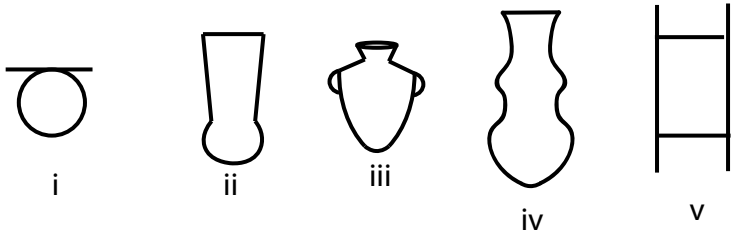





**FIG. 15**

blade hoe which has the same type of handle but a wider blade which can vary in shape from a relatively uniform paddle through to a tongue type silhouette which widens in the mid-section and narrows toward the end.

The New Classification Model keys do not take into account idiosyncratic artistic traits unless they are especially distinctive. For instance, the hoes in the Schneider typology distinguish between handles which are smooth and those which have indentations. Extant examples indicate an intentional shaping into the handle at the point where the rope stabilising the two elements was tied.[275] The narrowing is then extended down to the bottom of the handle. For the purpose of the New Model this is not salient, and nor is the width between the handle and blade of the hoe. This information can be provided in narrative form.

In observation of hoes the relevant features which must be considered include:

1. Whether not the tool has been fashioned from a single piece of timber, and whether it has a blade which is attached to a handle.
2. The design of the blade - is the form narrow or broad?
3. The length and shape of the blade which determines whether or not a stabilising element is required.
4. The relative length of the handle and the blade.
5. The nature of the joining mechanism between the handle and the blade and whether or not one of the elements protrudes beyond the join or is embedded into the other in a mortise and tenon type join.
6. Is there a stabilisation mechanism between the handle and the blade, and if so is it a rope or a solid cross-bar?
7. Is the blade an unusual form, for instance a triangular shaped blade?

Funerary figurines sometimes carry two hoes and if they are the same type on each side of the body they will be reflections of each other. In the formulation of implements descriptors therefore the key must specify an identifier for the implement carried on the right shoulder of the figurine which from a viewer front-on perspective is the left front shoulder of the figurine. To simplify these identifiers the identical form, although mirrored, on each shoulder will be coded as an upper case letter with its equivalent in lower case. For instance a pair of narrow

[275] Refer **Appendix Plate 10**.

bladed hoes, blade and handle of equal length with blade embedded in handle and no stabilising element will be implement type Aa.

For depictions on the figurine right front shoulder the implement descriptors are keyed to an upper case letter and for the figurine left front shoulder the same letter in lower case. Where it is specified that the blade is embedded in the handle the mechanism for this construction is understood as a mortise and tenon joint between the two parts.

| | |
|---|---|
| A/a | Narrow bladed hoe: blade and handle of equal length and blade embedded in handle |
| B/b | Narrow bladed hoe: blade shorter than and embedded in handle |
| C/c | Broad bladed hoe: blade of equal length and embedded in handle |
| D/d | Broad bladed hoe: blade shorter than and embedded in handle |
| E/e | Narrow bladed hoe: blade of equal length extending through handle |
| F/f | Narrow bladed hoe: blade shorter than and extending through handle |
| G/g | Broad bladed hoe: blade of equal length extending through handle |
| H/h | Broad bladed hoe: blade shorter than and extending through handle |
| I/i | Stylised hoe: blade and handle of equal length |
| J/j | Stylised hoe: blade shorter than handle |
| K/k | Stylised hoe: blade and handle of equal length at bottom, handle at top extending beyond the intersection point with the blade |
| L/l | Stylised hoe: blade shorter than handle at bottom, blade extending beyond the intersection point with the handle |
| M/m | Stylised hoe: blade and handle equal length at bottom, blade and handle intersecting at top |
| N/n | Stylised hoe: blade shorter than handle at bottom, blade and handle intersecting at top |
| O/o | Simple hoe: one-piece |
| P/p | Upright handle with short aquiline blade embedded below the top of the handle |
| Q/q | Upright handle with long aquiline blade embedded below the top of the handle |
| R/r | Upright handle with flat triangular blade |

The five possible types of hoe stabilising elements, if employed, are:

| | |
|---|---|
| Rp | Rope |
| Cb | Solid |
| DCb | Double parallel |
| XCb | Double intersecting |
| VCb | Horizontal v-shaped |

Elements understood to be brickmaking equipment comprise two classificatory subsets; yokes, and pots and moulds. The yokes are designated as water pot connectors; Types 1, 2, 3 and 4 are visible to the viewer whilst the upper sections of Types 5 and 6 are presumed to be underneath the wig.

The key details six different styles of water pot connectors:

1. Open-bottomed rectangle
2. Open-bottomed trapezoid
3. Horizontal bar at top: diagonally intersecting bars underneath
4. Horizontal bar at top: attachment loops over either end of bar
5. Horizontal bar at top with loops at both top corners dropping vertically
6. Horizontal bar at top with diagonals extending in from two top corners; pairs of diagonals extending down as joining elements

Water pots are depicted in five differing shapes, whilst the representation of a brick mould is generally standardised.

i. Circular with stylised flat rim
ii. Globular base with flared neck
iii. Globular with short neck and side handles
iv. Complex contour
v. Brick mould

### 3.5.7 The New Text: Extent and Placement Key

The computational possibilities with respect to the potential combinations of positioning of text on figurine fronts and backs and feet is extensive. It is especially complicated in the instance of the 1977 typology because these illustrations includes reference to face and wig

characteristics. As a function of such limitations the text extent and placement characteristics of many figurines cannot be accommodated by the existing typology.

The New Model does not offer a drawing which caters to all of the variables in terms of number of registers; this is the level of detail which should be included in narrative description. The salient points relative to Text Extent and Placement are:

1. Is the text presented in a horizontal or vertical format or a combination of both?
2. Is the text divided by register lines or is the division assumed?
3. How many rows/columns of text are portrayed?
4. Does the figurine feature a back pillar?
5. Is there a division in the text on the back of the figurine suggestive of a back pillar?
6. Is the back pillar in relief, drawn or assumed?
7. Is there text on the back pillar?
8. Is there text on the feet?
9. Is there text on the back wig?

Although the 1977 typology depicts varying facial characteristics and wig types within the key, the New Text Extent and Placement Key employs a uniform face and wig, only for the purpose of clear differentiation between the front and back of the figurine. The existing typology illustrates the number of horizontal registers filled with text as a minimum of three and a maximum of eight, and these variables are evidenced in combination with quite specific groupings of attributes. Accuracy of description can only be assured if the element is identified simply as horizontal registers with delineating lines or not; the number of registers should then be clarified in narrative description.

The new Text Extent and Placement Key (**Fig. 16)** identifies three independent elements which combine to precisely describe this attribute on any figurine. If the figurine carries text it could be on the front of the figurine, the back of the figurine which may include text on the back wig, or on the feet. Nineteen different options for text depiction on the front of figurines, and twenty-five possibilities for text on the back of figurines have been identified. Unless specifically nominated otherwise, all text is considered to be indicated at a position on the body which approximates to the waistline, underneath the hands. All permutations of

# TEXT: EXTENT & PLACEMENT KEY

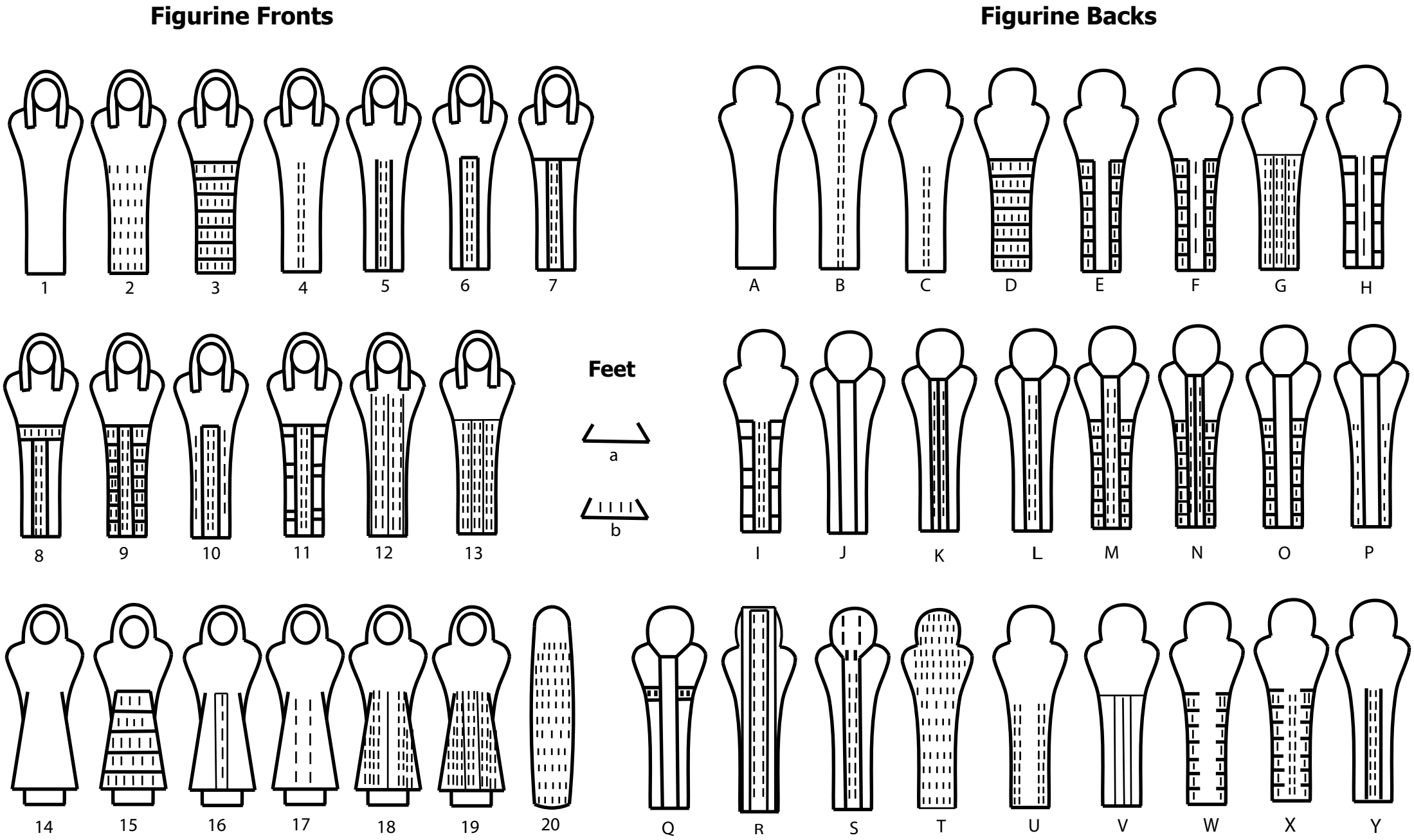



**Fig. 16**

nominated positional keys can be found in concert with feet that may or may not exhibit text.[276] Descriptors for the variants of text on figurine fronts are:

1. No text
2. Horizontal without register lines
3. Horizontal with register lines
4. Vertical centre panel without border lines
5. Vertical centre panel with vertical border lines
6. Vertical centre panel with complete borders
7. Vertical centre panel with borders and single horizontal line across waist
8. Bordered single horizontal panel across waistline atop vertical centre panel with borders
9. Vertical centre panel with complete borders, horizontal with register lines both sides of panel
10. Vertical centre panel with complete borders and both sides of panel without register lines
11. Vertical centre panel with borders, horizontal bands both sides of panel without text
12. Two vertical centre panels with vertical border lines extending to chest
13. Three vertical centre panels with vertical border lines
14. Dress of daily life without text
15. Dress of daily life with horizontal register lines on apron
16. Dress of daily life with single vertical centre panel on apron, complete border lines
17. Dress of daily life with vertical text at centre front of apron, without border lines
18. Dress of daily life with vertical line at centre front of apron, vertical text either side without border lines
19. Dress of daily life with three vertical panels on apron, vertical border lines
20. Stick with vertical panels without border lines

[276] Text is only considered to be on the feet if it extends completely to the base of the figurine, rather than only appearing on the upper section of the foot bulge.

Descriptors for text which appears on the back of figurines are:

A. No text
B. Vertical centre panel from top of head down entire body, without border lines
C. Vertical centre panel without border lines
D. Horizontal with register lines
E. Blank centre panel with vertical border lines, horizontal with register lines both sides of panel
F. Centre panel with vertical border lines, horizontal with register lines both sides of panel
G. Three columns text with vertical border lines
H. Centre panel with vertical border lines, horizontal bands both sides of panel without text
I. Blank centre panel with vertical border lines, horizontal bands both sides of panel without text
J. Blank back pillar running from under back wig to feet
K. Dual vertical panels on back pillar, vertical border lines
L. Vertical panel on back pillar running from under back wig to feet, vertical border lines
M. Vertical panel on back pillar, horizontal with register lines both sides of panel from waist down
N. Dual vertical panels on back pillar running from under back wig to feet, horizontal with register lines both sides of panel from waist down
O. Blank back pillar, horizontal with register lines both sides of panel from waist down
P. Blank back pillar running from under back wig to feet, text both sides of panel without register lines
Q. Blank back pillar running from under back wig to feet, single horizontal band of text within border lines above waist
R. Back pillar extending onto back wig to top of head
S. Back pillar to bottom of wig, back of head
T. Entire body including wig
U. Blank centre back panel with text both sides, zero border lines

V. Blank dual vertical panels with horizontal line at waist
W. Blank centre panel without border lines, horizontal with register lines both sides of panel
X. Centre panel without border lines, horizontal with register lines both sides of panel
Y. Centre panel with vertical border lines

On those figurines where feet are evident text generally extends only down to the base of the legs, or sometimes as far as the beginning of the foot bulge, however on some portrayals the writing extends beyond onto the feet. The Text Extent and Placement Key therefore offers two options only for this element.

a. No text on feet
b. Text on feet

### 3.5.8 The New Royal Insignia and Other Attributes Key

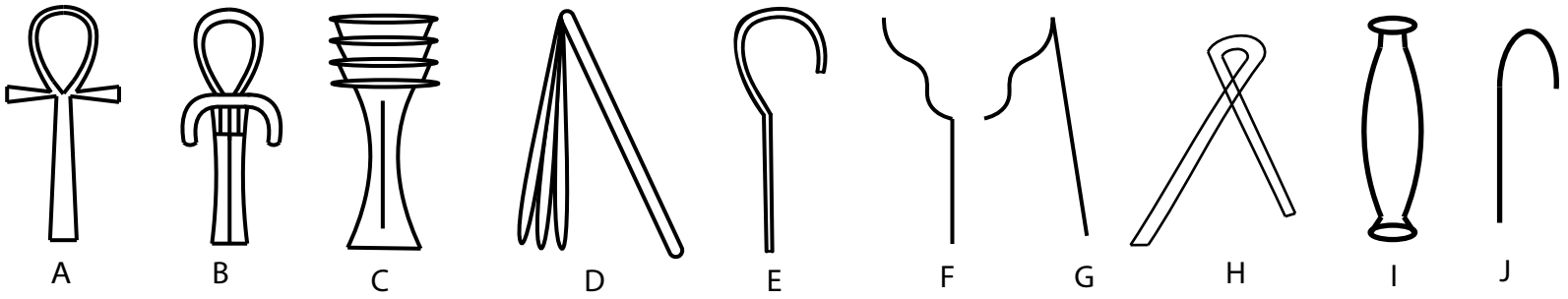
The attributes detailed in **Fig. 17** are indicators of social status, and in the case of the double uraeus and vulture headdress definitive markers of a Nubian figurine. Although not evident on all figurines of royal owners, carriage of the crook and flail, the ultimate symbols of power and authority, are an absolute sign of title . Wearing of the *nemes* headcloth also signifies a royal owner, as does a vulture headdress featured on the figurines of Nubian queens. The symbolic meaning embedded in these attributes was fully explored in Chapter 3.2.7. They speak to protection, rebirth, and eternal life. Whips are firm chronological pointers to the Third Intermediate Period, and are portrayed on either the front or back of the figurine, or a handle may be held in the hand with a tail extending up over the back; there is a recognisable difference in representation between flails and whips. In examination of this group of attributes the varying combinations of these elements on a single figurine must be identified, as it is these combinations which either provide categorical identification, or alternatively promote further investigation.

Descriptors for the royal insignia and other attributes held in the hands are:

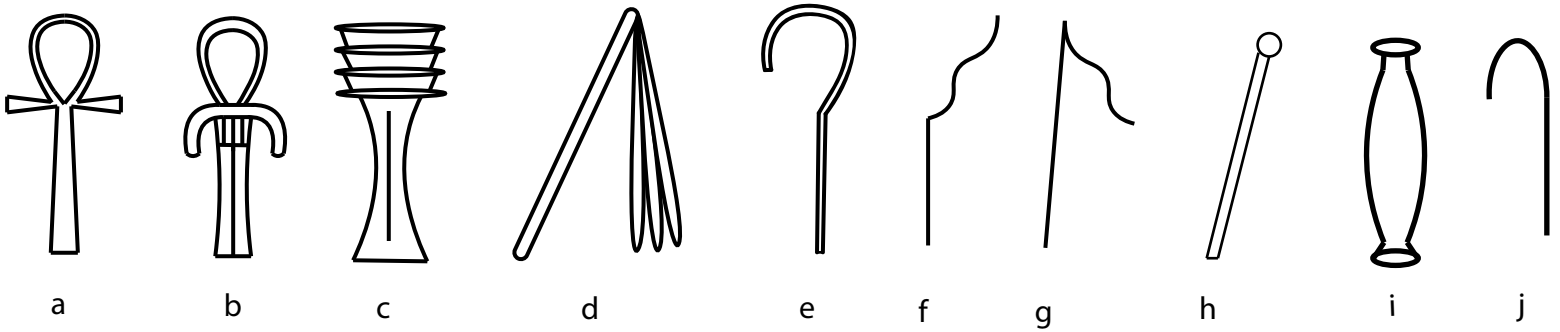
A/a *Ankh*
B/b *Tiet*
C/c *Djed*
D/d Flail

# ROYAL AND OTHER ATTRIBUTES KEY

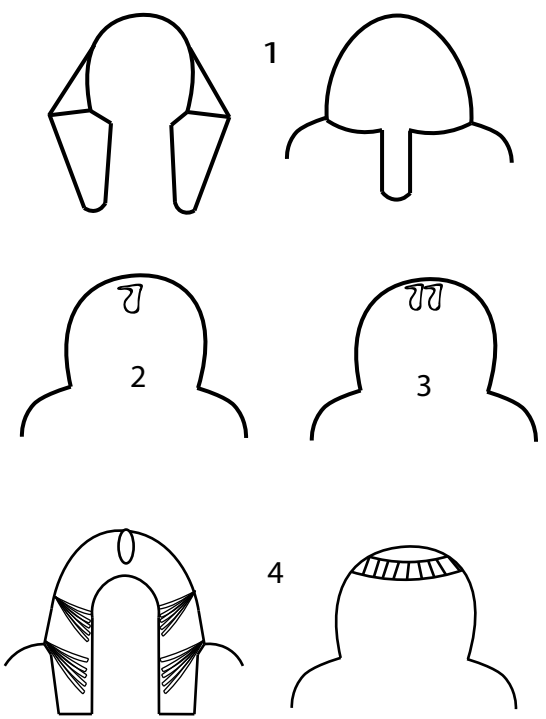
## Figurine Right Front Shoulder or viewer front-on perspective Left Front




## Figurine Left Front Shoulder or viewer front-on perspective Right Front




## Head Dress




## Embellishments

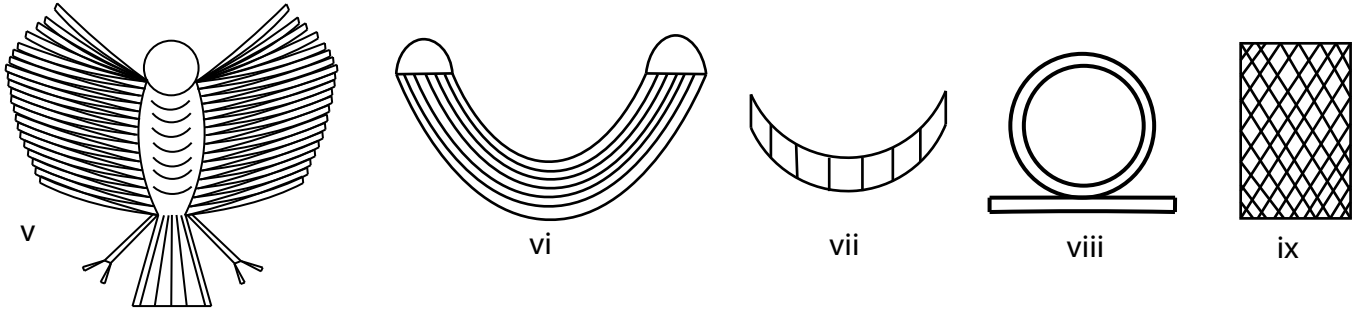





**Fig. 17**

E/e Crook

F/f Whip extending up from handle

G/g Whip hanging down from handle

H Looped whip

h Stick with round end

I/i *Hes* vase

J/j Folded cloth hieroglyph

The three royal head-dresses and uraeuii are:

1. *Nemes* headcloth
2. Single uraeus
3. Double uraeus
4. Vulture headdress

Embellishments in this group are described as follows:

v *Ba* bird

vi Collar

vii Bracelet

viii *Shen* ring

ix Mummy net

### 3.6 The Potential of the New Classification Model?

A dynamic relationship exists between objects and the people who created them, and this same dynamism is reflected in the connection between the nature and form of the object, and the time of its creation.[277] Gleaning new insights into these relationships in terms of their application to funerary figurine attributes will be facilitated by use of the New Classification Model. Beyond offering a precise descriptive tool, the model enables the ability to conduct quantitative analysis in not only the coding of new datasets, but in the recoding of existing datasets. In visual examination of the figurines in any corpus, full interrogation of the core attributes within the lens of their own subsets of elements generates data which informs qualitative analysis. Quantification of commonalities and differences, within and across chronological and geographical boundaries, and comparative analysis of outcomes confirmed

[277] Sørensen 2015, 92.

by the data, has the capacity to prove current conclusions, or raise questions which encourage further investigation. Examples of the nature of the analyses provoked by examination of ancient Egyptian and Nubian funerary figurines within the framework of the New Classification Model are enunciated in the following sections. An example of the potential for discovery and inspiration for future investigations in the employment of the New Model is provided for each core attribute.

### 3.6.1 Fabric

| Fabric Type | Quantity | % |
|---|---|---|
| Faience | 3822 | 78.98 |
| Grey Serpentinite | 134 | 2.77 |
| Green Magnesite | 328 | 6.78 |
| Red Serpentinite | 125 | 2.58 |
| Serpentinite | 317 | 6.55 |
| Travertine | 113 | 2.34 |
| **Total** | **4839** | **100.00** |

**Table 6**
**Nubian Figurines at the MFA**
**Summary by Fabric**

The New Classification Model does not code fabric type, but rather includes it as a field in which detail is to be provided by narrative, identifying the base fabric in the first instance, and then type or species if known in the second. For instance, as already reviewed earlier in this chapter, analysis of the Nubian figurines in the collection at the MFA according to fabric (**Table 6)** reveals 78.98 % of the group were manufactured in faience with the other 21.02 % in five different identified stone types.[278]

Identification of specific types of stone offers the possibility of investigating the potential source of the fabric, and whether this has implications for our understanding of the artisans who produced the figurines. It has been suggested that it is probable the grey serpentinite and alabaster/travertine were sourced from Egyptian quarries, and that the alabaster/travertine would have likely been formed into figurines in Egypt because the excellent level of detail could only have been achieved before the cut stone dried and hardened.[279] For production of

[278] Stone types nominated according to detail in MFA records.
[279] Howley 2015, 155.

the figurines of Taharqa, use of stone quarried in Egypt would be quite feasible given his status as pharaoh. However, it is argued in the case of the serpentinite figurines of Senkamenisken the importation of this fabric into Nubia from Egypt at this time would have been unlikely, and that the theories of Egyptian sourced fabric ignore the deposits of serpentine in the Nubian Red Sea Hills.[280]

| Status | Wood | % | Stone | % | Faience | % | Pottery | % | Totals | % |
|---|---|---|---|---|---|---|---|---|---|---|
| **No Bag** | 17 | 24.7 | 27 | 30.0 | 9 | 25.0 | 10 | 55.6 | 63 | 29.6 |
| **Bag** | 37 | 53.6 | 60 | 66.7 | 27 | 75.0 | 6 | 33.3 | 130 | 61.0 |
| **Unknown** | 15 | 21.7 | 3 | 3.3 | 0 | 0.0 | 2 | 11.1 | 20 | 9.4 |
| **Totals** | 69 | 100.0 | 90 | 100.0 | 36 | 100.0 | 18 | 100.0 | 213 | 100.0 |

**Table 7**

**Schneider 1977 NMAL Dataset**
**New Kingdom Mummiform Figurines holding bags**
**Summary according to fabric of manufacture**

This level of evidence is informative, but it can be easily drawn from datasets without application of the New Classification Model. The potential for identification of additional information is revealed when this type of detail is examined together with information drawn from data which has been recoded. For example, the Schneider bag key has been allocated revised codes according to the New Model.[281] Each of these bags have been identified according to the figurine material of manufacture. At the first level, analysing this information within the framework of the 1977 typology simply indicates the spread of fabric use across New Kingdom mummiform figurines in the NMAL dataset (**Table 7**).[282]

Data collated within the construct of the 1977 typology reveals in the sample of mummiform figurines that carried bags, there were as many wooden figurines which exhibited a Type 9a bag as there were stone figurines that carried a Type 5b bag.[283] These two bags differ in terms of both orientation and embellishment. (**Fig. 18**). Each of these bags appeared nine times,

[280] Lacovara 2018, 1–11.
[281] **Appendix Plate 14**.
[282] See **Appendix Table 13** for full dataset according to Schneider bag key reference numbers. Table indicates a total figure of 213 but of this total sixty-three figurines were not depicted with a bag, another twenty were unidentifiable, and one figurine carried two different bags, thus a total of 131 bags could be recoded.
[283] **Appendix Table 13**.

which for the wooden figurines represented 24.3 % of the bags, and for the stone figurines only 15 % of the total bag portrayals on the figurines manufactured from this fabric.

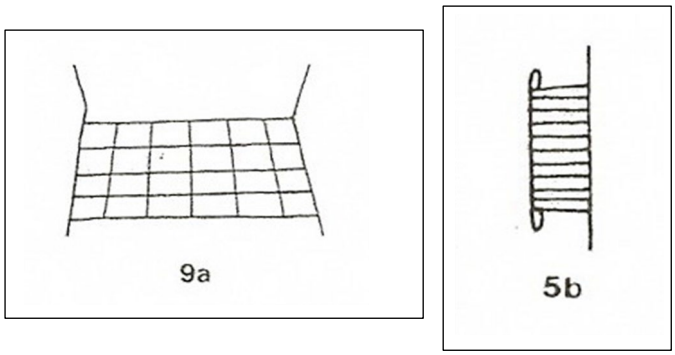



**Fig. 18**
**Schneider (1977)**
**Bag types**
**Highest depiction frequency**
**Sorted by fabric**

Beyond this level of analysis which can be discovered through quantification of figurines in already published datasets, application of coding according to the New Classification Model reveals further detail, which could not otherwise have been quickly tabulated and therefore would remain undiscovered. As example, the NMAL New Kingdom figurines which carry bags have been recoded and the bag shapes and infills by fabric of manufacture are presented in **Table 8**.

The bags on figurines which have been manufactured in wood are more likely to reflect bag shape 4 or 13 which corresponds with the shapes detailed on the Schneider bag types seen at **Fig. 18**. Coding according to the New Model however, provides an additional layer of data. On the New Kingdom wooden figurines in the NMAL dataset 50 % of the bags are decorated with Infill j and 26 % with Infill f. The only other patterns which are identified on wooden figurines in this dataset are Infills d, e, g, n and p. Even within the parameters of the 1977 typology Infill p, which is reflected in Schneider bag type 25, should not be evidenced on a New Kingdom figurine as this is a decorative element which is only indicated on Late Period figurines. This figurine is either incorrectly coded, and therefore erroneously chronologically placed, or it presents the possibility of informing the type of detail which is outlined in Chapter 3.6.4.

In comparison to the infills on wooden figurines, the most frequently attested shapes on the NMAL New Kingdom mummiform stone figurines are again 4 and 13, and the most common infills are f and j. What is immediately obvious however, is that Infills m and n feature almost exclusively on stone figurines. They are the same format of decoration with the only

difference being that one is presented horizontally and one vertically. In the dataset this pattern is recorded as evidenced on two other figurines only, one in wood and one in faience.

| VOLK SHAPE | Wood | Stone | Faience | Pottery | TOTS | VOLK INFILL | Wood | Stone | Faience | Pottery | TOTS |
|---|---|---|---|---|---|---|---|---|---|---|---|
| **1** | 0 | 0 | 0 | 0 | **0** | **a** | 0 | 0 | 0 | 0 | **0** |
| **2** | 0 | 0 | 0 | 0 | **0** | **b** | 0 | 0 | 0 | 0 | **0** |
| **3** | 1 | 1 | 3 | 1 | **6** | **c** | 0 | 0 | 0 | 0 | **0** |
| **4** | 9 | 26 | 7 | 1 | **43** | **d** | 4 | 6 | 1 | 0 | **11** |
| **5** | 2 | 7 | 5 | 0 | **14** | **e** | 2 | 8 | 4 | 0 | **14** |
| **6** | 0 | 0 | 1 | 0 | **1** | **f** | 10 | 12 | 6 | 2 | **30** |
| **7** | 7 | 1 | 3 | 0 | **11** | **g** | 1 | 0 | 2 | 0 | **3** |
| **8** | 0 | 0 | 0 | 0 | **0** | **h** | 0 | 0 | 0 | 0 | **0** |
| **9** | 0 | 0 | 0 | 0 | **0** | **i** | 0 | 0 | 0 | 0 | **0** |
| **10** | 0 | 0 | 0 | 0 | **0** | **j** | 19 | 24 | 13 | 4 | **60** |
| **11** | 0 | 0 | 0 | 0 | **0** | **k** | 0 | 0 | 0 | 0 | **0** |
| **12** | 1 | 0 | 0 | 0 | **1** | **l** | 0 | 0 | 0 | 0 | **0** |
| **13** | 9 | 13 | 0 | 3 | **25** | **m** | 0 | 4 | 0 | 0 | **4** |
| **14** | 4 | 1 | 3 | 1 | **9** | **n** | 1 | 6 | 1 | 0 | **8** |
| **15** | 0 | 0 | 0 | 0 | **0** | **o** | 0 | 0 | 0 | 0 | **0** |
| **16** | 0 | 0 | 0 | 0 | **0** | **p** | 1 | 0 | 0 | 0 | **1** |
| **17** | 3 | 0 | 3 | 0 | **6** | **q** | 0 | 0 | 0 | 0 | **0** |
| **18** | 0 | 0 | 0 | 0 | **0** | **r** | 0 | 0 | 0 | 0 | **0** |
| **19** | 0 | 0 | 0 | 0 | **0** | | | | | | |
| **20** | 0 | 5 | 0 | 0 | **5** | | | | | | |
| **21** | 0 | 0 | 2 | 0 | **2** | | | | | | |
| **22** | 2 | 4 | 0 | 0 | **6** | | | | | | |
| **23** | 0 | 2 | 0 | 0 | **2** | | | | | | |
| **TOTS** | **38** | **60** | **27** | **6** | **131** | | **38** | **60** | **27** | **6** | **131** |

**Table 8**
**NMAL New Kingdom figurines**
**Bags by fabric**
**According to New Bag Key**

The 1977 typology suggests in a horizontal format this pattern is seen on type 10a, type 10b and type 20 bags, whilst in its vertical orientation it is portrayed on type 3b, type 4a and type 19. It is described as segmented wicker-work for Bags 3b and 4a, but the descriptor for Schneider bag type 19 is Saite rectangular bag with horizontal tripartite structure, even though the typology drawing for this bag illustrates four segments on both the horizontal and vertical axis. This analysis again serves to confirm that employment of the New Classification Model will avoid confusion in description, and will allow quantification of singular attribute elements which will promote qualitative study.

Infills m and n are quite complex in their structure so the appearance of this pattern on stone figurines in the majority may speak to the ability of the artisan who produced the figurine, which in turn assists in placing the social status of the owner. This infill pattern is one of the those chosen for the bags on the figurines of Nubian King Senkamenisken. The attributes featured on the bags on his 1,277 figurines are addressed elsewhere in this thesis, but given the Egyptian use of this design during the New Kingdom, it is another example of the archaising apparent in Senkamenisken's portrayals, albeit enhanced by his own personal embellishments. As shown in **Fig. 19** the bag carried by figurine MFA 21.15141, fully documented in the dataset in Volume Two, displays the vertical version of this pattern, Infill n, with the addition of the snake tongue running down the centre of the bag.



**Fig. 19**
**Figurine of King Senkamenisken**
**See Volume Two dataset**
**Identification Number MFA 21.15141**

### 3.6.2 Form

The multiple levels of detail relative to figurine form according to the 1977 typology are very onerous; as outlined previously the Schneider classification nominates twelve classes of form, with multiple subsets which are a duplication of other information already required to be

recorded in the coding, such as chronological placement and whether or not the figurines carry implements and bags. To this end the New Classification Model attempts to simplify the options at the most basic level to either mummiform, dress of daily life, or Nubian foreman; mummiform figurines can be depicted in seven different ways, including as a pair, figurines in the dress of daily life have been condensed to four body shapes only, and for Nubian foreman there are only two options. Whilst there are variations in the ability of the craftsman to reproduce these forms the intention remains clear. For instance, there are New Kingdom figurines in the dress of daily life form which are outstanding examples of the work of a fine artisan; equally there are Third Intermediate Period examples where quality of workmanship is comparably very poor. Notwithstanding the differences in class of workmanship, both were purposefully created.

Information generated by isolation and comparison of dataset coding reveals multiple layers of evidence; as example, basic level analysis of figurines in the Newberry catalogue identifies 359 figurines in the dress of daily life (**Appendix Table 14).** The Cairo catalogue does not provide images for all figurines, so recoding at all levels of the New Classification Model is not possible.[284] Data provided in the catalogue however, does include notation advising whether or not implements and bags are carried, and in some examples additional commentary such as the type of implement. At the first level, seen at **Table 9**, quantitative analysis of the figurines wearing the dress of daily life reveals a breakdown of total quantities by fabric and average height.[285]

| Fabric | Faience | Stone | Wood | Pottery | Total |
|---|---|---|---|---|---|
| **No of Figurines** | 243 | 33 | 9 | 74 | **359** |
| **Ave Height (cm)** | 11.39 | 22.82 | 20.22 | 10.39 | **12.46** |

**Table 9**
**Newberry 1930**
**Overview of Figurines in the Dress of Daily Life**

All stone figurines in the dress of daily life are dated to the New Kingdom, and only eight of the thirty-three figurines, or 24.24 %, carry implements. Seven of these eight figurines also carry a bag, but only one of this group, catalogue number 47221, carries additional attributes;

[284] Newberry 1930.
[285] Full details for Newberry 1930 figurines in the dress of daily life refer **Appendix Table 14.**

the *djed* pillar in the right hand, a *tiet* in the left, and an *ankh* necklace. This figurine is wearing the dress of daily life, but is described as in the form of a man standing. The single image in the catalogue is a left-front diagonal view, which alludes to separated legs and feet in the context of other images on the page, although the feet are bulbous and not proportional with the rest of the body.[286] An additional anomaly on this figurine is the wig detail, which appears to be one piece only, with a back wig at the length of the shoulder line and the front section straight down the outside of the face but angling in to a point from the shoulder line. The entire wig depicts an unusual horizontal patterning which is not recognisable as striations or waves. This figurine is an excellent illustration of a base investigation into figurines in the dress of daily life, which generated anomalies exposed by analysis of individual element combinations, thus pointing to a requirement for further investigation.

Of the 243 faience dress of daily life examples in the Cairo catalogue 77.37 % or 188 figurines are nominated as Third Intermediate Period, 21.81 % or fifty-three figurines as New Kingdom, and two figurines as one or the other (**Appendix Table 15**). As suggested earlier in this thesis, Schneider contends from the end of the New Kingdom dress of daily life form is unique to overseer figurines carrying whips, although an exception to this statement is recorded in the Manchester collection.[287] 70.37 % or 171 of the Cairo faience figurines in the dress of daily life carry a whip (**Appendix Table 16**). In this group are fifteen figurines which also carry a hoe, therefore confirming the unusual example in Manchester is not unique. Twenty-seven figurines in this group are nominated as dated to the New Kingdom, although all of these are without provenience. The lack of this detail is not unusual for this subset of figurines; only four of the total number of 171, or 2.34 % are nominated with secure findspots. The arm positioning on these figurines reflects a combination of both forms; arms across the chest or one arm across the chest in combination with an arm down the side of the body.

In the Leiden catalogue there are only seven figurines nominated as faience in the dress of daily life and dated to the New Kingdom. One of these figurines is described in the narrative to the record as carrying two whips, although in the coding preceding the narrative implements are suggested as I15+16, a stylised whip and a crook. It is my presumption that

[286] Newberry 1957, Plate XX.
[287] Schneider 1977 Vol. 1, 162; The Manchester Museum accession number MM 1275a see Janes 2012, 176.

this single figurine is the reason why the chronology for the appearance of whips on this form and fabric is nominated as the late New Kingdom. The figurine in question is Schneider catalogue number 3.3.5.3 which is recorded as a 19th dynasty object from Saqqara.[288] This dating appears to be based on the title of the owner, presumed to be the same 'herdsman' evidenced on a Berlin stela.[289] On review of the image of this figurine the manner in which it has been fashioned, because of the lappet positioning, allows very little room for an effective drawing of a hoe. An alternative interpretation is therefore that the artist has attempted to draw a pair of hoes in keeping with the formula for implements on a New Kingdom faience figurine in the dress of daily life. A figurine in this form and fabric carrying whips could be more securely dated to the Third Intermediate Period.

This information prompts a further investigation into the twenty-seven faience dress of daily life figurines in the Cairo catalogue which have been nominated as New Kingdom.[290] Catalogue number 47179 is described as a standing man with a whip in his right hand, a flail in his left hand, and a bag on his back. This is an uncommon element grouping. Twenty-one in the group wear a *seshed* headband so should be dated to the Third Intermediate Period rather than the New Kingdom. Unfortunately images are not published for the remaining five figurines which have an owner in common, catalogue numbers 47156, 47157, 47158, 47159 and 47160. It would however be interesting to examine them, and compare them to Schneider's catalogue number 3.3.5.3 to affirm the contention that whips appeared on faience figurines in the dress of daily life during the late New Kingdom. Alternatively it could be concluded that figurines in this form and fabric carrying whips should be securely chronologically placed in the Third Intermediate Period.

### 3.6.3 Wigs

The Volume Two dataset provides twenty seven examples of figurines wearing duplex wigs; two are dated to the Third Intermediate Period and twenty-five to the New Kingdom. Although this shape is most often associated with a New Kingdom chronology it is securely evidenced in the early Third Intermediate Period, and for purpose of dating must be examined in concert with other attributes. Three duplex wig types are offered in the 1977 typology; W13, W14 and W15 are all nominated as New Kingdom. These three types are very specific

[288] Schneider 1977 Vol. 2, 106.
[289] *Ibid*., Either the owner of the stela and the figurine are different, or the dating of the stela is incorrect.
[290] It is acknowledged this catalogue was published 62 years ago, however in terms of scholarly access to the figurines in the Cairo collection it is singularly the most comprehensive documentation available for review.

in terms of their combination of front and back wigs, and decorative elements. Transposition into New Classification Model coding is summarised in **Table 10**.

| Schneider Type | Description | New Classification Model Coding of Schneider types | | |
|---|---|---|---|---|
| | | Front | Back | Patt/Emb |
| **W13** | NK plain duplex wig | **G** | **5** | **e** |
| **W14** | NK composite duplex wig (upper part striated, lower part echeloned) | **G** | **4** | **f.g** |
| **W15** | NK striated duplex wig (upper part striated, lower part with undulating striations) | **G** | **2** | **f.h** |

**Table 10**
**Schneider 1977**
**Duplex wig recoding**

Coding of the duplex wigs in the Volume Two dataset is fully detailed at **Appendix Table 17**. Aside from the fact that two of the total group are chronologically placed in the Third Intermediate Period rather than the New Kingdom, only eight of the twenty-seven figurines can be accurately classified according to the 1977 typology. This proves again that the separation of the elements within attribute types is essential in the study of these objects. In terms of shape, the most common back wig seen on a duplex wig is New Classification Model Type 4 which sits across the shoulder line. This form is evidenced on 63 % of the dataset. 24 % of the duplex wig dataset feature the rounded wig which sits below the shoulder line. There is one figurine that provides zero detailing for the back wig, and two which feature the straight back wig detailed at Type 1 in the New Model. The Third Intermediate Period figurine of King Pinudjem I portrays a back wig type more often seen on tripartite wig forms, that is Type 2, a shape which angles in from the shoulder line. As demonstrated at **Table 10** the only possibilities for patterning on these wigs in the 1977 typology are specified as either plain, upper part striated with lower part echeloned, or upper part striated with lower part undulating striations. The New Classification Model employs the same terminology as Schneider when describing striations and echeloning, but the undulating striations are simply described as wavy which is a descriptor more easily understood in reference to hair. Other examples of different combinations of patterning evidenced in the dataset include a plain upper section with lower section striated, striations all over with a single decorative band at the lower front section and bottom back wig, and a plain upper wig in combination with an echeloned lower section. What must be appreciated is across the worldwide corpus of funerary figurines there will be numerous combinations of the elements described in the New

Classification Model. As a function of its flexibility the New Model provides a mechanism for concise description of each combination and permutation.

In addition to facilitating accurate descriptors and therefore correct reconstructions of detail in the absence of imagery, the New Classification Model also reveals the possibilities of not only identifying likely findspot for figurines, but investigating whether the choice of wig form can be associated with title, already recognised for royal figurines, or if the portrayal is an artistic expression of the owner or the artisan who was involved in its production. Back Wig shapes 8 and 9 in the New Wig Key are especially dramatic in their depiction; Shape 9 flares out from the shoulder line and covers the entire back, whilst Shape 8 also demonstrates the flare outwards, but only extends about half-way down the figurine back. The voluminous nature of this wig depiction is at its most pronounced on a group of nine figurines held in the MFA collection, those of Patjau (aka Panefu) Chantress of Isis.[291] The group were recovered at Abydos in a jar which carries the head of a jackal.[292]

Investigation of potential scenarios involved extraction from the Volume Two database of all figurines with an owner afforded the title Chantress, in combination with all figurines who were coded with a Back Wig Shape 8 or 9. The complete data informing this investigation is seen at **Appendix Table 18**.[293] The shapes do not appear to be associated with the title, however examining the figurine attributes within this framework exposes potentially more detail relative to findspot and recognition of artisan. In respect of the figurines of Patjau the MFA records an accession date of 1st January 1903 following a donation from the Egypt Exploration Fund (EEF) of objects excavated by Flinders Petrie for the EEF, and allocated to the EEF in the division of finds. Volume Two Identification Number MFA 00.692 was accessioned at an earlier date, 1st November 1900, although again following a gift from the EEF through subscription. This figurine is specifically nominated as being excavated by Petrie and Mace at Abydos Cemetery G. Although MFA 00.692 is in poorer condition than the Patjau group, the likenesses in depiction are clear. The container which housed the figurines of Patjau is considered further in Chapter 6.2.3. Excavation notes relative to the undated tombs and objects recovered from the series of mastabas at the south end of

[291] See Volume Two Identification Numbers MFA 03.1746 through to MFA 03.1754 inclusive.
[292] See Volume Two Identification Number MFA 03.1769 a & b.
[293] In addition to the figurines in the Volume Two dataset the scenarios were also tested on published figurine collections which included those with owners of the title Chantress.

Cemetery D at Abydos designate pottery figurines as the most common objects recovered at the site.[294] The descriptions of the fabric and decoration specifically refer to pottery jars intentionally filled with figurines; a claim supported because of the identical names on both. This same narrative could be employed again now to describe the figurines of Patjau, and the figurine suggested to be owned by Merysuitef, MFA 00.692.

If the figurines of these two owners were examined next to each other the likenesses would of course be quite apparent. The great challenge however, is to get to this point. The New Classification Model isolates elemental features and facilitates the opportunity to draw attention to figurines which demonstrate commonalities. The commonalities identified as a function of coding according to the New Model highlight areas for further inquiry. As demonstrated in examination of the figurines of Patjau and Merysuitef the nature of representations at a particular place, and perhaps by a specific artisan, is revealed.

### 3.6.4 Bags

The descriptors allocated to the infill options on the New Bag Key have been framed with the intent of them being easily understood by a reader without prior knowledge of ancient Egyptian basketry. Isolation of the decorative infills which feature on the figurine bags which allows them to be extensively described according to the manner in which the bag was constructed. On the basis of construction type, end-use can often be inferred. The variety of construction techniques employed in the making of bags and baskets in ancient Egypt, and described by Wendrich, are apparent on the bags carried by funerary figurines.[295] The type of bag appearing most often in agricultural scenes, and which could be anticipated as required by a funerary figurine, is the twined bag; seed is carried and distributed from the same type of bag in which the harvest is collected.[296] Six types of twined basketry are described by Wendrich with her type c specifically nominated as an openly twined seed bag.[297]

In response to a set of figurine bag images Prof. Wendrich offered advice regarding the potential relationship between the figurine bag attributes, and the ancient Egyptian bag

[294] Randall-MacIver and Mace 1902, 78.
[295] **Appendix Plate 12**.
[296] Wendrich 2000, 262. In Personal Communication (July 2009) Prof. Wendrich further suggested the most common basket which could be expected to be carried for work in the fields would be a slightly trapezoid open twined basket/bag.
[297] *Ibid*., 259.

construction types she had identified. The group of bags submitted included a single example of a Napatan bag carried on a figurine of Queen Nasalsa. This figurine is dated to the reign of Senkamenisken, 643–623 BCE, a timespan of twenty years contemporary with the early 26th dynasty. The other five bags were all of Late Period owners, immediately recognisable by the design of their connecting devices.[298] Accession number UC 40329, a figurine in the collection of The Petrie Museum at University College London was the most definitively identified, and nominated as an openly twined seed bag with horizontal orientation. The nature of construction for this type of bag is a passive system of horizontal lines which are held in place by the vertical lines which denote the rows of twining. Especially on this example, Wendrich noted 'to the left side the edge of the mat, from which the basket is sewn, is represented with a number of rows of twining, apparently in S and Z orientation which is quite common near the edge'.[299] The construction seen on this bag is reflected in the New Bag Key Infill m. Three other bags were suggested as twined seed bags, E.64.1940 in the collection at The Fitzwilliam Museum, and EA 64347, and EA 55517 at The British Museum. For EA 55517 the figurine of Napatan Queen Nasalsa, New Bag Key infill j a vertical/horizontal crosshatch pattern is depicted. Wendrich proposes vertical/horizontal cross-hatch patterning of bags on statues and tomb models is demonstrative of the twined bag technique.[300] Comparison with this type of portrayal is made with the representations of twined seed bags at Deir el-Medina.[301] The other two patterns which are included as twined bags are New Bag Key Infills o and t. Accession number EA 8986 in the collection at The British Museum carries a bag pattern which represents weaving. This pattern is quite recognisable in the detail of New Bag Key Infill r.

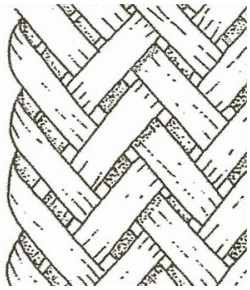
Given the bags carried by the figurines are portrayals of those used in everyday life, the infill element on this attribute presents the potential for extrapolation of new information relative to the timing of the development of basketry techniques in ancient Egypt. The bag seen at **Fig. 20** was suggested by Wendrich as problematic in terms of construction identification.[302] If it were on a New Kingdom figurine there would be no hesitation in suggesting closely twined matting with invisible passive strings, with the V shaped pattern being depictions of

[298] Refer **Appendix Plate 15**.
[299] Wendrich July 2009 Personal Communication.
[300] Wendrich 2000, 262.
[301] Comparative observation by Wendrich July 2009 Personal Communication. For examples of this infill type in use on bags of figurines from Deir el-Medina refer Volume Two Identification Numbers BRK 60.272 and EA 34145.
[302] Wendrich July 2009 Personal Communication.

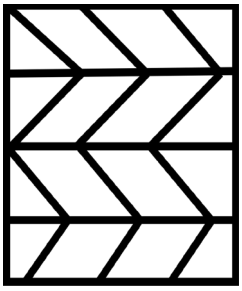
alternate rows of S and Z twining. We know however that this bag is securely dated to the Late Period, in which case there is a possibility that it is a representation of plaiting, but Wendrich suggests not sewn plaits because baskets made of this fabric are usually round rather than oblong. The Volume Two dataset does not contain any additional evidence for New Bag Key infill type i, nor have I been able to locate this pattern in other collections I have examined either in person or in publications. It could therefore be an anomaly or an alternative illustration of infill g, the diagonal crosshatch. The obvious problem with the interpretation of an equivalence between the two is the clear horizontal lines evidenced on the photo which are not apparent on the plaiting drawing.



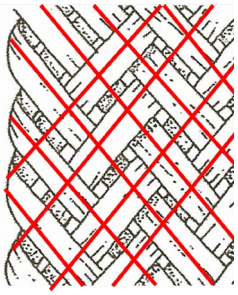
E.18a.1926
Photo by Volk
©The Fitzwilliam Museum



Plaiting
Wendrich Type d



Infill i



Infill g

**Fig. 20**
**Bag Construction**
**After Wendrich 2000, 254.**

The 1977 typology details only one bag with a diagonal crosshatch infill; type 14 which is described as a New Kingdom trapezoid bag with oblique fibres, looped. The drawing for this bag is a represented by a trapezoid with four concave sides, and loops at the top corners. Coding in accord with the New Bag Key would designate this bag as shape 20, with embellishment T at each corner. Diagonal crosshatch is recorded on seventeen figurines in the Volume Two dataset; two dated to the New Kingdom, nine to the Third Intermediate Period, four to the Late Period, and two from the Napatan kingdom.[303] A variety of New Bag Key shapes are represented within this group, including the square, the oblong vertically and horizontally oriented, and the trapezoid with varying concavity and convexity in its sides.

[303] Refer **Appendix Table 19**.

Although the possibility of this pattern representing plaiting is proposed in **Fig. 20** the group of bags which depict loop embellishments at their corners, together with diagonal crosshatch infill, are of particular interest.[304] This portrayal combination is evidenced on four figurines in the Volume Two dataset with one dated to the New Kingdom, and three to the Third Intermediate Period. Although the bag on figurines is generally accepted to be a seed bag the diagonal crosshatch infill with loop embellishments advocates for an alternative. **Fig. 21** reproduces Wendrich's drawing of knotted netting overlaid with experimental knots which I tied to discover how this type of netting was made. Only two lengths of twine were required but at a final point they must be tied off, or alternatively tied back into the net to secure the finished product. In an empty state the bag would demonstrate a concave base as the knots pulled upwards, but if carrying something more substantial in weight the bag would appear as a convex shape. The loops could indicate the tying off points or alternatively a mechanism for carriage, perhaps even threaded onto a pole.



**Fig. 21**
**Knotted netting after Wendrich 1999, 156 Figure 9-3**
**Overlaid with knotting by Volk**
**Comparison with Volume Two Identification Number MFA 72.1273**

Rather than grappling with the constraining combinations of the 1977 typology the New Classification Model enables precise reproduction of the elemental construction of the bag carried by funerary figurines. Analyses of the shapes, connectors, embellishments and infills

[304] Refer **Appendix Table 20**.

on these bags informs propositions relative to the timing of the introduction of plaiting use, but also the nature of construction techniques seen on figurine bags.

### 3.6.5 Implements

When hoes appear on funerary figurines, the form they take in many instances seems determined by the space available for the rendering, and the capability of the artisan. Volume Two Identification Number MFA 11.1494, a New Kingdom example of an owner at Deir el-Medina illustrates this well. A broad bladed hoe with a rope crossbar and the blade embedded in the handle is held in the left hand on the right front shoulder. Portrayed on the left front shoulder and held in the right hand is a narrow bladed hoe with a rope crossbar and blade embedded in the handle. The representations were created in raised relief and their details are very clear. Artisans have demonstrated this same quality of representation can be achieved with a painted finish, as indicated on Identification Number MFA 72.754 which shows the same arrangements in terms of right and left shoulder implements. Where there is a clear portrayal of broad and narrow bladed hoes on a single figurine this is the most common placement arrangement. The reverse however is also evidenced; Identification Number BRK 50.128 and another, Deir el-Medina example Identification Number MFA 72.4088 illustrate this alternative. Contrasting these fine renditions are the stylised depictions such as that seen on Identification Number MFA 72.1659, where the size and placement are determined by the space available outside the collar whilst maintaining the position on the front of the figurine. A classic Late Period implement depiction indicates in the left hand on the right front shoulder an upright handle with a short or long blade, and in the right hand on the left front shoulder a narrow bladed version. This combination of implements is widely understood. For the purpose of the current study water pots and their connectors are examined in order to glean new insights.

Brick moulds and yokes carrying pots are understood as brickmaking equipment and seen to reflect the task of brickmaking which is specified in some versions of BD6 in the late 17th and early 18th dynasties.[305] They first appear on figurines in the late 18th dynasty and their use extends into the Third Intermediate Period, especially at Tanis.[306] There are fifteen examples of figurines carrying pots in the Volume Two dataset; recorded at **Appendix Table**

[305] Schneider 1977 Vol. 1, 170. It is noted that yokes may also be employed in the carriage of baskets.
[306] Refer Volume Two Identification Number BRK 68.45.

**21** they are all dated to the New Kingdom and all are mummiform. Only two of this group also depict a brick mould, Identification Numbers MFA 1991.1167 and MFA 72.1718. The Newberry catalogue provides details for pots on seventy one figurines, and all except two are mummiform.[307] Chronological placement of these figurines according to the original catalogue entries is potentially problematic; forty are definitively dated to the New Kingdom, seventeen are suggested as either New Kingdom or Third Intermediate Period, and fourteen specifically to the Third Intermediate Period. The group in the latter category have been produced in a range of fabrics; faience, wood, and pottery.[308] Only four of the figurines in the Newberry dataset which depict pots, do not carry bags. Only two pot types appear across the two datasets, Type i and Type iii. Type i is the form known as the *nw* pot, so named because the shape is a phonogram for these letters. Type iii is a globular form with short neck, rim detail and two side handles. Pot depictions on figurines are quite unusual, but when they do appear it is more often in type i rather than type iii form, and there are no examples of types ii or iv in either the Volume Two or Newberry datasets.

There are a number of questions which are provoked by coding of figurines holding pots in accord with the New Implements Key. In the first instance the dating of the figurines holding pots suggested as Third Intermediate Period in the Newberry publication, and without secure provenience, requires revisiting. This is an issue which could be expected in a catalogue which was published almost ninety years ago.[309] Of particular interest however, are the two pairs of figurines carrying pots which have been exposed by analysis within the framework of the New Model as outside expectations in terms of portrayal of elemental attributes.

Figurines in the dress of daily life and depicted with pots of any form are rare. The two examples in the Cairo catalogue are made of stone, and both are fine renditions of Type 5 shapes as illustrated on the New Form Key. Although they are both inscribed, the text on catalogue number 47222 does not include name details for the owner. The owner of catalogue number 47221 is the King's Scribe and Butler (Overseer of the House) Nedjem. Another example of a figurine wearing the dress of daily life and depicting a pot is the figurine of

[307] Refer **Appendix Table 22**.
[308] Within the pottery group are those referred to by Newberry as terracotta and clay.
[309] It is presumed that in the future there will be digitisation of all of the figurines in the Cairo collection, but in the meantime without personal examination the Newberry catalogue is the only broad source of data for these figurines.

Amunemipet, dated to the 19th dynasty and held in the collection of The World Museum.[310] It is also a beautifully worked stone figurine which holds a *tiet* in the right hand, and a *djed* pillar in the left. There are two very small pots suspended on a yoke on each back shoulder; the pot shape is globular with a short neck without handles. Unfortunately the text on the figurine does not include any reference to owner title. This figurine is of particular interest because the wig styling is the same unusual form as the Cairo figurine of Nedjem. Newberry catalogue number 47222 does not carry a pair of pots on a yoke on its back, but rather a single type iii pot on a necklace suspended by a string and illustrated on the upper chest.

The two other instances exhibiting this style of pot depiction are mummiform figurines, but in common with the dress of daily life examples, they are made of stone. Newberry catalogue number 47229 is located to Abydos, made of limestone, and in addition to the unusual pot depiction also portrays a *ba* bird across the chest. Catalogue number 47635 is without a secure findspot, but is another limestone example and in this instance rather than a necklace it is a pectoral with an incised type iii jar at the centre front. This figurine carries implements but no bag.

Again, compilation and analyses of elemental attributes across datasets reveals anomalies which require further investigation. A separate study could be undertaken firstly identifying stone figurines carrying pots, and then stone figurines in the dress of daily life carrying pots. This new dataset could then reveal information regarding the reasons why these very specific depictions were chosen by their owners/artisans and whether or not the figurines are geographically related. Perhaps this was a portrayal scheme evidenced only at Abydos?

### 3.6.6 Text

As already noted in Chapter 2.1 scholars continue to explore the various versions of BD6 depicted on funerary figurines and in other locations such as on papyri and mummy bandages.[311] In terms of portrayals of text on the figurines which inform this current study, concern is for placement location on the figurine and whether or not the text is a version of BD6 or a declaration containing rather more concise details; for instance owner name and

[310] Refer The World Museum accession Number 56.20.579.
[311] See Mosher 2016, 214–220 considering a total of fifty-nine depictions of BD6 on papyri and mummy bandages dated from the 26th dynasty rule of the Saites through to the Ptolemaic Period. Four versions of the spell of the text have been identified. Comparative analysis with the versions on funerary figurines may be explored in his future work.

titles and nomination of the deceased as an Osiris, or a version of the offering formula. General commentary considering funerary figurines often suggests figurines usually depict a version of BD6 inscribed on their bodies; placed there to ensure their owner avoids work in the afterlife.[312] Data generated by the coding of figurines and figurine publications examined in research for this thesis supports the argument that this notion is erroneous. For example, extraction of details from Newberry's publication of the funerary figurine collection in Cairo indicates only 43.6 % of the total sample of New Kingdom figurines carried a BD6 formula (**Table 11**).[313] Whilst this increased to 55.9 % in the Late Period, use of the full spell is not as common as generally thought.

| Period | BD6 | % | Inscr | % | No Inscr | % | Total | % |
|---|---|---|---|---|---|---|---|---|
| New Kingdom | 219 | 43.63% | 257 | 51.20% | 26 | 5.18% | 502 | 100.00% |
| Late Period | 200 | 55.87% | 150 | 41.90% | 8 | 2.23% | 358 | 100.00% |

**Table 11**
**Newberry 1930**
**Text Analysis New Kingdom Figurines**

Olson notes one of the unique qualities of her study of the figurines from Aniba was that whereas most figurine studies are informed by institutional collections, as is the case in this thesis, the figurines which were the subject of her study could be analysed within a contextual framework because they had all been excavated from the same cemeteries and were of certain provenience.[314] In her commentary considering statistical analysis of the text positioning on these figurines Olson was surprised that such a low percentage of the figurines included a portrayal of one of the forms of BD6. Only 3.2 % or 34 of the total 1,064 Aniba figurines carried the BD6 text.[315] This appears in stark contrast to the percentage of the Newberry New Kingdom figurines, yet if figurines from specific sites are extracted from this global figure differing outcomes emerge. There are thirty-one figurines recovered from TT1 at Deir el-Medina in the Cairo catalogue, and of this group 22.6 % carry BD6 text while the other

[312] Taylor 2010a, 60; Ikram 2015, 130.
[313] Newberry 1930. The three categories in **Table 11**, refer to figurines evidencing a version of the BD6 formula, an inscription which is not a version of BD6, or no inscription at all. This summarised data has been drawn from the core dataset available at **Appendix Table 1**.
[314] Olson 1996, 1–4.
[315] *Ibid*., 186–187.

77.4 % exhibit only a brief text at the centre front of the figurine.[316] In contrast, Valbelle's focused study of the figurines at Deir el-Medina demonstrate similarity to the Aniba dataset, in that an extremely low percentage of the total group published evidence the BD6 formula.[317] The publication of a selection of funerary figurines held in the collection at The Manchester Museum records a total of 139 accessioned objects dated to the New Kingdom. Only ninety-three of these figurines depict text with recognisable placement, and of that total only twelve figurines include a version of BD6 in their decorative program (**Appendix Table 23**). Each of these examples serve as illustration of the variability of representations on funerary figurines, and support the notion that the study of an institutional collection can in fact contribute to knowledge which is more comprehensive in nature, thus mitigating the biases which may emerge from specific sites. Notwithstanding this comment, the unique qualities of figurines from single sites or owners expand our understanding of the intention and function of the figurine.

The information displayed in **Table 11** is collated without the employment of the New Classification Model. To facilitate a meaningful study demonstrating the potential of the New Model all mummiform faience figurines have been extracted from the Volume Two dataset, and their text extent and placement coded for comparison with their equivalent groups in the Newberry dataset. The first level of results are summarised at **Table 12.**[318] Despite the very large discrepancy in sample sizes between the two datasets, the variance in average height within the period constraints is relatively low; the differential is at its highest in the Third Intermediate Period figurines which is a reflection of the bias in the selection of figurines within this chronological boundary for inclusion in Volume Two.[319] In terms of inscription type the differences between the two datasets are at their most extreme in the New Kingdom, whilst for the Late Period samples they are comparable. These results speak to the idiosyncratic representations on figurines in the New Kingdom compared to the more standardised portrayals in the Late Period. Third Intermediate Period figurines from both datasets demonstrate the favoured text as either name and titles, or a version of the offering formula.

[316] Source data available at **Appendix Table 1**.
[317] Valbelle 1972.
[318] Data supporting this summary can be found at **Appendix Table 24**, **Appendix Table 25**, **Appendix Table 26**, **Appendix Table 27, Appendix Table 28** and **Appendix Table 29**.
[319] The decision to include figurines in the Volume Two dataset was based on their ability to contribute specific information to this thesis. I determined there was little value in including figurines which all presented with exactly the same attributes simply for the purpose of increasing the number of objects detailed in Volume Two.

The 1977 typology text position key offers very specifically detailed figurine fronts and backs as pairs. For instance the only mummiform shapes which offer zero text on the figurine back as an option are types TP0, TP1a and TP1b. The text featured on the front of these options in order as previously mentioned are zero text, horizontal across body without register lines, and horizontal across body with register lines. There is no option which features an abbreviated text on the front of the body but zero text on the back. Across the Volume Two dataset there are numerous examples which do not comply with the 1977 requirements. Within the confines of mummiform/faience parameters in the New Kingdom there are eight figurines which feature zero text on the reverse which is figurine back Type A in the New Text Extent and Placement Key (**Appendix Table 25**). None of this group can be matched to a 1977 type. Zero text is a very common feature on Third Intermediate Period mummiform faience figurines (**Appendix Table 27**), but very unusual on Late Period mummiform faience examples (**Appendix Table 29**). The flexibility of the New Classification Model ensures the text position and format can be concisely and accurately described on every figurine. Highlighting the changes in frequency of appearance within particular subsets provokes questions considering the reasons for this occurrence.

| Period and Dataset | Height Ave CM | BD6 | | Inscription | | Zero Inscription | | Sample Total | |
|---|---|---|---|---|---|---|---|---|---|
| **New Kingdom** | | | | | | | | | |
| Newberry | 12.32 | 13 | 13.7 % | 82 | 86.3 % | 0 | 0 % | 95 | 100 % |
| Volume Two | 12.83 | 8 | 42.1 % | 8 | 42.1 % | 3 | 15.8 % | 19 | 100 % |
| **Third Intermediate Period** | | | | | | | | | |
| Newberry | 11.19 | 17 | 4.2 % | 380 | 94.1 % | 7 | 1.7 % | 404 | 100 % |
| Volume Two | 12.83 | 6 | 23.1 % | 20 | 76.9 % | 0 | 0 % | 26 | 100 % |
| **Late Period** | | | | | | | | | |
| Newberry | 15.20 | 200 | 55.2 % | 149 | 41.2 % | 13 | 3.6 % | 362 | 100 % |
| Volume Two | 14.77 | 11 | 52.4 % | 8 | 38.1 % | 2 | 9.5 % | 21 | 100 % |

**Table 12**

**Newberry 1930 comparison to Volume Two Dataset**
**Text Analysis**
**Faience Mummiform Figurines**

Physical size, and therefore space available on the figurine for insertion of text, has been suggested as a contributing factor toward the inclusion or otherwise of BD6.[320] The average height of the 200 New Kingdom figurines in the Newberry sample which portray a version of BD6 is 15.2 cm compared to the Volume Two dataset figure of 14.77 cm. Further extrapolation from the Newberry sample reveals faience mummiform figurines with secure provenience to Saqqara have an average height of 14.87 cm (**Appendix Table 30**). Within this group the twenty examples which portray a version of BD6 have an average height of 19.73 cm. This result is skewed by twelve figurines of the same owner measured to 23.5 cm. The overall figure for the Saqqara sample is tempered by the group with an abbreviated description demonstrating an average height of 13.22 cm. These statistics give the impression of supporting the argument for size/space but there are Saqqara figurines depicting BD6 text which are 11.5 cm in height. Volume Two dataset Identification Number MFA 72.761 is a fine example of a smaller figurine exhibiting BD6 text. Identification Number MFA 72.752 is an example of a taller figurine carrying abbreviated text only.

This brief discussion considering the implications of text format on funerary figurines simply serves to demonstrate the multiplicity of permutations and combinations evidenced. In order to generate data which is meaningful for the purpose of scholarly investigation it is vital that all elemental attributes can be examined within the context of identical and differing elements within and outside datasets. Even in the study of single figurines, or small groups with geographic or owner commonality, it is important that comparisons are able to be made across the entire cohort of funerary figurines. Data of this magnitude can only be generated if a classification model allows accurate coding which covers all potential depiction possibilities. The New Classification Model represents the beginning of this process.

### 3.6.7 Royal Insignia and Other Attributes

**Appendix Table 31** details the combinations of royal insignia and other attributes portrayed in Newberry's publication of the Cairo figurines. Although the most obvious pair of royal insignia are the crook and flail, sometimes the flail appears alone. The other most common pairing is the *djed* pillar and knot of Isis, although other possibilities include the *djed* pillar and bolt of cloth hieroglyph, the *hes* vase with an *ankh*, and the *hes* vase and bolt of cloth

[320] Taylor 2001, 115 notes many small figurines carry only the name and title of their owner, sometimes preceded by a formula of introduction.

hieroglyph. Attributes which appear alone include a sistrum in the hand, a *ba* bird clutched across the body, or a depiction of the goddess Nut across the body often in the form of a winged vulture holding a shen ring in its talons.

Each of these elements can be examined in concert with the other attributes displayed on the figurine in order to discern whether choice is determined by an individual or familial line, a craftsman, or whether the decision is made according to the tradition of place. In the instance of royal and other attributes the latter is probably not the case, given the variety of depictions found on the small sample of figurines from Abydos.[321] In all except a single example the Newberry dataset records the combination of the *djed* pillar and knot of Isis on dress of daily life forms. The appearance of these two attributes on this form requires further investigation; firstly to confirm if this is the case in other collections, and then if so why. In the context of earlier discussions in this thesis perhaps the most interesting other featured attribute combinations are those which include a whip depiction.

As indicated at Chapter 3.6.2 Schneider proposes from the end of the New Kingdom the dress of daily life form is unique to overseer figurines carrying whips, although an exception to this statement is acknowledged in the Manchester collection.[322] Volume Two dataset Identification Number MFA 72.1649 is a faience figurine in the dress of daily life which carries two hoes; it is securely dated to the Third Intermediate Period because of the *seshed* headband. The dress of daily life form in the Third Intermediate Period is therefore not unique to overseer figurines, and nor is the whip unique to this group. Ten mummiform figurines in the Newberry dataset are recorded as carrying a hoe and a whip.[323]

There are a total of 216 figurines described in **Appendix Table 31** extracted from the Newberry dataset and depicting a whip. Eleven of this group are mummiform, and all except one are made of sundried clay with painted decoration. The exception, Newberry catalogue number 47801 is described as a 26th dynasty faience figurine with a beard, 12.5 cm in height standing on a plinth. The mention of a violet coloured wig and illegible hieroglyphs in a violet blue glaze suggest the correct dating of this figurine should be the Ptolemaic Period

[321] Refer **Appendix Table 31**.
[322] Schneider 1977 Vol. 1, 162; Manchester Museum accession number MM 1275a see Janes 2012, 176 is a figurine in the dress of daily life which holds a hoe in each hand.
[323] The statistics referring to whip carriage are extracted from **Appendix Table 31**.

rather than the Late Period. As the facial features and attributes are modelled rather than painted, perhaps the element described as a whip was intended as a hoe but it was made without a crossbar. Full clarification can only be achieved through personal examination of the figurine. The ten sundried clay Third Intermediate Period mummiform figurines designated as carrying a hoe and a whip are of relatively small stature, recorded at 8.5 cm in height. Notwithstanding this size, the attributes featured on them consist of wigs, modelled facial features including painted black eyes, an inscription on five of them, black painted hoes and whips, and a black painted basket on the back. As this group comprise only 4.6% of this sample and they are of the same owner, again the question must be asked whether or not the attributes described as whips were actually intended as hoes. The reverse situation could also apply; perhaps there are hoes appearing on Third Intermediate Period dress of daily life figurines which have erroneously been described as carrying whips because that is the expectation.

Two other unusual depictions are highlighted by the New Classification Model approach which facilitates the ability to isolate singular elements and then examine them in combination with every other attribute featured on the entire figurine. Newberry catalogue number 47179, previously mentioned in Chapter 3.6.2, is recorded as a New Kingdom faience figurine in the dress of daily life form carrying a whip in the right hand and a flail in the left hand. Fortunately a photo of the front of this figurine is provided in the catalogue; although it is possible to discern the whip, the flail runs over the right shoulder and presumably down onto the back which regrettably cannot be seen.[324] The text depicted on the figurine runs down the centre front of the apron, and on horizontal registers wrapped around the body.[325] Newberry catalogue number 47783 is recorded as a Third Intermediate Period faience figurine in the dress of daily life holding a crook in the right hand and a whip in the left. Given the expected portrayal would be a crook and flail, it could simply be suggested the artisan who created this figurine was not able to distinguish between the two in their reproduction. This however would be a rather naïve proposal given this confusion is not evident elsewhere.

[324] Newberry 1930, Plate XXXVII.
[325] This form of text depiction is presumed as similar to Volume Two Identification Number BRK 11.661.

These few examples prove that even without full information to enable complete recoding of an existing publication, a small amount of detail relative to a few of the attributes illustrated on the figurine is sufficient to generate data which highlights discrepancies necessitating either revisitation and updating of existing records, or alternatively rewriting of the rules which have been accepted as central to the canonical representations of funerary figurines of specific forms in definitive periods.

### 3.6.8 Case Study: The Funerary Figurines of Senkamenisken

The notion of inter-object citation is especially relevant in consideration of the form of ancient Nubian funerary figurines, and perhaps even more so in study of the figurines of King Senkamenisken who reigned in Kush for twenty years from 643 to 623 BCE. This was a time concurrent with the Egyptian kingship of pharaoh Psamtek I, during the Saite rule of the 26th dynasty. 'Inter-object citation' is a terminology which applies to a situation where objects being compared have specific characteristics but not all. Many of the decorative embellishments on the bags carried by Senkamenisken's figurines are rarely seen elsewhere, so reflect recognition of what might be considered a standard representation, that is the bag, whilst introducing and reproducing elements which are quite unique, the embellishments. The excavation reports of Nu. 3, Senkamenisken's tomb, indicate recovery of a total 1,177 figurines; 782 of these are held at the MFA. Two types of material were utilised in the production of these figurines, stone which is nominated as serpentinite, and faience.[326] The stone figurines, as could be anticipated, reflect a finer quality of workmanship than their faience counterparts. The figurines of Senkamenisken serve as effective illustration of the potential for identification of new information following analysis of the corpus within the framework of the New Classification Model.

Dunham nominated only three bag types specifically attributable to Senkamenisken, but in her study of the footmarks found on the figurines of Senkamenisken Howley identified eighteen different bag portrayals on these figurines.[327] These correspond with the types which had already been recorded following my personal examination of the figurines in the collection at the MFA. All are represented in the Volume Two dataset. Isolation of each of

[326] The split in the MFA collection of Senkamenisken figurines is 40.5 % stone and 59.5 % faience. Total numbers of figurines found in Nuri 3 were 867 faience or 73.7 % and 410 stone or 34.8 %. The MFA therefore hold a disproportionate quantity of stone figurines.
[327] Howley 2015, 162.

the embellishments evidenced on funerary figurine bags encourages closer study of their potential meaning. Of particular interest on the figurines of King Senkamenisken are the reverse V and snake tongue embellishments, and border bars. The reverse V is depicted at Type Z. The snake tongue embellishment is presented as either short Type W, or extended Type ZZ. Border bars can be represented in three ways; as a bar on each vertical side Type a, as a bar on each horizontal side Type b, or as bars on all sides Type c.[328] The wide rope connector, Types E and F, is also a feature which is portrayed repeatedly on these figurines.

In addition to their depiction on the stone figurines of Senkamenisken, these same embellishments are also evidenced on a group of figurines located in the el-Asasif region in the Theban necropolis and dated to the Kushite rule of the 25th dynasty. These monumental structures reflect a revival of past practices under the Nubian kings which not only occurred in the Theban area, but all over Egypt including in necropoli in Middle and Lower Egypt.[329] The practice of covering tomb walls with textual and visual depictions of scenes from the suite of New Kingdom funerary texts, including the Book of the Dead, is revived with gusto in the el-Asasif during the 25th dynasty.[330]

In her work on the figurines of Chief Lector Priest Pedamenope of the 25th dynasty, who was buried in Theban Tomb 33 (TT33) in the el-Asasif, Gundlach conducted a comparative study between the attributes on his figurines with the figurines of other owners of the same chronology and adjacent tomb locations.[331] Some of the figurines of Karakhamun, First (Priest) who enters, recovered from TT23 portray a snakes tongue embellishment. Karakhamun is not known to have any connections with any other figurine owners featured in Gundlach's comparative study. However, in his investigation of Karakhamun's titles, Naunton suggests he was an individual of high status and considerable wealth, who in some way may have been favoured by the 25th dynasty familial royal line.[332] Montuemhat, Mayor of Thebes, husband of Wedjarenes and brother of Dieshebsed, was buried in TT34.[333] Figurines recovered from his tomb depict the short snake tongue embellishment. Wedjarenes,

[328] The New Bag Key is drawn at **Fig. 14**.
[329] Pischikova 2014a, 73.
[330] Morkot 2014, 10; During a recent visit to a group of tombs in the el-Asasif I was struck by the extent of these decorations, and especially in one of the tombs by an entire wall adjacent to the burial chamber covered by a depiction of BD125.
[331] Gundlach 2013, Vol. 3.
[332] Naunton 2014.
[333] For familial relationships of Montuemhat see Aston 2009, 422 Chart 28. In this chart he is referred to as Montuemhat A.

Noble Lady of the House and Montuemhat's wife was buried with him in TT34, and her figurines reflect this same embellishment. Aside from her husband, Wedjarenes familial relationships place her as sister-in-law of Dieshebsed, great-niece of Amenirdis I, and niece of Shepenwepet II. Dieshebsed, an attendant to Shepenwepet II, was not buried in the el-Asasif but rather in tomb 4 at Medinet Habu; her figurines do not display any of the embellishments under exploration. The figurines of Amenirdis I did not carry any bags at all. Shepenwepet II, God's Wife of Amun and niece and adopted successor of Amenirdis I was also buried at Medinet Habu, but unlike the bags on the figurines of her employee Dieshebsed, the snake tongue embellishment is seen.

Shepenwepet II was not only connected with the people already mentioned, but most significantly was the daughter of King Piankhy, the first pharaoh of the 25th dynasty, and the sister of King Taharqa, Senkamenisken's grandfather.[334] The chronology of the appearance of these decorative elements, and the familial relationships of the owners of the figurines which depict this embellishment, illuminates familial connections. The only figurines in the Volume Two dataset which depict snake tongue embellishments are those of Senkamenisken (**Appendix Table 32**). However the other elements which make up the completed bag attribute are border bars and the wide rope, both almost exclusively seen on Napatan figurines (**Appendix Table 33**). There are figurines of two other owners in the Volume Two dataset which portray these elements. The first of these exceptions is of an unknown owner, Identification Number MFA 05.93. It is a beautifully worked stone figurine which is chronologically placed in the New Kingdom. This dating is especially supported by the form of the duplex wig, and the short beard, although the facial features are reminiscent of a Kushite depiction. Perhaps the border bars and wide rope connector were simply an individual expression by the artisan, or alternatively the figurine is not an authentic object; it is unusual to see the wide rope connector simultaneously presented with the rope extension out from the top left hand side of the bag. The second exceptional bag representation is seen on the figurines of General Hor, Son of Wedjashu, the wife of Nectanebo I of the 30th dynasty.[335] Identification Numbers MFA 56.1275 and MFA 56.1276 both display bags connected by a wide rope and featuring border bars on all sides. A further study of the form

[334] For familial relationships of the Napatan royal family see Dunham and Macadam 1949; Dodson and Hilton 2010, 237–237 for 25th dynasty familial connections.
[335] Although it has also been contended Wedjashu was the wife of Tjahapimu (Nectanebo I's brother and usurper) and the mother of Nakhthorheb (Nectanebo II).

of the bag portrayals on all of the figurines of General Hor is certainly warranted to determine the frequency of these depiction types, and whether or not the choice was influenced by the artisan or a familial connection.

What explanation could be offered for the exclusive use of the snake tongue embellishment on the bags of funerary figurines of Kushite owners or people who were very closely associated with them. Nubia was a land of great gold resources and the Nubians understood this precious metal as sacred and they believed it possessed protective powers.[336] Even in the Old Kingdom the fighting prowess of Nubians was recognised by the Egyptians when troops from many regions were commandeered under the order of Pepi I to enter combat on his behalf.[337] Although perhaps more known for its association with Queen Ahhotep I, a very distinctive jewellery item which found its origins in Nubia was the fly pendant.[338] In Egypt from 1550 BCE onwards the fly motif was understood to symbolise bravery because it was at this time the Egyptians adopted the fly as their own military decoration, thereby indirectly acknowledging the warrior skills of the Nubians whose tenacity and aggression was compared to the Nilotic fly.[339] Senkamenisken's use of stone in the production of his huge collection of figurines has already been mentioned in the context of the archaising influences at play in the development of these quite specific representations. The Reverse V and snake tongue embellishments on many of his bags is quite unique and very reminiscent of the Golden Fly.[340] As has been mooted in reference to Queen Ahhotep's grave goods which included three golden fly pendants, perhaps the use of this motif which was fundamentally Nubian, was chosen as a symbol of eternal victory.[341]

Both visual and textual records support an ongoing relationship between the Nubians and Egyptians commencing with the trade of the Middle Kingdom through to the rule by Kushite pharaohs during the 25th dynasty. Beyond that, the Kushites continued to practice rituals which could only be described as ancient Egyptian in origin. The employment of funerary

[336] Markowitz and Doxey 2014, 7.
[337] Redford 2004, 20.
[338] Markowitz and Doxey 2014, 100; Gestoso Singer 2009, 79 refers to fly amulets and necklaces featuring in Mesopotamian mythology and relative to the underworld, the deluge myth, and the god Nergal. She notes in Egyptian myth the fly protected against misfortune and disease and suggests the origin of the fly amulet is unknown although their use by the Nubians is acknowledged; Refer **Appendix Plate 16**.
[339] Gestoso Singer 2009, 84; Markowitz and Doxey 2014, 100.
[340] **Appendix Plate 16**.
[341] Gestoso Singer 2009, 84.

figurines at their burial sites reflects this continuation and speaks to the importance of the figurines in the mind of the Nubians. This level of importance supports a role by the figurines as other than providing labour in the afterlife. The Nubians adopted elements of ancient Egyptian ritual practice as a means of reflecting prestige and establishing power. Perhaps they emulated Egypt because they saw it as a model for a high-functioning, and therefore well managed, state? Their adoption and ongoing use of funerary figurines however, demonstrates more than this. They recognised these objects as valuable tools required in their transition from the earthly life to the afterlife. Despite their very large quantities, especially attested in the tombs of Taharqa and Senkamenisken, they were made in the images of their owners. The Nubians also recognised the importance of demonstrating humility to those who would judge them prior to their acceptance into eternal life.[342]

## 3.7 Summary

Isolation and quantification of attributes, and comparative analysis between the same attributes across a corpus of funerary figurines, encourages qualitative study. The most important finding, based on quantitative data, is the variety in which essential elements were combined and depicted, especially in the New Kingdom. Analyses of their unique features confirms self-expression by the individuals who owned them.

Aside from classification accuracy, the shapes and their associated designs which identify production techniques may assist in filling gaps in the archaeological record. For instance, Wendrich has nominated the evidence on ancient Egyptian bags and baskets in the Late Period as being indistinct, or what she describes as ‘fuzzy’, particularly with reference to the time at which the sewn plaits technique emerged. All scholars who undertake analysis of either single figurines, or collections of figurines, should be encouraged to compare their elemental attribute data.

There are fragments of funerary figurines in museum basements all over the world. The association of specific elemental features with particular families may lead to identification of unknown figurine owners. For instance, if the top section of a figurine which includes the bag depiction, has been separated from the lower half on which the text was positioned,

[342] In support of this contention in a 25th dynasty context see Naunton 2006/2007, 29 where in reference to an autobiographical text in the tomb of Harwa, Theban Tomb 37, the ideal life of the deceased is described as that of a pious individual.

something as simple as an embellishment on a bag could determine the familial group to which the owner belongs. A practical example of this scenario can be seen in the torso fragment of a figurine of Wedjarenes, wife of Montuemhat, held in the collection of The British Museum.[343]

It has been proposed that a statuette can only be securely described as a funerary figurine if the BD6 formula is present.[344] Quantitative analysis of figurine texts however, proves that although the appearance of a complete spell reached its zenith on the figurines of the Late Period, even then it was not an absolute requirement because it was not portrayed on all figurines. A Late Period figurine is far more recognisable by its back pillar and/or plinth and wearing of a false beard rather than a complete BD6 formula. Data quantification suggests that rather than the inclusion of a version of BD6 text, during the New Kingdom agricultural implements and bags were the most important attributes which would allow a viewer to recognise a statuette as a funerary figurine.

This study has formulated an alternative framework for the core of a New Classification Model which will enable accurate identification and concise description of all of the elemental attributes on funerary figurines. The importance of this new model is simply understood as a window into new understandings in consideration of the intention and function of funerary figurines. As more and more of these objects which are held in museum storage are studied, and more are recovered from their original deposition location, continual diversity of form will be identified. As new information becomes available, the attribute libraries can be updated in acknowledgement of their intention as living tools. The arrangement of the New Model is the mechanism through which this can be achieved.

As the data informing the New Classification Model unfolded, it became very clear that the great diversity of elements depicted on the figurines during the New Kingdom demanded further investigation. What insights could be gleaned relative to potential alternative considerations for the intention and function of the figurine? The understandings exposed by data generated by physical engagement with figurines, and data extraction from publications of institutional figurine collections, informs the findings in this study. In concert with the

[343] Accession number EA 68986; Bierbries, 1993.
[344] Miniaci 2014, 264.

concepts to be explored in the ensuing chapters, the capacity for funerary figurine attributes to support an alternative narrative regarding the intent of their owners in their creation is demonstrated.

# CHAPTER FOUR

## FUNERARY FIGURINES: EVIDENCE, INTENTION AND FUNCTION

### 4.1 The Origin Story

#### 4.1.1 Old Kingdom Servant/Serving Statues

The intention and function of ancient Egyptian funerary figurines cannot be understood without full consideration of the depictions which are interpreted as their genesis. Among the earliest known examples of three-dimensional portrayals of people understood as servants, are those recovered from the 4th dynasty Giza tomb of Meresankh III.[345] These statues are made of limestone, and portray both men and women involved in food production tasks including flour sifting, butchery and beer mashing.[346] The seminal study of ancient Egyptian servant statues completed by Breasted, and published in 1948, examines a corpus which he considered was intended to enable the deceased to enjoy the material pleasures of the earthly life in the afterlife. The study, in the most part, examines objects of this type dating from the 4th dynasty through to the 12th dynasty, and the representations include people engaged in agricultural activity associated with food production and preparation. Activities presented include scenes which feature a single man hoeing, a man or men ploughing, and cattle related activities including calf birthing, calf suckling, cow milking, oxen feeding, a man leading oxen, cattle stabling and inspection of livestock; cattle and sheep slaughtering, and associated meat preparation are also depicted.[347] In addition to these types of dioramas, model granaries have also been recovered from tomb sites.[348] The various steps involved in the process of beer making also appear; seen in people pressing mash through a sieve, or kneading it with feet, right through to the final brewing stage.[349] Some scenes portray multiple activities in the one room or house.[350] Cooking and kitchen settings, and even what is described as a dining tableau depicting a funerary meal, are attested.[351] Funeral scenes, and both male and female

[345] Tooley 1989, 1–2; Breasted 1948, 25, 35.
[346] Breasted 1948, 57 in reference to funeral scenes proposes representations of servants can be identified in predynastic three-dimensional depictions, however they are not clearly recognisable as being forebears of the models which appear in the 4th dynasty.
[347] *Ibid*., 35–40.
[348] *Ibid.,* 6–16.
[349] *Ibid*., 30–35.
[350] *Ibid*., 40–42.
[351] *Ibid.,* 40–48.

servants carrying supplies for the deceased, are also represented; models include mourning women, and funeral boats bearing the deceased either formally enthroned or as a mummy.[352]

The 4th dynasty type statues are understood as the first stages of a three-dimensional representation of the scenes which decorated the walls of Old Kingdom tomb chapels. However, a study of the statuary in *serdabs,* observes a multitude of other activities attested in wall decoration during this period.[353] These additional depiction types have been identified as including work associated with grain cultivation, livestock management, fishing and boat building. Following examination of these statues Roth concludes these objects, which have been previously designated as servant statues, should be more appropriately described as serving statues.[354] Identical terminology will be employed in the current study because of the potential implications this may have in gleaning further understanding of the intended function(s) of the funerary figurine. If described as a servant, a position of subservience is implied. The term serving however, indicates a deliberate choice, with an outcome contemplated in reaching that decision.

Two-dimensional portrayals were certainly not immediately replaced by the three-dimensional alternative; models have been recovered in conjunction with the tomb decorations they supersede, although they also appear later in undecorated tombs.[355] Roth uses the discrepancy between two-dimensional and three-dimensional as an argument to support a specific purpose for the serving statue. She notes serving statues are generally portrayed in the final stages of food preparation. These activities are nominated as occurring in domestic environs. Schneider agrees, noting the occupations of this form of Old Kingdom statue are primarily concerned with activity in the kitchen.[356] Although statues of men brandishing hoes are seen in tomb decoration, it is suggested this could be in the context of a kitchen garden, given lack of illustration of anything else that could be identified as extensive agricultural production.[357] This argument is supported by the contention that work in the fields is not displayed in Old Kingdom tombs.[358] If serving statues only portray the final

[352] Breasted 1948, 57–71.
[353] Roth 2002, 104.
[354] *Ibid*., 103.
[355] Tooley 1989, 14.
[356] Schneider 1977 Vol. 1, 21.
[357] Roth 2002, 104.
[358] Schneider 1977 Vol. 1, 9

preparation stages of food production, the tasks represented would have more likely been completed by the wife and children of the master.[359]

### 4.1.2 Middle Kingdom Wooden Models

If the serving statues attested from Old Kingdom tombs were family members and what Roth describes as dependents, then it is assumed all statues were intended to be understood as real people in the owner's household. Tooley suggests this is not the case for the wooden models which reached their zenith in the Middle Kingdom. During this time there were so many figures found in individual tombs it is considered 'unreasonable' to believe that a person of relatively low rank would employ such large numbers of domestic servants.[360] The corpus of wooden models examined by Tooley were contextualised in a setting described as a cultural continuity, rather than a dynastic chronology. The cultural continuity is particularly observed from the 9th/10th dynasties through to the 13th dynasty; the wooden models dated to this 500 year timespan are therefore the subject of her analysis.[361] During this time, the inscription of names and titles on the objects which now carry the descriptor of servant models, becomes rare. Sometimes however, offering bearers carry texts on their bases or on their baskets which name the beneficiary of their offerings in the *htp-di-nsw* formula.

A comparison between the servant model types identified by Tooley across the period of her study indicates great diversification in subject and numbers up until the early 11th dynasty, but then a concentration of numbers in fewer types form the core of the corpus from the 11th to the middle of the 12th dynasty. This period of years corresponds with an expansion in the volume of models, but in terms of subject the principal depictions are of boats, offering-bearers, what are known as staple diet models, those carrying bread and beer, and a noticeable increase in the number of granaries.[362] In common with Hays study of the Pyramid Texts, and Willem's examination of the texts on the coffin of Heqata, Tooley studied the sites of model deposition, concluding models were deposited as near as possible to the deceased.[363] Sometimes restrictive spaces resulted in random placement of all tomb goods but where space allowed model depositions occurred on the coffin lids, and the eastern floor

[359] The role of family in these representations is addressed further later in this chapter when the mortuary spells for the reuniting of family members are considered.
[360] Tooley 1989, 85.
[361] *Ibid*., xvii.
[362] *Ibid*., 59, 61.
[363] *Ibid*., 82.

adjacent to the coffin.[364] This position of adjacency is significant because of its relationship with the eye and false door decorations, the purpose of which corresponded with the slit in the wall of the Old Kingdom *serdab* at the time it was located at an accessible level. Rituals for the benefit of the deceased, food for the sustenance of the *ka*, and a space through which the *ba* could take flight, all indicate a duplication of function from the Old Kingdom through to the Middle Kingdom, although there was an evolution in the form which facilitated these functions.

Tooley's study also identifies numerous model tools and agricultural implements which she notes are most often found in modest graves and tombs, which are also populated with personal items and goods recognisable from normal daily activities in the earthly life. Notwithstanding the simplicity of the grave goods in these burial places, the necessary selection is still evident; servant models, offering trays, model carpentry tools, and agricultural implements. These objects provided ancient Egyptians without status an opportunity to secure sustenance as a result of their own personal effort, for which they were fully equipped.[365] The manual labour anticipated by the working class in the afterlife was simply a continuum of their normal experience.[366]

### 4.1.3 Textual Evidence

In comparison to the lack of inscriptions found on Middle Kingdom models, those on Old Kingdom serving statues provide sufficient evidence to facilitate analyses.[367] In a group of twenty-five statues identified as belonging to tomb owner Nikau-Anpu, the designation *ḏt* is contained in the inscription labelling the female member of the standing couple, and the man with the round sieve.[368] The inscription referring to the female includes *ḥmt.f* (his wife) and immediately following this *ḏt.* The man with the round sieve carries the inscription *ḏt Smrt*. Therefore both the owner's wife and the man Semeret are designated by the terminology *ḏt*. In this group of statues all other inscriptions refer to the immediate familial relationships of

[364] Tooley 1989, 83.
[365] *Ibid*., 377; This reflects Schneider's theory that what was enjoyed or demanded in the earthly life was to be duplicated in the afterlife.
[366] *Ibid*., 379.
[367] *Ibid*., 85 Tooley suggests names inscribed on servant figures in the Old Kingdom are relatively frequent compared to the Middle Kingdom, while Roth 2002, 109 proposes during the Old Kingdom identity of serving statues is rarely made explicit by inscriptions. Assumed therefore although uncommon in the Old Kingdom it is more evident than seen in the Middle Kingdom.
[368] Roth 2002, 109–111.

wife, son and daughter. As a noun, Roth proposes the word *ḏt* refers to the estate of the tomb owner while Schneider suggests it is the funerary endowment that is a gift from the King which ensures provision of the necessary food offerings.[369] As a function of the use of this label form alongside the wife title, Roth argues it cannot carry a translation which infers a requirement of menial work. She therefore proposes the translation 'dependent'.[370] Schneider posits the title *ḏt* refers to those servants who were in charge of the lowest members of the household who worked to provide the food offerings. The *ḏt* were therefore the masters of the *ṯsw* who were the group which included the millers, bakers and brewers. In a hierarchy of substitutes Schneider suggests the diversity of function of servant statues indicates they can be both the people they represent (the *ṯsw*), the masters of the *ṯsw* (the *ḏt*) or possibly even the tomb owner himself.[371] Roth argues against Schneider's suggestion of simultaneous representations on the basis there was no serving statue, that is a statue undertaking a menial task, which carried the name of the owner himself. She also refers to the lack of attempt to make the serving statues look anything like their owner, although acknowledges the depictions were quite individually distinctive.[372]

Investigation of potential meanings for the intention and function of the funerary figurines requires consideration of the funerary figurine as a constantly evolving portrayal; Roth's analysis of Old Kingdom serving statues must therefore be considered in a wider context. Across the Nikau-anpu group a differentiation between inscribed and uninscribed statues is observed. Almost all of the uninscribed statues are not involved in the preparation of food; the food preparation is to be undertaken by the children. The likely interpretation for these statues is understood as an overstated representation of engagement in activity demonstrating 'humility and dependence on their father' and their value to him in the afterlife. The actions of the children are therefore interpreted as the giving of *kꜣw* (sustenance) to the father who imbued them with *kꜣ* (life-force).[373] This argument is supported by the observation that none of the small corpus of inscribed serving statues extant from the Old Kingdom carry titles such as *bꜣk* (servant), or titles more specifically related to the activity they are performing such as

[369] Roth 2002, 110; Schneider 1977 Vol. 1, 18.
[370] Roth 2002, 110.
[371] Schneider 1977 Vol. 1, 18–19, 22–23.
[372] The individual features on the statues need not mirror the precise features of the human face and body unique to their owner. It is the notion of individual expression which should be recognised. People who knew the owner may have been able to recognise the representation because of unique attributes which cannot be understood by an outsider; Roth 2002, 117 accepts Schneider's contention as having some application when referring to funerary figurines of later periods, but does not think it appropriate in relation to the Old Kingdom depictions.
[373] Roth 2002, 110–111.

*fty* (brewer). As representations of family members or dependents rather than unidentifiable workers, the reason for their existence is not only to afford service to the deceased, but to enhance their own prospects in the afterlife through their subservience and usefulness.[374] On the basis of evidence gleaned from the Pyramid Texts, Old and New Kingdom scribe statues, and New Kingdom statues of millers, Roth concludes the notion of menial activity as a pathway to association with an individual of higher status or a God may be a phenomenon of more importance than previously recognised.

The notion of menial service as an expression of humility can be inferred in a New Kingdom corpus of eight statues Breasted refers to as '*ushebti* figures of men and women grinding grain'.[375] He indicates this group support the explanation that '*ushebtis*' were the means by which the deceased was unencumbered by agricultural work or other menial tasks in the afterlife. The names and titles carried by the owners of these statues include Ptahmose, father of Ptahmose, the treasurer Meri-Meri, a priest, the royal wife Tent-Hapi, and the king's scribe Si-Ese. All are high-ranking in the hierarchical structure, and all are depicted grinding grain. Three of the group are observed as carrying a version of BD6 which Breasted proposes definitely identifies them as *ushebtis*. Roth further notes use of the title *sḫḏ* and explicit use of the word *shabti*. She proposes the inscription identifying one of the men as 'the servant of the god his miller' is evidence the official is connecting himself with the divinity by doing this menial service for him. The iconography of these statues is noted as 'more or less identical' when compared to the Old Kingdom serving statues, and their Saqqara location also reflects Old Kingdom origins.[376] In considering the potential contradiction of understanding which may be caused by this type of statue carrying the Book of the Dead chapter, Roth argues the confusion should be more appropriately attributed to Egyptologists, rather than suggesting the ancient Egyptians did not appreciate the meaning of their own mortuary spells. She contends use of the spell is an expression of the evolutionary process with foundation in the original serving statue; this could therefore infer the 'intriguing

[374] Roth 2002, 116.
[375] With regard to the chronology of terminology for funerary figurines *ushebti* appears incorrect in reference to 18th dynasty figurines; Breasted 1948, 22–23, 17–30; MFA accession number 21.2601 is a portrayal of a woman grinding grain which was recovered from the *serdab* of tomb G2415 at Giza and dated to the 5th dynasty; The Brooklyn Museum accession number 37.120E is a statue of the scribe Senenu grinding grain which is nominated as dated to the New Kingdom, information according to the original acquisition notes the object is without provenience. Inscriptions on this statue have been translated as a version of an offering formula. The online collection description references the sculpture as an elaborate version of a *shabti* which is presumably suggested in accord with the description suggested by Breasted.
[376] Schneider 1977 Vol. 1, 23.

possibility' that the Old Kingdom serving statues were themselves known as *shabtis*, given no other name is attested for them. *Shabti* terminology and *sḫḏ* titulary were therefore transferred from Old Kingdom serving statues to early Middle Kingdom servant models, and then to the group of figurines which are variously described in the singular as *shabti, shawabty* and *ushebti*.[377]

Schneider agrees the genesis of the *shabti* is found in the food and statue cult practised in the tombs of non-royals during the Old Kingdom, and further posits the idea of the existence of the corvée in the afterlife, for the benefit of the king and the gods, may have been what he describes as an 'unofficial' or folk belief.[378] It is therefore his presumption the *shabti* spell was a long existing custom prior to it being formally adopted in the Coffin Texts. This notion of oral transmission prior to formal recognition in a corpus of mortuary texts reflects Hays comments relative to the Pyramid Texts. CT210, CT432, CT433 and CT850 are also identified as intended to excise an obligation on the part of the deceased to undertake work in the afterlife, but they do not detail an equivalence in tasks to CT472 and BD6.[379] Contrary to Roth's conclusion, and notwithstanding the suggestion of a longstanding folk tradition, Schneider argues the *shabtis* were unknown in the Pyramid Texts because at that time in ancient Egyptian history they were not required; it was only during the Middle Kingdom when the notion of a solar afterlife was replaced by the Osirian chthonic tradition, the requirement for the *shabti* was provoked. Nomination of both private and royal deceased persons as an Osiris, who together with the god himself are subject to a position of dependency, is first evidenced on *shabtis* of the Second Intermediate Period and the early New Kingdom.[380] Can the notion of dependency in this context be interpreted as a reflection of the theory of menial labour as a demonstration of humility?

## 4.2 The Offering Formula

Extant visual depictions and textual inscriptions indicate how vital the provision of food and drink in the afterlife was to the ancient Egyptians. Of particular relevance to this study is the

[377] Roth 2002, 119; Breasted 1948, 22–24.
[378] Schneider 1977 Vol. 1, 68.
[379] *Ibid*., 46–47; Faulkner 2007 CT210 Not to work in the realm of the dead; CT432 & CT433 Not to rot and not to do work in the realm of the dead; CT850 Not to permit a spirit to be allotted to work in the realm of the dead. However in comparison with CT472 none of these spells make specific reference to the funerary figurine.
[380] Schneider 1977 Vol. 1, 68.

relationship between the offering formula and the funerary figurine. In his catalogues of funerary figurines from private and British collections Janes has identified only three figurines dated to the 12th dynasty.[381] A figurine held in the collection of The Manchester Museum, recovered at Hawara during Petrie's excavations of 1911, is an excellent Middle Kingdom example which has been interpreted as an intended body substitute rather than a servant. In the case of the material found at Hawara, excavation notes indicate only two figurines which have been described as *shabtis* were found; the figurine of Henut-wedjat and another which has been recorded as owned by Iu-nefer understood to be in The Museum of Egyptian Antiquities in Cairo.[382] In their guise as a body substitute these figurines could receive offerings on behalf of their owners. The inscription on the figurine of Henet-wedjat depicts an offering formula typical to the period which was positioned vertically down the front of the figurine. 'A boon which the King gives (to) Osiris, Lord of Busiris, that he may give invocation offerings for the *ka* of the Lady of the House, Henut-wedjat, justified'. The figurine is mummiform in shape, wears a tripartite wig, and neither hands, agricultural implements, nor bag(s) are evident. A figurine recovered at Riqqeh during the 1912-1913 excavation season, also in the collection at Manchester, does not carry any legible inscription. It is suggested the published account of the excavation refers to the figurine as a *ka* figure, however Janes proposes the statuette was intended as a body substitute should the mummy be destroyed.[383]

The offering formula is the text which occurs most frequently on stelae of the Middle Kingdom.[384] An extensive review of a range of publications detailing complete funerary figurine collections evidences the offering formula as the only inscription on many figurines through the Middle Kingdom and into the New Kingdom.[385] In her study of wooden models from the 9th/10th dynasties through to the 13th dynasty Tooley observed model offering bearers sometimes carry texts on their bases or on their baskets which name the beneficiary of their offerings in the *ḥtp di nsw* formula.[386] The formula comprises four parts – the king's formula, the god's formula, the requests, and the naming of the beneficiary on whom the favours are requested to be bestowed. Although variants in spelling and wording are evident,

[381] Janes 2012, 5–6.
[382] Janes translation rather than that of Petrie which is *Hent-nofret.*
[383] Janes 2012, 7.
[384] Franke 2003, 39.
[385] Newberry 1930; Schneider 1977; Chappaz 1984; Janes 2002, 2012; Reiser–Haslauer 1990.
[386] Tooley 1989, xvii.

the recognisable basic structure applies from early in the 4th dynasty through to the Roman Period.[387] Franke proposes as a result of their frequency and emblematic nature, and their appearance on a diversity of objects, 'they are generally passed over by Egyptologists rather automatically and without hesitation'.[388] A parallel can therefore be drawn between the spell carried by the funerary figurine, and the understanding of the offering formula. Both have a generally assumed explanation, although in the case of the offering formula debate continues, particularly in terms of its sometimes confusing nature during the Old and Middle Kingdoms.

Faulkner suggests the Middle Egyptian offering formula is a re-interpretation of the Old Kingdom phrase which was often used in the context of a range of indulgences conferred by the king upon his subjects.[389] From the Middle Kingdom onward however, the situation changes, and the fundamental is that the king makes an offering to a god to ensure the god returns those offerings to the nominated individual either in his tomb or at the place of dedication. Franke proposes a definition of 'a formulaic description of the traditional custom of the reversion of offerings: the king offers *ḥtp* 'food offerings', to the gods, and after they have 'satisfied' (*ḥtp*) themselves, the offerings are passed on from the (altars of the) gods to the offering-tables, stelae and/or statues of human beings to nourish their owners'.[390] Allen describes the formula as dedicatory, and although recognising a metamorphosis of form during pharaonic history, nominates four common elements – the dedication, the agent, the offerings, and the beneficiary.[391]

Daily cult ritual in ancient Egypt has been categorised as 'operative' rather than 'reactive', the second descriptor applying to festival rituals.[392] The cult statue was provided thrice daily with a wide selection of food offerings, and the 'operative' nature of the daily offering ritual spoke to a complexity of structure involving preparatory purification rites, the offering itself, veneration of the deity, and rites to close the performance.[393] The ancient Egyptian word *ḥtp*, meaning both offering and satisfaction was a principal concept in the ritual.[394] This word is a focal point of the *ḥtp di nsw* formula, and its use on funerary figurines and their containers

[387] Franke 2003, 39.
[388] *Ibid*., 39.
[389] Faulkner 1962, 170–171.
[390] Franke 2003, 40.
[391] Allen 2001, 357–359.
[392] Assman 2001, 47.
[393] *Ibid.,* 47–48.
[394] *Ibid.,* 49.

offers support to the central tenet of this study. The *ḥtp di nsw* formula has been referred to as the oldest 'preliminary' in the funerary figurine spell.[395] Schneider notes the 'preliminary' preceded the spell proper, and was intended as a means through which the deceased 'could be placed under the protection of certain gods'. Further, the offering formula is acknowledged as the only text found on most Middle Kingdom figurines.[396] Surely therefore, if Schneider's explanation for the use of the formula is accepted, the only function fulfilled by the text on the figurine at this stage is protective in nature. During the Second Intermediate Period it begins to appear more often prefacing a complete spell so within that setting the 'preliminary' descriptor is more appropriate. The 'preliminary' is employed on a number of the model coffins designed to house the stick figurines dated to this period, and the figurines they contained were inscribed with the spell.[397] Despite the Second Intermediate Period examples, it is also well understood the offering formula continues to appear independently on both model coffins and on figurines after the Middle Kingdom.[398]

Schneider proposes the offering formula as a preliminary was replaced by the *sḥd* descriptor and the Osiris title; examples of this form are evident from the late Middle Kingdom and the Second Intermediate Period.[399] In the milieu of the *shabti* doctrine, Schneider suggests the expression or title *sḥd* was chosen to designate the state of the owner who was represented by the statuette.[400] However, after examination of the range of deployments, although he proposes the meaning as 'giver of light' or 'shiner' he indicates it may be better to leave it untranslated and read as 'the *Seḥedj'.* Publications of attested spells on funerary figurines and Spell 6 in various Books of the Dead, consistently translate *Sḥḏ wsir* as The illuminated one, the Osiris. Faulkner nominates a translation of illumine, and notes the related variant *sḥḏ wr* can be understood as 'great light maker' in relation to the sun god.[401] The process of mummification transformed the body into an eternal being known as the *sah*. The physical form of the mummy was an expression of the divinity of the deceased, and the wrapped and constrained body was a signifier of the cocooned state from which regeneration could occur.[402] The concept of rebirth occurs when the deceased as an Osiris is transformed into an

[395] Schneider 1977 Vol. 1, 127.
[396] *Ibid*., 128.
[397] *Ibid*.
[398] *Ibid*.
[399] *Ibid*., 129
[400] *Ibid*., 133.
[401] Faulkner 1962, 239.
[402] Taylor 2010a, 20, 24.

immortal spirit known as the *akh*, once again able to enjoy the warmth of the sun, and as a *ba* free to leave the tomb at dawn and return before sunset to be reunited with its mummy. Once reborn the deceased could therefore potentially be described as illuminated.

In consideration of the figurine, and accepting the *ḥtp di nsw* formula was replaced by the *sḥd* descriptor and the Osiris title, the only understanding which can be inferred is that at the beginning of the spell, or sometimes as the only text on the figurine, the status of the owner is announced. Hays presumes the Pyramid Texts were the placement in a new situation of a practice that was already known, even though there is no visible evidence to confirm this. The Pyramid Texts are therefore considered a visual representation of an oral tradition.[403] Willems suggests the oral character of ancient Egyptian mythology, particularly with reference to the variations which occur in the transmission of myths, has been greatly underrated in field of Egyptology.[404] Both speak to the concept of transformation which cannot be assumed to imply complete modification of intention. The offering formula may have been dispensed with on the figurine simply because with the passage of time the offering component embedded in the figurine was so thoroughly understood, the requirement for a specific inscription on the figurine no longer existed. The change ushered in another metamorphosis of form but there was no modification of function.

### 4.3 Work as an Expression of Humility

In her study considering the meaning of Old Kingdom serving statues Roth notes the purpose of the *serdabs* which housed the statues must be gleaned from their architecture and the material culture evident inside them.[405] The growing frequency of statue placement in places of the tomb which were inaccessible to the living population reflect a change in thought process and consequently a potential adjustment to intention and function. Prior to the location shift, the *ka* statues which were housed in the *serdab* were cult statues and body substitutes. Because of their placement at the level of the chapel they were physically available for offerings from the funerary cult of the deceased. A reduction in ritual activity associated with the *serdab* is indicated during the 6th dynasty and this signposted a transfer of the traditional contents of the *serdab* to the burial chamber after the Old Kingdom.[406] The architecture of the *serdab* resembles a burial chamber, and because it is sealed at the death of

[403] Hays 2012, 9.
[404] Willems 1996 Vol.1, 13.
[405] Roth 2002, 106.
[406] Roth 2002, 108.

the owner or possibly before, like the tomb chamber it is effectively rendered inaccessible.[407] The slit in the *serdab* wall is suggested as a means by which offerings could be made, and the deceased could still see; equivalent to the eyes which became standard requirement on the outside decoration of Middle Kingdom coffins. Because real or model food offerings have been found in both the burial chamber and the *serdab,* Roth argues for a functional relationship between them. This argument is mounted on the basis of evidence garnered from a group of Giza tombs dated to the late 5th dynasty, where a decrease in size and depth of burial chamber is indicated concurrently with an increase in the size of the *serdab,* which could therefore be interpreted as a secondary burial chamber.[408] When the deceased could no longer be certain that the living would continue to make appropriate offerings on their behalf in the form and frequency required, this ritual needed to be guaranteed inside the tomb. The functional relationship proposed by Roth recognises the requirement for an alternative mechanism.

In exploration of the origins of the funerary figurine the serving statue of the Old Kingdom is interpreted as a precursor to the model offering bearers of the Middle Kingdom.
Although there is chronological intersection between the employment of model offering bearers and funerary figurines, as the use of offering bearing models and models depicting food production diminishes, the deployment of the funerary figurine accelerates. It could not be anticipated there would be a clean transition from one to the other, and neither could it be expected the role of one would be identical to the other. However, if there is acceptance of the idea that the figurine represented a metamorphosis of the model, the figurine must have been invested with the symbolic potential to fulfil the offering function. In addition to their role of ensuring daily adoration to the gods, through their capacity to work, they were simultaneously able to demonstrate the humility of their owner. In her study of the Nikau-anpu group of serving statues Roth proposed an interpretation for these statues as an overstated representation of engagement in activity demonstrating 'humility and dependence on their father' and their value to him in the afterlife. In their depiction as family members rather than unidentifiable workers, the reason for their existence was not only to afford service to the deceased, but to enhance their own prospects in the afterlife through their subservience and usefulness.[409] The conclusion was therefore that the notion of menial

[407] Roth 2002, 106.
[408] *Ibid*., 107.
[409] *Ibid.*, 116.

activity as a pathway to association with an individual of higher status or a God, may be a phenomena of more importance than previously recognised.[410] In his study of eight statues of men and women grinding grain Breasted observed three of the group carrying an inscription from BD6 which he concluded definitely identified them as *ushebtis*.[411] In her consideration of the potential contradiction of understanding which may be caused by this type of statue carrying the Book of the Dead chapter, Roth does not countenance the notion that the ancient Egyptians did not appreciate the meaning of their own mortuary spells.[412] Rather the confusion lies in our interpretation of them.

The nature of work is explored fully in the next chapter, but contemplation of the notion of the afterlife being a mirror of the earthly life raises a question regarding the attributes often carried by royal figurines and the figurines of the elite. Although a number of figurines owned by royals carry motifs exclusive to those in that position, particularly the crook and flail and their headdress, many are also portrayed as images of themselves carrying agricultural implements. If the owners were not required to undertake work in the earthly life, why would that expectation exist in the afterlife? Loprieno argues during the Old Kingdom the entire population, except the elite class, could be called to work in the corvée.[413] During the 6th dynasty the so-called Dahshur Decree is cited as evidence detailing who was subject to the demands of labour by coercion and who was not. Royals and members of the ruling elite were excluded from obligations. The funerary figurine has been interpreted as the equivalent of the deputy which priests and scribes were able to recruit to exempt them from a call to work.[414] This theory cannot be applied to the ownership of the entirety of the figurine corpus. The idea of wanting to express humility before their gods however, could have been a motivating consideration driving the inclusion of hoes, picks and bags on these figurines.

Schneider asserts 'the fundamental stages in the process of food production are never shown among the scenes of the Elysian Fields. The only known depictions are the 'visions of the Hereafter the tomb-owner wished for himself'.[415] Although Schneider adopts Classical mythology terminology he is referring to the place in the ancient Egyptian afterlife known by two names: the Field of Rushes and the Field of Offerings. Whether they are two different

[410] Roth 2002, 121.
[411] Breasted 1948, 22–24.
[412] Roth 2002, 119.
[413] Loprieno 2012, 8.
[414] Taylor 2010a, 45.
[415] Schneider 1977 Vol. 1, 9.

places, or two names for the same place is uncertain, but if not the same place they were closely linked.[416] The Field of Reeds has been described as 'the place of joyful reunion with the departed members of one's family'.[417] BD109 refers to the Field of Rushes as barley five cubits high, with an ear of two cubits and a stalk of three cubits. Emmer in the Field is seven cubits high, with an ear of three cubits and a stalk of four cubits.[418] The Field of Reeds was understood as an embellished version of the fertile Nile valley in the land of the living.[419] BD110 commences with a version of the offering formula, and vignettes illustrating the spell depict the deceased engaged in activities including ploughing and harvesting, eating and drinking. Van Dijk suggests these scenes should not be interpreted in a literal fashion.[420] He proposes the owners of the book understood the work shown in these scenes was actually going to be completed by their worker substitutes, their funerary figurines. The reading of the imagery in this manner relies on the observation that the deceased are often dressed in 'beautiful white linen garments'. Suggesting the style of dress worn by the royals and elites in their BD110 vignettes is indicative of their relaxed outlook is a little whimsical. The activities depicted however, can be very well understood as an expression of Roth's notion of menial activity being a pathway to association with a god. Van Dijk's reading of this imagery as the deceased emanating tranquillity because they knew they were not actually required to work, is better replaced by an interpretation which describes a countenance of serenity to reflect humility.

## 4.4 Contextual Consideration

### 4.4.1 The Relationship between Funerary Figurine Containers and their Contents

During excavations conducted by The Metropolitan Museum of Art Expedition at Deir el-Bahri a model coffin containing a wax figurine was recovered from the tomb of Queen Neferu II, wife of King (Nebhepetra) Mentuhotep II whose kingship is dated to 2055-2004 BCE.[421] The wax figurine which is packed in linen, and the model wooden coffin, are now held in the collection of The Museum of Fine Arts in Boston.[422] According to inscriptional

[416] Van Dijk 2001, 26.
[417] Taylor 2010b, 122.
[418] Faulkner 2010, 102.
[419] Taylor 2010a, 243.
[420] Van Dijk 2001, 26.
[421] Theban Tomb 319; Shaw 2000, 149.
[422] Accession number 37.550 (a) Figurine: 8.1 cm (L) (b) Coffin: (LxW) 18.4 x 4.9 cm (c) Lid: (LxW) 18.4 x 4.9 cm.

evidence Queen Neferu was Mentuhotep II's full sister, and her rock cut tomb was located in his tomb complex, in the forecourt on the northern temenos wall.[423] The complex has been described as unique, and the first royal structure to explicitly express Osirian beliefs.[424] It has therefore been interpreted as reflecting the so called democratisation of the afterlife which became evident during this period in ancient Egyptian history. The wax figurine has been proposed as a forerunner to the funerary figurine, however Schneider contends there is no reason why the wax and clay figurines found in the queens tombs at Deir el-Bahri should not be considered real *shabtis* even though they do not carry a spell.[425] It is his contention that it is unlikely figurines without a spell were intended as substitutes or models of their owners, because at the time these figurines are evident, the substitute role was one of the functions of the anthropoid coffin.[426] In either of these contexts the model coffin can be considered either the precursor of the funerary figurine box or its early equivalent. The carved clothing on the figurine evokes a dress, and the arms have been carved independently of the body, so the figurine cannot be described as mummiform. The miniature coffin reflects Middle Kingdom traditions. Painted text encircles the upper rim of the box, *wadjet* eyes have been painted on the side of the coffin at the head end, and a vertical inscription is positioned centrally on the lid. The text on the model coffin has been translated as an offering formula invoking Anubis on the side panels, and an offering formula invoking Osiris on the lid.[427]

Schneider posits the manner in which funerary figurines were stored was dependent on the number owned by the deceased, and he observes the shrine shaped boxes of the 18th dynasty were known by the ancient Egyptians as *itrw*, miniature shrines for gods.[428] A pair of boxes held in the collection at Turin are described as 'two *itr*-boxes for twelve shabtis'. In his economic study of ostraca evidencing financial transactions in ancient Egypt, Janssen notes the word *itr* is seldom written on ostraca, but it is understood as the name of a '*shawabti*-box'.[429] A shrine shaped box, described as representative of the type produced to house funerary figurines, and recovered beneath a funerary bed in Theban Tomb 35 is identified by the word *itr*. In a 1994 typological study of *shabti* boxes, both extant boxes and their

[423] Shaw 2000, 153.
[424] *Ibid.*
[425] Schneider 1977 Vol. 1, 62.
[426] *Ibid*.
[427] Denise Doxey, Curator Ancient Egyptian, Nubian and Near Eastern Art, The Museum of Fine Arts, Boston, USA, Personal Communication 7 May 2015.
[428] Schneider 1977 Vol. 1, 267.
[429] Janssen 1975, 242–243.

depictions in tomb paintings, the terminology naos, derived from ancient Greek, was preferred to describe Schneider's miniature shrine form.[430] Aston has identified eight types in the development of a typology designed to assist placement of the funerary figurine boxes in a chronological setting.[431] Examination of the decorative elements which feature on these box types offer insight into the meaning of their contents.

The sample of only two boxes described as Type 1 are dated to the mid-18th dynasty and are nominated as 'the first true wooden *shabti* boxes'.[432] The Theban box in the collection at The British Museum houses a small anthropoid coffin which contains a single figurine carrying a version of BD6.[433] The appearance of a small coffin inside the box is seen a marker of the transition point between the figurines of the Second Intermediate Period (SIP) often housed only in their own miniature coffins, and the conversion to the figurines being placed in more decorative boxes designed specifically for the purpose. Extant examples of containers for SIP figurines include both wooden and pottery coffins containing a single figurine which was often wrapped in linen. The second example in Aston's sample of Type 1 boxes is found in the collection of the Museo Egizio in Turin.[434] The decoration on The British Museum box evidences depictions of the four Sons of Horus, not found on the Turin box, and both boxes feature the goddesses Isis and Nephthys.

The Type II box is described as naos-shaped. Representative of this sample are thirteen boxes recovered from the tomb of Yuya and Thuyu, and twenty-three from the tomb of Tutankamun.[435] Decorative elements on this type include painted vertical stripes of red, blue and green, representing a false door and wooden panelling. Aston notes one of the boxes, now located in New York, is described as having 'two shabti figures painted on each of the flanking sides'.[436] This statement is attributed to Hayes publication of 1959. In fact Hayes does not describe the depictions on the box as *shabtis*, but rather as mummiform figures.[437] Examination of this box which is held in the collection of The Metropolitan Museum

[430] Aston 1994, 21–54 uses the terminology *shabti* box but for consistency in this thesis they will be referred to as funerary figurine boxes or containers.
[431] *Ibid*.
[432] *Ibid*., 22.
[433] Accession number EA 65372; Theban Tomb 69 owned by the scribe of the fields Menna.
[434] Accession number EA 8338.
[435] Various spellings are applied to the owners of KV46, Yuya and Thuya. For the purpose of this thesis the spelling nominated by the publishers of the Theban Mapping Project is preferred; Aston 1994, 22.
[436] Aston 1994, 22.
[437] Hayes 1959, 261, 263; **Fig.18**.

of Art in New York (**Fig. 22**) evidences a mummiform figure rather than a funerary figurine with the attributes that identify it as such. In the publication of the tombs of Yuya and Thuyu, Newberry does not refer to the aforementioned *shabti* figures, but does provide a translation for one of inscriptions on the front of four of the boxes; each of the boxes demonstrate similar inscriptions.[438]

> May the King give an offering to Osiris, within the West, that he may present all that which issues upon his altar for the *ka* of the favoured of the Good God Iouiya, justified.



**Fig. 22**
**Funerary figurine box of Yuya**
**© Metropolitan Museum of Art**
**Accession Number 30.8.60a**

This text is making reference to the owner of the figurine fashioning appropriate offerings in the afterlife to Osiris in order that his *ka* be sustained. If the figures depicted on this box could be described as funerary figurines they would certainly have been alluding to the contents of the box. However, even if that were the case there is still an inherent assumption that the purpose of the figurine is understood. Mummiform figures are portrayed numerous times on other types identified by Aston and in simple reading they are indicating an object likely to be associated with death and the afterlife.

A double naos shape develops from the single naos form and is evidenced toward the end of the 18th dynasty. Aston describes this form as Type III, and the intention of this box was that it serve as a container for the figurines of a husband and wife.[439] Decorative elements on this type include two mummiform figures, false doors, a seated married couple sitting on joint or separate thrones, text giving names and titles of owners, the four Sons of Horus, the deceased before Osiris and Nephthys, the deceased worshipping Osiris and Isis, the deceased making offerings to a sycomore tree goddess, the deceased making offerings before Re-Horakhte and Ma'at, and in the case of the box of Khons I and his wife Tamekhet, a scene showing a son of the deceased pouring libation over his father. This type of depiction is also evident on the box

[438] Newberry 2000, 27.
[439] Aston 1994, 22–24.

of Nia and his wife Raia where it is erroneously described as a canopic box.[440] The likeness between funerary figurine boxes and canopic equipment is addressed in greater detail later in this chapter.

Fewer Type IV than Type III boxes have been identified. In terms of colour usage Type III bright colours are replaced by yellow on black.[441] Other decorative elements include the deceased with her *ba* kneeling before a sycomore tree goddess, the deceased worshipping Re-Horakhte and Isis, Osiris and Nephthys, *ankh* signs, the deceased adoring Re-Horakhte and Imsety, the deceased receiving libation from Isis of the sycomore tree, the four Sons of Horus, *wedjat* eyes, the deceased worshipping Osiris or Osiris and Isis, *djed* pillars, the deceased worshipping Hathor, numerous representations of worship of a tree goddess, or the tree goddess pouring libations over the deceased. In the Type IV corpus Aston nominates the box of the scribe of the treasury Amun Tjaenhwy as representing the apex of the Theban artisans work.[442] The most famous of these is nominated as Louvre accession number 4124 which interestingly depicts the weighing of the heart scene from the Book of the Dead. Previously in this study the depiction of funerary figurines in weighing of the heart vignettes has been discussed as inconsistent with where it might be expected; depictions of figurines should appear on the basis their purpose is understood as substitute workers.

The box of Khons I, classed as a Type IV, marked a new style of box decoration.[443] Decorative elements include Khons being libated over by his son. Aston proposes from this depiction it is easy to understand the son being replaced by the deceased, and then the offering being made by the deceased to the gods. The notion of the inversion of offerings is inferred. Consider the box of Henutmehyt in The British Museum where the deceased is depicted making an offering to the goddess Hathor of the Sycomore Tree, and then she in turn is portrayed making a libation over the deceased.[444] The act of libation is a common depiction on funerary figurine boxes, and it also plays a vital role in the daily rite of food offerings to the cult statue. Purification was an essential requirement prior to participation in ritual service.[445] This act of purification is consistent with Hays discussions regarding this rite

[440] Museo Egizio Turin accession number 2444; Referred to in Aston 1994, 24 citing Habachi 1972, 77–79.
[441] Aston 1994, 25.
[442] *Ibid.*, 26.
[443] Aston 1994, 24.
[444] Accession number EA 41548; The twelve figurines which were contained in this box feature in Volume Two see Identification Numbers EA 41548A through EA41548L.
[445] Hays 2012, 239.

in his examination of the Pyramid Texts.[446] In reference to the depiction of purification scenes in the vicinity of the sacred inner space of the cult statue, he suggests the intention of these representations was as a point of emphasis that this was a special space. He goes on to propose that 'the actual recitation was not often included in this kind of presentation… it was subordinated to the pictorial element'. The notion of text being subordinated to a pictorial element is supported on the containers housing funerary figurines. Rites of purification are evidenced occurring in the ritual of offering rites, often overseen by protective deities. Surely these types of representations must be considered of importance in placing what was inside them in the correct context.



**Fig. 23**
**Figurine Box of Pa-nefer-neferou**
**21st dynasty**
**© Musée Calvet Accession Number 82**

Type V boxes are nominated as either pictorial style or inscriptional style.[447] The boxes of King Pinedjem I carry names and titles, and a sceptre and *djed* pillar. Other examples in the pictorial style portray depictions of the deceased kneeling before an offering table, worship of Hathor, the four Sons of Horus, *wedjat* eyes, the deceased and his wife facing Thoth, Isis and Nephthys, and a new element which is also represented in later types, Anubis lying on a shrine. Included in the sample of the inscriptional style is a box dated to the 21st dynasty held in the collection of The British Museum, which Aston observes carries a formula on the long side typical of BD6.[448] The end boards on the box at the Musée Calvet in Avignon (**Fig. 23**), also dated to the 21st dynasty, in the chronological setting determined by the typology,

[446] Hays 2012, 69.
[447] Aston 1994, 27–28.
[448] Accession number EA 35290 Funerary Figurine Box of Amenhotep, son of Ankhefenkhons; Aston 1994, 29.

depicts a male figure holding two different types of hoe which Aston nominates as an image of a *shabti*.[449]

Referring to decorative elements on boxes dated to the 21st and 22nd dynasties Schneider observes *wedjat* and *nefer* signs, the four Sons of Horus, the deceased in front of Osiris, and the deceased receiving libations from a tree goddess.[450] Both Aston and Schneider make specific note of a box held in the Leiden collection (**Fig. 24**) which has been classified as a Type V inscriptional style and dated to the 21st dynasty.[451] On the right-hand side the deceased is depicted with hands upraised in front of an offering table. On the left-hand side Schneider describes the 'counterpart' of the deceased as having the same physiognomy, but this time seen as a mummy carrying two hoes and a bag. The mummiform figure is standing in front of an identical offering table.[452] Aston argues the blue colour of the mummiform figure confirms the depiction is a faience *shabti*.[453] It is assumed the figure is nominated as blue consistent with it being the same colour as the lotus flowers featured in the painting and recognised as the sacred blue lotus. The lotus is symbolically understood as a sign of the hope of rebirth.[454] Between the two figures is a text translated as a version of BD6. The hoes and the bag draped over the crook of the arm, are suggestive of a funerary figurine, although bag depictions of this type are usually pairs. Together with the BD6 inscription a clear relationship between the container and its contents is understood. The symbolic potential of these attributes have been addressed at length in Chapter 2.4 but in respect of these two attributes details are restated in the current context. The bag depiction could be read as indicating a preparedness to work, and therefore an expression of humility, and the action of hoeing the ground has been suggested as a symbolic act of offering. The scene is described as unique because it has been interpreted as depicting the deceased receiving food directly from its figurine.[455]

[449] Accession number 82 which Aston suggests is owned by Paefnefery and named by the museum as Pa-nefer-neferou.
[450] Schneider 1977 Vol. 1, 335.
[451] Leiden accession number AH 186, Funerary Figurine Box of Mutmeretes, Chantress of Amun. A larger image of this box is available at **Appendix Plate 15**.
[452] Schneider 1977 Vol. 1, 335.
[453] Aston 1994, 29.
[454] Lurker 1982, 78.
[455] Schneider 1977 Vol. 1, 335.



**Fig. 24**
**Figurine Box of Mutmeretes**
**© NMAL**
**Accession Number AH 186**

Schneider draws relative comparison between the depictions on the Type V Leiden box AH 186 with a vignette of the Book of the Dead papyrus of Maat-Ka-Rē, (**Fig. 25**) although it is suggested the papyrus is depicting a later stage in the journey to the afterlife than is shown on the box.[456] While the figure on the papyrus appears to be standing behind its owner, artistic convention suggests it was intended as standing adjacent. Schneider proposes the portrayals on the box and papyrus are relative to the same ceremony, although at different times during the ritual.[457] This conclusion is reached on the basis that the papyrus indicates the bread is on the table, and therefore follows the scene on the box of Mutmeretes in which the figurine is actually presenting food to its owner.[458]

Further examination of the papyrus nominated by Schneider is essential as he has suggested this is another representation of a funerary figurine but this time in the Book of the Dead, even though he acknowledges it features as the large introductory vignette on this papyrus.[459]

The depiction has been identified as BD79 which is one of a group of spells described as transformational spells.[460] The title of BD79 has been various translated as ‘Spell for becoming an elder of the tribunal’ or ‘Spell for becoming the greatest in the council’.[461] The title on this papyrus is noted as differing slightly to others and is translated as ‘To reach the

[456] Schneider 1977 Vol. 1, 335; Known as P. Kamara.
[457] *Ibid*.
[458] *Ibid*.
[459] *Ibid*.
[460] Taylor 2010a, 166. The group of transformational spells are nominated as BD76–88. They find their precedence in the Pyramid Texts and the Coffins Texts. This group of spells allow the deceased to adopt alternative forms, as birds or animals or as divine beings. Many of the forms are associated with freedom of movement and in the case of the lotus, an addition to the group in the Book of the Dead, the capacity for daily regeneration; Hornung 1999, 19 notes BD79 was the spell able to transform the deceased into the god Atum.
[461] Faulkner 2010, 78; Allen 1974, 69.

powers of Osiris, to be among the gods of his cycle, to be a spirit alive, a perfect blessed in the lower world'.[462]



**Fig. 25**
**Vignette BD79 of Maat-Ka-Rē**
**God's Wife of Amun and Queen**
**After Naville 1912 Plate 1**

The mummified form standing adjacent to the Queen on the throne carries none of the attributes normally expected on funerary figurines, aside from text written over the body, but this is also a portrayal which has precedent on mummy wrappings. As this is a depiction of BD79 an alternative reading of the mummy which is wearing the same headdress as her owner, is that this is a representation of Maat-Ka-Ré transformed as an Osiris, alluded to in the title translation. It is not a funerary figurine standing near the replete offering table which includes produce produced by her labour. Notwithstanding the lack of identification as a figurine in this depiction however, the question of whether or not funerary figurines appear on BD vignettes is considered at length in Chapter 6, especially in the context of BD110 and BD151.

Type VI boxes are nominated as similar to Type V, with the majority of the sample for both of these types coming from the caches at Deir el-Bahri. Aston nominates three styles for this

[462] Naville 1912, 12.

type – pictorial, inscriptional and undecorated.[463] Decorative elements on the pictorial style include *djed* pillars, representations of Anubis, canopic jars, bread offerings, the deceased paddling her own canoe, the *ba* making offerings, the four Sons of Horus, the *wedjat* eye, the deceased making offerings to Osiris, Isis and Nephthys, the deceased standing before an offering table, the deceased standing before an offering table and worshipping Osiris.[464] Translations for the texts on the Type VI inscriptional style boxes are not provided in Aston's study, however even across this style representations of Anubis and the *wedjat* eye are evidenced. The undecorated style boxes do not provide any data relevant to this thesis.

The change in the size of funerary figurines dated to the 22nd dynasty ensured the development of a smaller type of box nominated by Aston as Type VII. Three decorative styles are identified in this classification – undecorated, boxes inscribed with BD6, and boxes with a single horizontal band of text running around all four sides.[465] Boxes carrying BD6 are observed as 'relatively common', and often where this inscription is attested on only three sides of the box, one of the long sides is frequently decorated with a representation of the deceased making an offering of a funerary figurine 'to a mummiform seated god holding an *ankh* who is followed by a snake, a *ḏw*-mountain sign and a crocodile perched on a box'.[466] Other decorative elements in Type VII include Isis and Nephthys, the four Sons of Horus, the deceased poling a barque carrying Re-Horakhte, and a depiction of a boat under sail on the lid which is a common element on this type.[467] The offering formula was also observed. On the box of Bak-en-ren(ef) held in the collection at Leiden, a version of BD5 occurs. Faulkner translates the title as 'Spell for not doing work in the realm of the dead'.[468] Schneider acknowledges the nature of BD5 is problematic and proposes the text on this box is a late version which is translated as:

> Recitation by the Osiris the god's father of Amun, Bak-en-ren(-ef),
> son of (Pa-?)dy-pep with the same titles, justified:
> I am one who seeks the weary one, one who has come from Wenet
> And who lives from the besek-hearts of the baboons [469]

[463] Aston 1994, 29.
[464] *Ibid.,* 29–30.
[465] *Ibid*., 32–34.
[466] *Ibid*., 33.
[467] *Ibid*., 34
[468] Faulkner 2010, 37.
[469] Schneider 1977 Vol. 1, 334.

As BD6 is recognised to be derived from CT432, BD5 was preceded by CT431 which includes the wording 'to receive gifts … (to receive) what is beneficial … I live on the entrails of the Baboon.[470] It is difficult to appreciate how any of the translations of the wording in body of the spell of BD5 is suggestive of a relationship to the notion of not doing work in the realm of the dead, on the basis that work is some type of physical labour. However as Kemp has suggested, so much was held in the minds of the ancient Egyptians, it is perhaps not essential to understand all spells within the milieu of precise translation.[471]

The appearance of a boat under sail on the lid of funerary figurine boxes compels further examination given the potential relationship between this depiction and the use of the boat in the movement of sand stanza of BD6. Cooney considers at length a box held in the collection of The Cleveland Museum of Art.[472] The lid of this box is painted with a white background. Featured at the baseline is a bright blue river on which floats a yellow hulled boat in full sail. The rudder and tiller of the boat are also yellow. The sail, mast, stays, and yard are all coloured a dark red. Choice of colour for this decoration was not canonical as depictions of boats on boxes in other collections do not follow this arrangement, although in her study of tomb models at Naga ed-Deir Kroenke observed that red, yellow, black and white were usually used to decorate the boats, with blue and green used only sparingly.[473] Cooney suggests the boat representation is exceptional, although not unique, in contrast to Aston's more correct nomination that the decoration is quite common on boxes of this type and period.[474] The boat is suggested as a representation of the customary voyage to Abydos.[475] Extra-sepulchral funerary figurine deposits are considered later in this chapter. These deposits were recovered at sacred sites such as Abydos. A relationship may therefore exist between the two and may offer further insight into the purpose of the figurine. The placement of the boat on the lid of the box corresponds with the findings of Tooley's study of models.[476] She observed the most common placement for model boats was on coffin lids. Another of her findings regarding disposition of models relative to coffins was that a greater percentage of model offering bearers were located on the front, or symbolic east side of coffins. Analysis of

[470] Faulkner 2007, 73.
[471] Kemp 2008, 78.
[472] Cooney 1975, 231–234.
[473] Kroenke 2010, 287.
[474] For example see Volume Two Identification Number EA 22820.
[475] Cooney 1975, 231.
[476] Tooley 1989.

placement of offering scene depictions on funerary figurine boxes may reveal coffin decoration provided a precedent.

It is primarily form which differentiates a Type VIII box from its Type VII counterpart. The final type identified by Aston resembles a small-scale rectangular coffin with a vaulted lid and four corner posts interpreted as emulating the tomb of Osiris.[477] A sub-type of boxes carrying BD6 text in vertical columns is nominated, but only two in the sample fall into this classification. One of these boxes is recorded as having two boats painted on its lid – one sailing upstream under sail, and the other without sail travelling downstream. The second sub-type depicts one horizontal band of text running entirely around the box. Translations of this text usually include an offering formula invoking either Re-Horakhte or Osiris. Although one boat is sometimes shown, the usual depiction for this type is two boats as seen on the boxes carrying BD6. The third sub-type is based on a sample of three boxes with their main identifying feature being white central panels. Depictions of boats and a form of BD6 are also identified. Despite this group of boxes not carrying the extensive pictorial elements on many of the other boxes considered in Aston's typological study, there is still a very specific allusion to offerings in the employment of the offering formula.

Depictions of tree goddesses are attested frequently on funerary figurine boxes. This decorative element is reminiscent of tomb paintings portraying the goddess reaching from the tree and offering food and water to the deceased.[478] In the tomb of Thutmoses III there is a painting of the King being nursed at the breast of 'his mother Isis' adopting the form of a sycomore tree. Assman nominates the tree goddess as 'a personification of the nourishment on which the transfigured ancestral spirits live in the afterlife'.[479] The sycomore is particularly suggested as a manifestation of Nut, Isis and Hathor. In one of her many guises Hathor was worshipped as 'mistress of the sycomore' in her role of supplying food and drink to the deceased.[480] Isis is recognised as a provider of protection and sustenance in the afterlife and she was often supported by Nephthys.[481] Both are associated with the four Sons of Horus in their protection of the canopic jars.

[477] Aston 1994, 35–37.
[478] Wilkinson 2003, 169.
[479] Assman 2005, 129.
[480] Wilkinson 2003, 143.
[481] *Ibid.*, 148, 160.

The wide range of decorative elements represented on funerary figurine containers supports a relationship between the figurines and the offering rite. This relationship is reinforced in consideration of the box of the female Henutmehyt, dated to the 19th dynasty and in the collection at The British Museum. The double naos exterior form is reminiscent of a box intended for a husband and wife, or two figurines of a single owner, but the interior evidences a single cavity only. Two of the Sons of Horus feature in the painted decoration, together with a version of the vignette recognisable from Spell 59 of the Book of the Dead.[482] This spell is one of a sequence which imbued the deceased with the power to breathe air and control the water. Taylor contends this scene is common on funerary figurine containers, perhaps because of the figurines involvement in the food procurement process in the afterlife. However this same vignette and the wording of the spell is also on an offering table from Akhmim, dated to the Ptolemaic Period.[483] In addition to the text on this table a relief featuring the sycomore tree goddess has been incised. She is pouring water libations into the hands of the deceased. Offerings of food and drink which were vital to the sustenance of the *ka* in the afterlife, were placed on these stone slabs. The tables were therefore an essential element in the tomb goods collection. During the Old Kingdom these same offerings were made at the *serdab*. This relationship between funerary figurine containers, offering tables, and a spell which is one of a sequence which imbued the deceased with the power to breathe air, and control the water, again supports a function for the funerary figurine which was not that of agricultural worker.

The naos form of the boxes replicates the shrine which housed the principal cult statue deep inside the temple complex. Each morning a multi-faceted ceremony of invocation was conducted and offerings were laid before the deity whose face was revealed at sunrise. Prior to the commencement of the ceremony temple assistants prepared an array of produce from the kitchen, abattoir, bakery and brewery. Central to the belief system was the concept of *ḥtp* considered earlier in this chapter. Satisfaction of the god would ensure benefaction in return. Water libations fulfilled a vital role in the ceremony.[484] The colours of the stripes on the outside of those boxes which carry few other decorative elements reflect the elaborate clothing ceremony which was undertaken with the deity following the daily food offerings rite. Following purification, the clothes in which the deity had been dressed the previous day

[482] Taylor 2010a, 260; See The British Museum accession number EA 41549.
[483] The British Museum accession number EA 1215.
[484] Meeks and Favard-Meeks 1996, 126–127.

were removed, and the dressing for the new day occurred. Cloth of four different colours was employed. The symbolic meaning of these colours has been interpreted as white to protect the god from his enemies, blue to hide his face, green to ensure bodily health, and red as a second protective force.[485] An alternative explanation for the use of these colours paying heed to ancient Egyptian symbolic understanding nominates white as an expression of earthly omnipotence, green as an expression of new life, and red as a statement of life and victory.[486]

Use of the shrine shaped container to house the funerary figurines persisted well beyond the time when they were potentially acting as substitute *ka* statues. The employment of this container form speaks to the status of the figurine as divine. Offering scenes and depictions of deities associated with offering endured as decorative elements on the boxes through to their demise in the Late Period. In their analysis of the judgement scene in the Book of the Dead Meeks and Favard-Meeks describe the forty-two assembled judges asking the deceased to state his new identity as a divine being.[487] This statement of title, observed earlier in this chapter, is portrayed on many funerary figurines as the solitary text, or sometimes only in concert with the offering formula. Once all rites of announcement were complete the deceased was dressed in new attire, comparable to the morning dressing ritual undertaken with the cult statue, and then was able to partake of the funerary meal. 'The deceased was henceforth integrated into the world of the blessed: offerings would ensure his survival'.[488]

A funerary figurine box in the collection of the Museo Egizio in Turin and published in 1972, was incorrectly described as a box for canopic jars.[489] Aston detected this erroneous description and included the item in his typological study, suggesting similarity of depiction with the box of Khons I which portrays the deceased being libated over by his son.[490] Notwithstanding the inaccuracy of descriptor, Habachi provided a detailed narrative of the decorative portrayals on the box, and reproduced and translated the textual elements. Painted on the box are the four Sons of Horus, the deceased censing and libating before Osiris and a goddess of the West, a table laden with offerings set before the deities, the deceased sitting on a mat with a woman behind and a man opposite and this man pouring libation water over

[485] Meeks and Favard-Meeks 1996, 128.
[486] Lurker 1982, 55, 100, 129.
[487] Meeks and Favard-Meeks 1996, 146–147.
[488] *Ibid*., 147.
[489] Accession number 2444; Habachi 1972, 77–79.
[490] Aston 1994, 24.

offerings which are heaped on a mat.[491] Between the figures of Imsety and Hapi the text reads 'May (thy) *ba* live forever that they body (?) worship Horus, O Osiris, the doorkeeper of Amun, Nia, the blessed'. Between the other two genii 'May live thy *ba*, may thy limbs be strong, and libation and provision be to thy *ka*, O Osiris, the doorkeeper of Amun, Nia, the blessed'. Above the scene featuring the offering table 'May the king give offerings to Osiris, lord of eternity that he may allow going in the necropolis and drinking on the edge of the river to the *ka* of Osiris the wab-priest and doorkeeper of Amun, Nia, the blessed'. Most notably above the rendering of the deceased pouring libation water 'May the king give offerings to Geb and Osiris, that he may give invocation offerings formed of bread and beer, oxen and fowl; made by his son, the scribe of the temple of Amun, Bak'.[492] The visual and textual elements on this box are suggestive of nothing other than an offering function.

The use of funerary figurine boxes was abandoned during the Saite Period with the cessation of the practice considered a reflection of changes in burial customs of the time.[493] The tradition of placing figurines in boxes was superseded by the architectural innovation of niches in the tomb provided specifically for this purpose. In the Late Period tomb of Wahibre at Saqqara, boxes were found in niches cut into the rock. Aston considers this find marked a second point of transition in the development of containers for funerary figurines, from the exclusive use of boxes to the exclusive use of niches.[494] The modification in depositional approach coincided with the time nominated as the period when the funerary figurine morphed into an object serving the singular purpose of answering the call to work in the afterlife. However it could be equally argued that during the Late Period the function of the funerary figurines had become entrenched in the ancient Egyptian belief system, and as a result it was no longer necessary to make specific textual or pictorial reference to the offering role fulfilled by the figurine.

### 4.4.2 Comparative Study: Funerary Figurine Containers and Canopic Jars

The relationship between the decorative elements on funerary figurine boxes and the figurines themselves, encourages comparison with canopic jars. It is easy to understand why the funerary figurine box held in the collection at Turin was mistakenly published as a

[491] Habachi 1972, 77.
[492] *Ibid*., 77–78.
[493] Aston 1994, 44.
[494] *Ibid*., 44.

canopic chest. The decorative elements which featured on this box, particularly the depictions of the four Sons of Horus, are suggestive of association with the mummified organs. This statement could be made about numerous funerary figurine boxes, an assertion supported by analysis of the decorative elements evident on the boxes examined by Aston for his typological study and considered already in in Chapter 3.3.1. As further illustration of this conundrum the interiors of several canopic chests from the Bersha necropolis feature a selection of Coffin Texts, including the earliest examples of the funerary figurine spell.[495] This evidence supports the idea that the ancient Egyptians recognised a relationship between canopic jars and funerary figurines, beyond their both being essential items in the suite of tomb goods.

*Qebu en wet* is translated as 'jars of embalming' but they are more commonly known as canopic jars, the overarching terminology used to describe the containers in which embalmed organs from the body of the deceased were placed. Protection of the mummified organs was entrusted to the genii known as the four Sons of Horus - Imsety, Hapy, Qebehsenuef and Duamutef.[496] The genii in turn were associated with the four directions, south, north, west and east, and with four components vital to survival into the afterlife; the heart, *ba*, *ka* and the body.[497] These deities are mentioned in PT522, PT541, PT544, PT545, PT573 and PT644; in the Pyramid Texts they are described as the Children of Horus. Utterance 541 charges the children to 'spread the protection of life over your father Osiris the King, since he was caused to be restored by the gods'.[498] Utterances 544 and 545 command the children to lift up Osiris their king in their roles including joining of limbs, face washing, mouth opening, and protection from hunger and thirst.[499] The Children of Horus protect and support the body of Osiris and overpower his enemies; a role recognisable in the rite during which following battle with the supporters of Seth the Sons of Horus carry the body of Osiris to the heavens.[500] The sons were sometimes associated with the four pillars holding up the sky.[501]

[495] Taylor 2001, 68.
[496] *Ibid*., 65.
[497] Pinch 2002, 204.
[498] Faulkner 2007, 210.
[499] *Ibid*., 210; Taylor 2001, 65.
[500] Pinch 2002, 204.
[501] *Ibid*., 204.

From the Middle Kingdom the primary role of the four Sons was protecting the organs. They were in turn protected by four goddesses – Isis, Nephthys, Neith and Selkis. The evolutionary process evident in the study of funerary figurines is also manifest in the form of canopic jars, although over a period of 2,500 years the canonical form was subject to only minor variations.[502] Niches to house viscera wrapped in linen are attested in 4th dynasty tombs but beyond this period the tradition of them being housed in their own vessels is recognised.[503] Chests were divided into four separate receptacles, evolved to simple limestone jars, and then by the Middle Kingdom sets of four jars are found made from wood, stone or pottery. Lids in the form of human heads are depicted, reflecting the canonical mummy image of the First Intermediate Period which becomes standard iconography for the Middle Kingdom.[504] From the New Kingdom onward, the Sons of Horus were considered integral members of a group of seven who assisted Anubis in his protection of the body of Osiris.[505]

Decoration on canopic jars reflects the precise relationship between the deities and the organs. Inscriptions invoking the protection of the Sons of Horus are clear. A textual invocation sometimes supported by the visual presentation of arms on the sides of the jar which appear to be enveloping the contents in a protective embrace is portrayed.[506] The four sons came to be regarded as powerful protectors for all the dead seen by the tradition of pallbearers at funerals playing the roles of the Sons of Horus carrying the corpse of Osiris. The sons were often named or shown on coffins and canopic chests, paired with the four protective goddesses and if the internal organs were returned to a mummy, figures of the Sons of Horus were sewn to the mummy wrappings or placed inside the body cavity. Their function was to prevent any parts of the body being lost as the terrible mythological fate of the body of Osiris was never to be repeated.

The primary role of the four Sons of Horus was to protect the contents of the canopic jars. Why then do they figure so prominently as decorative elements on the outside of funerary figurine containers? Are they providing this same protection to the figurines? Were the depictions on the outside of funerary figurine containers simply imitating the canopic jar decorative elements? The lung, liver, intestines and stomach were understood as essential

[502] Taylor 2001, 66–68.
[503] *Ibid*., 67.
[504] *Ibid*., 67–68.
[505] Pinch 2002, 204.
[506] Taylor 2001, 68.

elements for survival in the afterlife, and given their significance it is valuable to consider the traditional essence of the contents of the canopic jars in a comparative study. The findings of this study inform exploration of the intention of the funerary figurine. If the figurine was to be magically animated by BD6 to ensure its owner would avoid manual labour the outcome for the figurine owner would not be survival or otherwise. Certainly the afterlife would be a more pleasant experience if shifting the sand, and hoeing and planting the crops, was not a task that he/she had to fulfil. The consequence though would not be life or death.

### 4.4.3 Extra Sepulchral Funerary Figurine Deposits

Evidence of deposition away from the tomb and the mummy, probably after burial of the deceased, also alludes to an alternative function for the funerary figurine. Some figurines of a single owner have been found at multiple locations. For instance, the figurines of an official under the rule of Amenhotep II were found in the desert at Giza, in Abydos and also in his tomb at Thebes.[507] How can figurines absent from their owner's tomb perform the designated tasks required of the substitute worker? Schneider argues 'the principal motive for the founding of such sacred depositories must be the Egyptian's concern about the provision of food in the Hereafter'.[508] This statement requires examination. In support of his argument Schneider proposes the reason for extra sepulchral deposits was the desire for presence at a location where influence could be exerted over the gods with respect to requirements in the afterlife. He further proposes the possession of funerary figurines was not an absolute right, rather they required the ratification of the ruler of the underworld by divine decree. This was the reason why these deposits were found in areas where legal questions were resolved.[509] If this notion was accepted by all ancient Egyptians who furnished themselves with funerary figurines the situation would mandate extra-sepulchral deposits as a matter of course. This did not occur.

It is suggested the first evidence of deposit of funerary figurines away from the tomb owner dates to the Middle Kingdom at the sacred site of Abydos, and particularly in the area believed to be the burial place of Osiris.[510] This location evidences the greatest number of depositions of this type. Schneider suggests the reason why the figurines were found in

[507] Schneider 1977 Vol. 1, 269.
[508] *Ibid*., 268.
[509] Pumpenmeier 1998, 77 asserts there is no textual evidence to support Schneider's proposal regarding the granting of a right to possession of funerary figurines.
[510] Schneider 1977 Vol. 1, 269.

caches in this area is evident in translation of the version of the spell which is known as the Amenhotep III formula, used to invoke the gods who are in the presence of Osiris.[511] As mediators between the deceased and Osiris the deceased beseeches them to make pleas on his behalf to Osiris to facilitate his partaking of the evening meal. The main purpose of the spell however, is still suggested as insurance; when the figurine owner is summonsed to work in the afterlife to produce his own food the figurine will magically animate and will take his place. This is an extension of the presumption of purpose of the figurine. Translation of this spell version carried on a figurine held in the collection of The Metropolitan Museum of Art follows:[512]

> (Spell for) causing a shabti to perform labour for the revered, the Osiris
> the King of Upper Egypt, *Neb-Maat-Rē*, justified, in the god's land.
> O gods who are at the side of the Lord of the Universe and who sit at
> his orders, remember me, so that you will pronounce his name and that
> you will give him the Evening meal which is in the fore front; and listen
> to all his supplications in the district of Peker, when he celebrates the
> Wag-feast. May one be present for the Osiris the King of Upper Egypt,
> Amenhotep, Ruler of Thebes, justified, to make arable the fields, to irrigate
> the riparian lands, to transport by boat the sand of the East to the West,
> may one remember the Osiris, the King *Neb-Maat-Rē*, justified before
> Wennofer, in order to receive senu-cakes in his presence.[513]

Model tools are attested in the New Kingdom; held in the collection at The British Museum is a selection of miniatures comprising two baskets suspended from a yoke, and two hoes.[514] These tools are understood as the three-dimensional versions of the attributes often employed on funerary figurines. The owner of The British Museum miniatures has been identified as Heqareshu, an 18th dynasty official. Numerous funerary figurines owned by this man have been recovered, but they were not deposited in his tomb. Concomitant with the stick *shabtis* deposited above ground, Heqareshu's figurines were buried at the sacred site of Abydos. It has been proposed that at this place they were intended to act as a substitute spirit for their owner, thus allowing him to participate in the rituals practised at Abydos, and to share in the

[511] Schneider 1977 Vol. 1, 276.
[512] Accession number 15.2.10
[513] Schneider 1977 Vol. 1, 272.
[514] The British Museum accession number EA 32693.

food offerings presented to the god.[515] They were therefore understood to be acting as symbolic vessels for the life-force of their owner. Becoming an actor in those rites through the presence of his figurines ensured Heqareshu was able to partake of the offerings presented to the god.[516]

The Memphite area is nominated as another important location for extra-sepulchral funerary figurine deposits.[517] Abydos was chosen as a location because it was understood as the burial place of Osiris, the god of the underworld. The desert plateau from the location of the sphinx at Giza, to the Saqqara South cemeteries, was understood to represent the site of the entrance to the underworld.[518] In this instance the figurines are again interpreted as providing the mechanism which facilitated favourable contact with the gods in terms of provision in the afterlife. The spell version known as the Khamuas formula is significant in the understanding of the reason for deposition in this area. The formula takes its name from the figurines of Prince Khamuas or Khaemwaset, a son of Ramesses II on whose figurines this spell is first attested. Khaemwaset was recognised as a magician and is thought to have conceived the formula himself in order to expedite the transition of the deceased into Ro-setau (the domain of Osiris), and to secure land and labour for his benefit.[519] The following translation is from an inscription on a figurine of Khamuas in the collection at The Louvre.

> May your face be opened so that you see the sun-disk and that you adore the Sun in life. May you be summoned in Roset-au, and circle the mound of Tja-mut, traverse the valley of Upper Ro-setau and open the Secret Cavern. May you take place upon your seat which is in Tadjeser, like the great crew members who are in Re.[520]

The purpose of the crudely formed figurines of the 17th and 18th dynasties, generally described as stick *shabtis*, was originally proposed as an attempt by those less wealthy to enjoy the fruits of the afterlife through association with objects more often seen in burials of

[515] Taylor 2010a, 261.
[516] The importance of this physical place is reminiscent of the suggestion considered earlier in this chapter that the depictions of boats on the lids of funerary figurine boxes was a representation of the customary voyage to Abydos.
[517] Schneider 1977 Vol. 1, 276.
[518] *Ibid*.
[519] *Ibid*., 283.
[520] *Ibid*., 285.

higher status. However, the discovery of a deposit of these types of figurines in the tomb complex of Tetiky, the 'King's Son' and Mayor of Thebes refuted this proposition. The size of the stick *shabti* deposits, in both underground and above ground contexts, was dissimilar to the sizes of deposits previously known from Middle Kingdom and early New Kingdom tombs. Evidence of deposition above ground, probably after burial of the deceased, alludes to an alternative function. It was also observed for those stick *shabtis* deposited below ground the finds were attested in what is described as the middle level of the tomb complex. This level is associated with rituals such as the 'Opening of the Mouth' ceremony. Whelan concludes evidence for location of stick *shabti* deposits infers a function not associated with burial, but neither with what was expected to occur in the final resting place for the mummy at the lower level. As a function of the fragmentation of central control which occurred during the Second Intermediate Period the area of Thebes witnessed the development of innovative funerary traditions.[521] In relation to funerary figurine intention and function, it is my belief that innovation should be understood as an alternative expression of an understood mythology, rather than the development of a completely different set of beliefs.

Schneider contends the notion of *shabti* as both substitute for master and servant, but entirely for the interest of the master, is attested on the stick shabtis. He notes the time that the sticks are employed is concurrent with the time the shabtis become a regular requirement of tomb equipment. He suggests the sticks carry the *htp di nsw* dedication formula, usually in combination with the *shabti* spell; the names of the dedicators are mentioned, and they are all members of the deceased's family.[522] This contention is not supported by examination of the corpus of the forty four sticks held in the collection at University College London, and studied by Whelan. These examples rarely include all or part of the spell but almost always mention the name of the owner, and frequently the offering formula. Review of the publications detailing various funerary figurine collections indicate evidence of the offering formula as the only inscription on many figurines through the Middle Kingdom and into the New Kingdom.[523]

Notwithstanding his argument that funerary figurine deposits at Abydos and the Memphite area were still primarily concerned with the figurine acting as a substitute worker to ensure

[521] Schneider 1977 Vol. 1, 45–47.
[522] *Ibid*., 46.
[523] Including as example Chappaz 1984; Janes 2002; Reiser–Haslauer 1990.

provision of food in the hereafter, Schneider draws a comparison which introduces an alternative scenario.[524] He proposes in the circumstances of figurines of high-ranking persons, assumed to have been provided at the king's expense, extra-sepulchral deposits are equated to the erection of stelae or statues in the district of a favoured god, in order to be in his presence and partake of his offerings.

In an exploration of the potential relationship between the Songs of the Harper, and stick shabtis, Willems suggests extra-sepulchral deposits can either be interpreted as objects which were a part of the burial ceremony, or alternatively they represent the remains of a mortuary cult.[525] Referring to a painting in the tomb of Tetiky, the owner of figurines considered earlier in this chapter, attention is drawn to a banquet scene which includes the presence of a harp player and in which the sadness of the mortuary ritual is curbed by the happiness of a social occasion.[526] During the Second Intermediate Period it is therefore suggested a new tradition emerged in the Theban region when instead of including funerary figurines in tombs, they were offered to the deceased on festive occasions by a friend of family member. Following the celebration the figurine would be buried.[527]

The idea of the extra-sepulchral figurines being objects which were employed in a mortuary cult is further pursued by Pumpenmeier, who notes the employment of the figurines at sacred sites suggests a right bestowed by the king, which may have been in concert with permission for manufacture in royal workshops.[528] She concludes this participation in mortuary cult then extended into the afterlife, where the deceased was able to enjoy ongoing existence in the company of the deities.[529]

## 4.5 Summary

A relationship exists between what we have come to understand as a funerary figurine, the serving statues of the Old Kingdom, and the servant models of the Middle Kingdom. Employment of the offering formula as the only text on many figurines conjures two possibilities; the figurine itself represented an offering alongside the suite of other items that

[524] Schneider 1977 Vol. 1, 269.
[525] Willems 2009, 516.
[526] *Ibid*., 517.
[527] *Ibid.,* 518.
[528] Pumpenmeier 1998, 78.
[529] *Ibid.*

were intended for that purpose, or there was a connection between the figurine and the act of the offering rite. Consideration of the suite of images on funerary figurine containers, comparison with the depictions on canopic jars, and contextual deposition, all point toward this possibility. As was the case in the earthly life, in the mind of the ancient Egyptian successful transition to the next life relied upon satisfying the gods through the performative ritual of daily offerings. This practice was intended to venerate and appease the gods, and it was non-negotiable. If the offering rites were performed in accordance with the rules, the concept of reversion ensured the gods would in turn provide for the people.

The reversionary nature of the offering rite is recognised as motivation for ritual practice relative to the location of funerary figurine deposition. Funerary figurines were often deposited in their own containers, and examples have been found in both royal and private tombs. These could take the form of very simple wooden or pottery coffins, or the more elaborate examples of the New Kingdom which often resembled a shrine. In this form, it is suggested the containers reflected the status of the figurine as a 'hypostasis' of its owner.[530] The smaller simple coffins usually carried a single figurine, often laying in a bed of fabric or plant material, compared to the intricate examples which were sometimes divided into compartments that allowed the figurine to stand. Decorative elements on extant examples dated to the New Kingdom include depictions of the four Sons of Horus, adoration of the funerary gods Osiris and Anubis, and a scene which is a version of the vignette recognisable from Spell 59 of the Book of the Dead. Offerings of food and drink, which were vital to the sustenance of the *ka* in the afterlife, were placed on stone slabs which were an essential element in the suite of tomb goods. During the Old Kingdom these same offerings were made at the *serdab* where, as indicated previously in this chapter, serving statues were deposited. This relationship between funerary figurine containers, offering tables, and a spell which is one of a sequence which imbued the deceased with the power to breathe air and control the water, supports the notion of the figurine itself having an association with these outcomes.

The provision of food and drink in the afterlife was clearly of paramount importance in the belief system of the ancient Egyptians. Even for those who were not of sufficient means to afford a burial furnished with all of the tomb goods understood to be required in the afterlife, pots were placed with the bodies as receptacles for sustenance in the afterlife; the requirement

[530] Willems 2009, 260.

for these objects is enunciated in a group of Pyramid Texts and again in the Coffin Texts. Schneider refers to the reliance on perpetual food offerings by the members of the funerary cult to the *ka* statue as a requirement to ensure ongoing life after death.[531] In terms of the intention and function of the funerary figurine, particularly in contemplation of a role in the transitional phase of movement from the earthly life to the afterlife, a continuity of food for offerings would have been a vital requirement. Funerary figurines were actors in the offering rite.

[531] Schneider 1977 Vol. 1, 18.

# CHAPTER FIVE

# THE FUNERARY FIGURINE AND THE NATURE OF WORK

## 5.1 Labour Organisation

### 5.1.1 Overview

An examination of the organisation of labour in ancient Egypt is required to elucidate the more specific role funerary figurines were intended to perform. The nature of the ancient Egyptian economic system continues to be the subject of scholarly debate. An economic model should not be confused with the notion of commerce, because all aspects of a human society are relevant to an economic geography; what is required is an integrative approach to this question, including consideration of archaeological data.[532] There are dangers inherent in the conceptualisation of the economic workings of the ancient world through a modern lens. If the economy was based purely on the mechanism of redistribution therefore entailing an extensive centralised gathering of produce and its subsequent disbursement, success would require an ability to forecast the demands of those who would receive the goods, and a flexibility to ensure the impacted populace were happy.[533] Warburton argues the redistribution system, in which a fundamental is the nomination of the lack of wage labour as a primary criterion in differentiating the ancient economy from the market economy, cannot be usefully applied to the ancient Egyptian economy.[534] The responsibility of the pharaoh to maintain *ma'at* is clearly embedded in the interpretation which refers to a satiated population, but a single dimensional understanding is problematic. A situation of mutual exclusivity does not need to exist between the various options. Ancient Egypt operated within a structure whereby state redistribution played an extremely important role, but operating contiguously was an efficient and effective market economy.[535] This duality has been described as 'representing a balance, a compromise, an uneasy truce between two forces: the urge of the state to provide itself with a secure base for its own existence and plans, and the fragmented pressure of private demand'.[536]

[532] Haring 2009, 2.
[533] Kemp 2000, 233.
[534] Warburton 2007, 184; Polanyi 1977, 10–12.
[535] Cooney 2007, 160.
[536] Kemp 2000, 233.

For this thesis, of particular value is a study considering the existence or otherwise of labour with wage value in the context of the numerous explorations of the Neskhons decree and in the 'bill of sale', which concern the payment in silver for a pair of funerary figurines, and the extent to which the figurines themselves were actors in this transaction.[537] It is contended these documents 'serve as a perfect introduction to certain highly important questions about the economy of ancient Egypt'.[538] The economic issue in this transaction is seen as the determination of what was paid for, the figurines as objects themselves, or the work which it was envisaged the figurines would undertake. Edwards considers the notions of contract for production compared to contract to guarantee performance, and given the work to be undertaken by the figurines was to be fulfilled at a future unspecified time he proposes the payment was to the figurines to ensure they fulfilled their obligation.[539] The figurines had no value outside of their role in the afterlife. Poole concludes it was the faience workers who received payment for their productive output, but that their role as craftsmen contributed to appropriate performance in the afterlife by the figurines themselves.[540] Warburton argues that although the scholarly argument may not be resolved, a fact of significance is that both texts demonstrate a payment which involves an obligation for the figurine to work in the afterlife; the question that lacks resolution is whether the figurines themselves can be considered as participants in the transaction.[541] I agree with the interpretation offered by Poole; the transaction had a commercial basis, and the craftsmen were able to command a premium on the price of the figurines because of the potential invested in them.[542] In the case of the figurine sale this was a commercial transaction where neither control exercised by central administration nor redistribution were factors.[543] Offering an alternative perspective, Eyre indicates the access of officials to skilled labour as a function of their authority was the customary way tomb goods were acquired, rather than through the mechanism of labour hire or market purchase, and further suggests that probably the majority, if not all funerary figurines were made by craftsmen associated with the palace, treasury or the temple.[544]

[537] These objects are dated to the Third Intermediate Period, which is relevant in consideration of the evolving understanding of the intention and function of the funerary figurine.
[538] See Warburton 2007; Poole 2005; Edwards 1971; The Louvre accession number E6858; The British Museum accession number EA 16672, The British Museum accession number EA10800; Warburton 2007, 176.
[539] Edwards 1971, 120–124.
[540] Poole 2005, 165–170.
[541] Warburton 2007, 180.
[542] Poole 2005, 170.
[543] Warburton 2007, 184. As this transaction occurred in the Third Intermediate Period it cannot be projected backwards historically, although Warburton contends an argument could be made that these same types of transactions relative to figurines probably also occurred in the New Kingdom.
[544] Eyre 1987, 199–200.

The temple was an integral and active participant in the economic organisation of ancient Egypt. Although temples were obviously ritual centres, during the New Kingdom their religious importance was matched by the economic role they fulfilled.[545] The temple acted as a storage and administrative centre for a vast range of material including agricultural and food resources, mineral wealth ranging from a product used for eye pigment through to precious stones and gold, and even beehives and boats.[546] The pharaoh turned to the temples to distribute unwanted or surplus proceeds gathered in foreign campaigns.[547] Haring however describes temples as 'closed economic units', and notes despite supposition to the contrary, there is no evidence they were a source of buffer food stock distributed to the population in times of paucity.[548] An unwillingness to assist necropolis labour when food was in short supply during the Ramesside period is presented as evidence of this argument.[549]

Temples and other institutions with religious affiliation were often exempt from taxation, if not completely then in part. As cult centres, the temples housed representations of divinities which were sustained by the offerings made to them on a prescribed basis. Given the extent of the goods accrued at the temple the quantity that was gathered together in offering ceremonies could be considered relatively insignificant. Following offerings to all cult figures within the temple complex excess was distributed to priests and staff, and beyond that to entitled associated others. This is a practical example of the reversion of offerings occurring in the earthly life, a rite in which the funerary figurine may have been involved in the afterlife. Aside from their obvious economic roles, through their textual and pictorial display of receipts, temples recorded gifts as evidence of 'pious generosity'.[550] This notion of piety before the gods, and the concept of reversion of offerings was examined in Chapter 4 where the potential role of the funerary figurine as an actor in the offering rite is considered.

Labour organisation in ancient Egypt is reflected in the relationship between redistribution and taxation. It could be described 'as a pre-capitalist market economy with taxation used to readjust the distribution of goods in the population'.[551] Labour unquestionably had a cash

[545] Kemp 2000, 190.
[546] *Ibid.,* 191, 194.
[547] *Ibid.,* 192.
[548] Haring 2009, 5.
[549] *Ibid.*
[550] Kemp 2000, 194.
[551] Warburton 2007, 185–186.

value which was independent of production, and in the case of performative objects in the afterlife the workers who produced the objects were probably able to command a premium.[552] The entitlement to wages by free labourers in ancient Egypt found expression within the context of an economic value of price, rather than being understood only within the confines of value according to the elements of production.[553]

### 5.1.2 The Corvée

Two types of compulsory labour - conscription and slavery - have been identified in ancient Egypt.[554] The call to the corvée is described as periodic compulsory labour, and the process of conscripting workers into this labour force was often undiscerning and regularly lacking in fairness.[555] During the Old Kingdom the entire population, except the elite class, could be called to work in the corvée.[556] In consideration of the organisation of work during this period, and following examination of Old Kingdom titles, it is noted there were none that could be clearly identified as 'connected with irrigation work or the recruitment of labour for it'.[557] Although canal digging is a recognisable undertaking, it cannot be ascertained whether this was for irrigation, or to facilitate navigation.[558] Records of the Middle Kingdom support the organisation of drafted labour which enlisted both men and women of the lower and middle societal echelons.[559] Administration and institutional agriculture in the New Kingdom reflected an arrangement which acknowledged established Middle Kingdom practices.[560]

Segments of the population were immune from the demands of the corvée. These exemptions often applied to those in the employ of the royal funerary complex or in the labour of religious organisations.[561] The Dahshur Decree, The Abydos Decree of Teti, and The Abydos Decree of Neferirkare are examples of exemption decrees declared for the purpose of releasing labour from the demands of conscription.[562] Royals and members of the ruling elite

[552] Warburton 2007, 191–192.
[553] *Ibid*., 194.
[554] Haring 2009, 5.
[555] Wilkinson 2010, 366.
[556] Loprieno 2012, 4–6.
[557] Eyre 1987, 18.
[558] In the context of the Old Kingdom, and recognising activities portrayed on the serving statues of this period were indicative of engagement in preparation activities of a domestic nature, canal digging was more likely to be in relation to the safe navigation of river vessels.
[559] Callender 2000, 172–173.
[560] Katary 2013, 719.
[561] Loprieno 2012, 4.
[562] Warden 2015, 485.

were excluded from obligations, but dependents were not.[563] Employment in some capacity in a funerary complex, or a position with religious responsibility, also facilitated excuse from both compulsory military service and the corvée.[564] These exemptions are not viewed as labour protection which was for the good of the worker, but rather as mechanisms to safeguard the level of productivity for the organisation to whom the worker was bound. Exemption decrees could therefore be read as reinforcement of the regulatory power exercised over these institutions by the royal house.

The annual inundation required management to ensure it was used for maximum advantage to the population. Regular heavy summer rains in the Ethiopian highlands filled the waterways which fed the Nile. The flood flowed into southern Egypt in late June and the river was at its highest levels when it reached the north in September. The waters quickly receded in the Autumn, crops were sown and the main growing season occurred during the cooler months of Winter. The grain ripened at the onset of Spring prior to the harvest. Naming of the seasons reflect the reliance on this lifeblood of the Nile civilisation; *Akhet* the flooding season, *Peret* the growing season, and *Shemu* the harvesting season.[565] With the exception of the years when climatic conditions were unfavourable, agricultural production was abundant beyond immediate needs, and the state drained off a large proportion of this excess through taxation which provided a means of financing large state-funded projects. Work in the corvée could therefore be interpreted as an onerous form of taxation levied by the state, but organised by town and village officials who were then answerable to the office of 'the organisation of labour'. The Crown and their underlying bureaucracy were maintained through taxation, which was levied on the basis of yield assessments and paid in kind.

The system of conscripted labour was entrenched in ancient Egyptian society, and has therefore been considered as having the same application in the afterlife as the earthly life. The development of the funerary figurine is explained simply as a means of avoiding this onerous duty following death. Characterisation of the work intended to be undertaken by the funerary figurine on behalf of his owner is generally referred to in the context of the figurine acting as a substitute should the owner be called to the corvée in the afterlife. Because of the

[563] Loprieno 2012, 4.
[564] *Ibid*.
[565] *Akhet* spanned four months from June through September, *Peret* the five months from October to February, and *Shemu* March through May.

attributes evident on the figurine, and the wording in the spell inscribed on their bodies, it is more specifically assumed the work is relative to agricultural tasks. Schneider contends during the Middle Kingdom the existence of *shabtis* can only be explained in the context of menial labour in the afterlife, and that corvées were a recognised element in the solar and Osirian agricultural paradise.[566] This presumption regarding the nature of work required to be undertaken by the funerary figurine is also based on the proposition that within the mortuary texts the notion of the requirement for menial labour is frequently linked with spells concerning food.[567]

A call to the corvée in the earthly life however, could involve a variety of works. Certainly attending to the dykes, and ploughing and harvesting were among the possibilities, but so too was working on the tasks of construction and transport, or in the mines.[568] Through the mechanism of conscripted labour, the state was able to temporarily access a large workforce for the performance of a gruelling range of duties required to complete a variety of projects, funded and organised by the state.[569] Assignments could include massive responsibilities such as the building of pyramids, temples and palaces, or the undertaking of mining and quarrying expeditions, and specialist production in craft workshops.[570] Beyond these obvious areas, activities such as shoemaking, hairdressing, gardening, and weaving are all evidenced.[571] Examination of the operational nature of the corvée, and the organisation of labour in ancient Egypt through an economic lens, provokes an important question. Is the currently described connection between the funerary figurine and the corvée an appropriately designated relationship, or an association which has been constructed?

The nature of 'work' in the context of the funerary figurine as the performer is a central issue in this discussion. If a call to the corvée involved the wide range of activities mentioned previously, and the funerary figurine was only required as an agricultural labourer, who was going to perform the other arduous tasks which the call might demand? The form of the funerary figurine is nebulous when compared to the tomb paintings of the Old Kingdom, and the three dimensional wooden models which emerge in the Middle Kingdom. The most

[566] Schneider 1977 Vol. 1, 67.
[567] *Ibid*., 38.
[568] Vernus 2013, 328.
[569] Kemp 1989, 129.
[570] Cooney 2007, 164.
[571] Loprieno 2012, 8.

important Old Kingdom decorations are understood as those portraying the preparation and presentation of offerings, including the staples of bread and beer, and extending to more elite furniture pieces, and jewellery.[572] They were not intended to record the events of daily life, but rather acted as 'an artistic insurance policy'. If required, the scenes were invested with the potential to animate, thus ensuring offerings in perpetuity to their owner.

The wooden models of the Middle Kingdom are specific in their depictions of a range of identifiable activities. In a study of these models found in a burial context the variety of objects identified includes boats, granaries, millers, bakers, brewers, butchers, offering bearers, flour sifters, jar cleaners, oven stokers, duck roasters, and even a pack of oxen and a woman with a mortar.[573] The range of undertakings generally alludes to activity which is conducted in a domestic setting rather than state funded large projects. Petrie describes the nature of the work required of the deceased in the afterlife as an essential matter, and this work became the responsibility of the figurine following the invocation of the spell. Although the responsibilities nominated in the text included a specific list of duties, Petrie notes the provision of tools does not appear on the figurines until generations after the demand that work be done. On this basis he argues for the requirement to engage in the 'business of life' rather than simply work associated with agriculture.[574] In examination of the meaning of specific attributes often carried by a funerary figurine, Schneider refers to the basket as an indication of preparedness to work rather than it being for the specific purpose of carrying sand or seed. [575]

As a function of the idiosyncratic nature of New Kingdom funerary figurines this period is of particular interest, and should therefore be the focal point in investigation of the potential role of the funerary figurine in agricultural activity. Examination of textual records denoting titles indicates early in the 18th dynasty there existed a type of cultivable land which in transliteration reads *ḫbsw*, translated to 'hoe(d) lands or freshly acquired arable lands.'[576] This is evidenced in the titles identified in the tomb of Menna.[577] He was not only Scribe of the Fields, but also 'Overseer of the Arable Fields (*ḫbsw)* of Amun'. To satisfy their state

[572] Wilkinson 2010, 96.
[573] Tooley 1989.
[574] Petrie 1935, 10.
[575] Schneider 1977 Vol. 1, 171.
[576] Katary 2013, 722.
[577] Theban Tomb 69.

sanctioned corvée duty 'ordinary citizens were assigned to the *ḫbsw'*.[578] The ultimate ownership and control of this land was held by the government, but effectively the property could be interpreted as a private holding, given the person who assumed daily management of the land had the right to its produce after appropriate taxes were settled with the state.[579] During the New Kingdom the structure of institutional agricultural activity supports the notion of a large proportion of cultivable land under the control of the state, rather than individual smallholders.[580]

In terms of conscription to agricultural work of the type which relied on the inundation it is logical to assume this would have occurred on a seasonal basis. The period of rising water through to high water would be a time when work could not be performed, although perhaps there was preparation completed prior to this occurrence to ensure the maximum amount of water was retained. The period following the water retreated and leaving behind fertile silt ready for planting would have preceded a flurry of activity requiring intensive labour input. Once planting was complete, and the growing season commenced, there would be little work required while waiting for the crops to mature. Recruiting officials, acting on the orders of their local superiors who were in turn responding to their national counterparts, usually went out seeking conscripts for non-agricultural projects at those times of the year when the agrarian economy could survive without many workers who were traditionally engaged in farming activities, that is during the inundation or the growing season.[581] The winter work season in the quarries coincided with the rainy season, and this interfered to a minimum with military campaigning.[582] Scholarship therefore supports the theory that conscription occurred according to the prevailing seasons. The problem of timing in the task clauses detailed on the figurine has already been considered.[583] The same conundrum reveals itself again in consideration of the use of the corvée descriptor as the accepted function of the funerary figurine. The notion of workers being called to corvée duty at those times of the year when they were not required for agricultural activity, speaks against the function of the funerary figurine being solely in reference to work to procure food for sustenance in the afterlife, if at all.

[578] Katary 2013, 723.
[579] *Ibid*., 723–724.
[580] *Ibid*., 727.
[581] Wilkinson 2010, 366.
[582] Eyre 1987, 181.
[583] Refer Chapter 2.2.

In a study considering the final abolition of corvée labour in Egypt in the 20th century, the practice is described as dating back to the time of pyramid building; in reference to the use of conscripted labour in the 19th century the primary purpose of the corvée is nominated as maintenance of the agricultural system, potentially the original reason for the establishment of this type of labour organisation.[584] It is valuable to consider this reception of the forced labour system almost 5,000 years after foundation. Brown suggests the institutional practice of conscripted labour was established as a function of year-round irrigation being an unfamiliar concept during the Pharaonic Period. Authorities therefore saw an idle peasant population during the summer months as an unproductive asset. Use of corvée labour beyond work in the agricultural system, was dependent upon the strength of the state, which therefore determined the nature of other works programs which were undertaken. It is tempting to propose the characterisation of a conscripted labour organisation, practised through to the 20th century, has influenced construal of the nature of work undertaken by the funerary figurine in the ancient Egyptian afterlife. Comments made by Callender support this notion; the role of the figurine is formulated in relation to their human counterparts in the modern period, who were seen to carry hoes and seed bags.[585] The figurine is therefore nominated as having a relationship with either the corvée system, or with the work required of ordinary people in carrying out maintenance of their local waterways. BD6 clearly refers to the performance of a range of activities which could be interpreted as agricultural, but there are aspects of the spell which scholars have been unable to fully explain. Ancient Egyptian mortuary texts and literature are frequently described as enigmatic and often difficult to understand; the use of confusing expression was an intentional ploy on the part of the scribes to embed spells with extra powerful magic qualities. In terms of the funerary figurine spell, perhaps reading of the wording has been influenced by the reception of corvée activity as performed millennia later.

### 5.1.3 Slavery

As one of the two types of compulsory labour identified in ancient Egypt, the history of slavery must be considered. An examination of slavery during the Late Period is of particular relevance to this current study, in order to determine a response to the question of whether or

[584] Although Wilkinson 2010 suggests abolition in CE 1889; Brown 1994, 116.
[585] Callender 2000, 182–183.

not the funerary figurine in the Late Period reflected a master/slave relationship. Warburton reasons slavery 'should not be understood as an economic issue related to production, but rather as a matter of convenience or prestige for the owner'.[586] Cooney contends the conscripted workforce was drawn from the pool of unskilled labourers who were not slaves.[587] Slavery could be better construed as forced labour within the private sector.[588] The concept of slavery in ancient Egypt is a subject which continues to be considered by both social and economic historians, and the nature of labour performance without full freedom is often interpreted on the basis of the evidence of changes of terminology from the Old Kingdom through to the Late Period.[589] This debate is nominated as inherently problematic as a function of the lack of transferability of institutional structures which do not support simple translation in understanding from one period in history to another. In reference to use of the term slave in ancient Egypt the descriptor 'unfree' is suggested, although if lack of freedom was all-encompassing then the terminology slave may well apply.[590] Of course the condition of slavery or servitude can only be identified within the context of the traditional ancient Egyptian duality. The notion of a workforce without freedoms is only recognised in contrast to a group that control their own labour output. The concept of the 'unfree', who could therefore be described as slaves, only makes sense through demonstration of a counterpoint.

The relationship between landholders and their workers, including familial relationships, will be explored in Chapter 5.1.4. Consideration of the 'unfree' labourer, and the treatment afforded a person of this status, reinforces the notion that the concept of the slave in ancient Egypt can only be understood within the parameters of the working relationships existing at that time. The continuing viability of the family unit was dependent on the maintenance of a stable economic base.[591] Evidence dated to the Middle Kingdom indicates the servants of a household were considered integral to the familial structure.[592] A letter to the dead written in the same period supports this contention. The letter tells of the deceased being asked to allow a female servant to recuperate from illness. It is therefore appreciated as a demonstration of the nature of the relationship.[593] Analysis of biographical texts, as evidentiary material in the

[586] Warburton 2007, 193.
[587] Cooney 2007, 165.
[588] *Ibid*., 162.
[589] Loprieno 2012, 2.
[590] Trigger *et al* 2009, 314.
[591] *Ibid*., 313.
[592] Loprieno 2012, 2.
[593] *Ibid*., 3.

exploration of slavery and servitude in ancient Egypt, reveals from the First Intermediate Period texts emphasise the care a patron displayed for his household, and for those who worked for him. In the 21st century the happiness and wellbeing of a workforce is recognised as vital to productivity, but almost 3,500 years ago this was already acknowledged in the wisdom texts of the New Kingdom. The Instruction of Any is unusual, because rather than addressing an elite relationship it tells of discourse between a minor official and his son, whereby values such as honesty and humility are encouraged.[594] This level of social consideration is also evidenced in the Ramesside 'Instruction of Amenemope' which espouses an ideal of humility, rather than power, as the most aspirational attitude. In reference to these Wisdom Texts David identifies the most significant new concept in this period as the recognition that as the perfection of the gods was not a condition which could be emulated, expression of humility before the gods was a fundamental behaviour.[595] Although a scribe would have been considered a member of the class of elites, evidence in the literary texts support the notion that even a person in his position considered his categorical dependence on his own personal labour for economic means was a feature of servitude.[596] Notwithstanding the influence of accepted literary style as being an impact which may taint the value of interpretative material gleaned from biographies and royal inscriptions, the material presented is sufficient to demonstrate an attempt to understand the nature of the master/servant/slave relationships is fraught.

The terminology *ushebti* was generally employed during the final centuries prior to the demise of the funerary figurine, and this is translated as 'answerer' from the verb *wesheb*, to answer. The Saite Period provides the earliest evidence for the existence of lease contracts fashioned by priests who leased out their plots in temple domains. Rather than complete the work himself the lessor was able to use slaves or hired labourers to work the land on his behalf.[597] During the Late Period the expectations of the relationship between a father and his offspring were not only grounded in a social construct, but were bound in law. Even in adulthood, children were subject to the control exercised by their father over property and even their personal labour.[598] Extant contracts of sale dated to the Late Period indicate

[594] David 2002, 263.
[595] *Ibid.*
[596] Loprieno 2012, 2.
[597] Trigger *et al* 2009, 310.
[598] *Ibid.,* 312.

slavery was recognised by law at this time.[599] The language for slave in these contracts was *bꜣk*, although the relationship between the slave and his master often continued to be paternalistic in nature. The term servant designated a range of circumstance, wherein it could be adopted as a rhetorical descriptor by an official as an expression of loyalty to his ruler, or conversely it could refer to actual servitude which is expressed in the written word by the addition of the determinative of a seated man with a yoke around his neck.[600]

### 5.1.4 Work and the Family/Dependents

The representations of family members and dependents was explored in Chapter 4 in reference to Old Kingdom serving statues. This concept requires further consideration in terms of relevance to funerary figurines. Schneider completed an extensive investigation of the section of the text in the Biography of Neha, a high official from Sekhem in the 12th dynasty, which refers to the right of claim the master will have over his earthly servants in the afterlife.[601] There is some commonality between this and the terminology used in CT472, although menial labour seems to be specifically mentioned in the Neha text, rather than the generic 'work' employed in the Coffin Text. The tasks of taking up the hoe and the basket are mentioned as a requirement of the labourers, although the central theme of the text draws better comparison with the family reunion spells. The problematic nature of the clause which is translated as 'Oh work-leaders who do the tasks of the riparian lands' is acknowledged, but Schneider goes on to argue it is certain that the meaning is understood as corvées in the irrigation areas.[602] The transliteration of the *irỉ* section of the clause engenders uncertainty. *Ỉrt* as a single word is translated by Schneider as task. Faulkner reads this as the duty of someone, or alternatively the use or purpose of something. There are however, numerous possibilities for a translation of *irỉ* which include such alternatives as making, constructing, doing and achieving all manner of outcomes depending on context. The expression of certainty regarding the work of the corvée being in the irrigation areas requires examination.

Although there is evidence of the workings of a market economy in ancient Egypt, and labour was frequently coerced for the completion of projects initiated by the state, the fundamentals

[599] Trigger *et al* 2009, 315.
[600] Loprieno 2012, 5; For example of seated man with yoke around his neck see Sethe 1933, 77:4; Faulkner 1962, 78 refers to use of the sign of a forearm with a stick as a determinative, which in Sethe 1906, 83:5 is translated as enslave; Allen 2001, 427 asserts the forearm with a stick is a determinative for effort or force.
[601] Schneider 1977 Vol. 1, 38–42.
[602] *Ibid*., 41.

of an agricultural society implied the majority of the population were resident adjacent to the land which they worked, and on which they relied. It could therefore be assumed this portion of the population was relatively fixed in terms of place. Typical to this type of societal structure was the notion of the social unit of a family, functioning within the wider community of a village. At the head of each family was the father or the chosen son. Every capable member of each family, and any attendants they might have, committed their labour to the required agricultural activities. Each of those who laboured was at the behest of the family head, and this same organisational concept was expected in the afterlife.[603]

A group of spells in the Coffin Texts, 'spells for giving a man's family back to him in the god's land' or the family reunion spells, could be construed as written to achieve exactly that outcome; the relevant spells are CT131–146. These spells are nominated as food spells, because the wish of the master is to reunite his family and servants for purpose of labouring in the hereafter, a reflection of what had occurred in earthly life.[604] Schneider proposes this wish implies a fear that the master himself might be called upon to serve compulsory labour. Comparison between this interpretation, and that of Faulkner reveals small, but quite important, differences. Translation by Schneider of CT131 refers to servants and villagers being freed to the man from the corvées (*irw*) of Seth, and from the census (*ṯnwt*) of Isis, whereas Faulkner suggests being saved from the acts of Seth and from the numbering by Isis.[605] Definitions offered for the word *irw* do not include corvée, but rather depending on the use of determinative in spelling, offer a translation of cattle tax or the levy. Alternatively *irt*, although different spelling, is designated as the duty of someone.[606] Neither spelling is easily identifiable in De Buck's transliteration of CT131.[607]

In translation of CT132 Schneider interprets the text as family and villagers and bound ones having been returned to the master.[608] Faulkner refers to family, children, brethren, father, mother, dependents, 'the prisoners have been released to me and I use my arms', which is interpreted as meaning 'resumes normal activities'.[609] Schneider argues the bound ones

[603] Schneider 1977 Vol. 1, 42.
[604] *Ibid*., 43.
[605] *Ibid*.; Faulkner 2007, 113.
[606] Faulkner 1962, 25, 27; Sethe 1906, 495:7.
[607] De Buck 1938.
[608] Schneider 1977 Vol. 1, 43.
[609] Faulkner 2007, 114.

correlate to the prisoners of the so called Brooklyn papyrus and again therefore implies the corvée.[610] He further nominates CT142 as referring to the owners clientele being restored to him at his burial. The notion of clientele is reflected in Loprieno's theory regarding the relationship between master and workers which emerged after the Third Intermediate Period.[611] Faulkner nominates the terminology 'dependents and family'.[612] CT143 is translated by Schneider as 'This N has made a writing for the multitude, this N has taken possession of those on the shores of the Great One. Those who are in the chapel obey this N'. The key word in this translation is obey.[613] Faulkner's translation makes no mention of obeying, rather 'N has heard those who are in the shrines, N has assembled dependents, so that N's family may come to him'. The rubric of this spell according to Faulkner is 'Assembling N's family for him in the realm of the dead and giving his family to him in the realm of the dead'.[614] However, if the same organisational structure that existed in the earthly life was expected in the afterlife, then the notion of obedience may be implied.

Given the coercion of labour which could potentially occur to ensure completion of a state project, it was important for the family head to protect his own labour force. Vernus contends the terminology *wḏ-nsw* 'applies to a duly formalised act of power, invested with unquestionable and undisputable authority'.[615] Numerous examples of these royal commands have been analysed as a means of understanding labour requisition. For instance, during the Old Kingdom exemption of personnel from the corvée was a common subject of royal commands.[616] In the New Kingdom commands were issued to prevent abusive behaviour towards employees and family members.[617] If a master had sufficient power, he could not only organise to excuse himself from the requirement of coercive labour, but potentially his people.[618] However, this was not guaranteed so it is proposed the funerary figurine spell was formulated to solve this dilemma. The figurine would accept responsibility for the designated task if his master/owner was called. A line of similarity is therefore drawn between the spell as a miniature decree, and the formalised protection offered by a *wḏ-nsw.*

[610] Schneider 1977 Vol. 1, 43.
[611] Considered elsewhere in this chapter.
[612] Faulkner 2007, 121.
[613] Schneider 1977 Vol. 1, 44.
[614] Faulkner 2007, 121–122.
[615] Vernus 2013, 270; Translated variously as 'kings command' or 'royal command' or 'royal edict' or 'royal decree'.
[616] *Ibid*., 320.
[617] *Ibid.,* 328–329.
[618] Schneider 1977 Vol. 1, 42.

The wording used in the general work clause of CT472 and BD6 is problematic when examined comparatively with other texts where reference to work and the people engaged in this work is made. Examination is made more difficult because of the differing scholarly opinion as to transliterations and translation. Notwithstanding this potential confusion, appreciation of the intended role of the funerary figurines may be assisted by reflection on the various terminologies for workers attested elsewhere. During the Old Kingdom the royal corvée workers were described as *nswtiw* or *mrit*. *Mrit* is translated as dependents, and described as representing a group of servants and labourers in either a private or public domain.[619] This translation of dependents is somewhat at odds with Roth's use of the terminology 'dependent', referencing a group of Old Kingdom serving statues.[620] Her group designated as dependents would not include servants and labourers in the public realm, although certainly could be imagined within the private domain. The closeness of the relationship enjoyed between a master, his family, and their servants and labourers, is referenced on a Middle Kingdom stela which supports the notion of the workers being integral members of the family unit.[621] After the Old Kingdom a change in terminology is observed and used as a means of codifying an emerging socio-economic change; because of opportunities now available to individual elites, the ongoing commitment of working capacity to the institution of the state is sometimes questioned.[622]

From the First Intermediate Period the name for those employed in households becomes *bꜣkw* (servants). State employees who can, despite this status, be allocated as private workers were known as *ḥmw-nsw* (royal labourers).[623] Faulkner refers to servants as *bꜣk* or *bꜣkt* (feminine, maidservant).[624] *Bꜣk* as a term for servant is also evidenced rhetorically as an expression employed by elites for the purpose of indicating loyalty to their ruler.[625] Again Roth's notion of an expression of humility as a means of advancing the cause of an individual in the afterlife is inherent in this rhetoric. Middle Kingdom administrative texts identify three different groups within the corvée; the conscripts (*ḥsbw*), the fugitives (*tšiw*) and royal

[619] Loprieno 2012, 2.
[620] Roth 2002, 110.
[621] Loprieno 2012, 2.
[622] *Ibid*.
[623] *Ibid*.
[624] Faulkner 1962, 79.
[625] Loprieno 2012, 5.

labourers (*ḥmw-nsw*). They could be conscripted to the military, to state building projects, or to the agricultural sector.[626] During the New Kingdom the worker designation included *škrw-ʿnḫ* (war prisoners) and *ḥsbw* (conscripts). Textual evidence also reveals *bȝk* (servant) and *hʿm* (labourer) although overlaps exist between these two words. *Mniti* is translated as 'obliged to work in the fields'.[627] Faulkner nominates 'labour of captives' as one of the alternatives for translating *bȝkt.*[628] The other options however are work, task, works of craftsmanship and revenues and taxes. Referring to oneself as a *bȝk* (servant) as an expression of humility was replaced during the New Kingdom by the expression *ḥm* (labourer), although the same outcome was intended.[629]

Loprieno contends in the first millennium BCE, therefore in the Third Intermediate Period and through to the Late Period and Ptolemaic Period, semi-institutionalised servitude was replaced by two alternative forms of socioeconomic dependency.[630] The nature of the first group is reflected in the interdependence between individuals and the corporate group to which they relate. In the second group were those who chose to sell themselves into servitude as a means of avoiding economic hardship. If an individual chose to move into a field associated with religious practice that would also invoke an amendment to social status and therefore obligations. Neither of the deviations in social standing were committing individuals to permanent change. People were able to free themselves from a state of servitude given the appropriate economic circumstances. Through this period the relationship between master and workers became more one of 'clientship' rather than servitude.[631]

In the definitive opening to CT472 and BD6 the word 'work' is often spelled as *k3wt.* Schneider refers to this spelling as meaning the difficult agricultural preparatory activity undertaken in the irrigation basins.[632] It would appear this interpretation has been assumed because of the task clauses that follow. Without specific reference to the irrigation basins, or for instance the spelling for 'work in the field'[633] surely *k3wt* must simply mean work of

[626] Loprieno 2012, 6.
[627] *Ibid*., 2–3.
[628] Faulkner 1962, 78.
[629] Loprieno 2012, 10.
[630] *Ibid.,* 13.
[631] *Ibid*.
[632] Schneider 1977 Vol. 1, 9.
[633] Sethe 1909, 1161:4.

some description. As demonstrated earlier, the options for the type of work which may be required are many.

## 5.2 The Sand Enigma

### 5.2.1 The Ancient Floodplain

> O you shabtis which have been made for N, if N be detailed for his task, or an unpleasant duty in it be imposed on N as a man at his task, 'Here we are' you shall say. If N be detailed to keep an eye on those who work there at turning over new fields, to plant the riparian lands or to convey sand to the West which was placed on the East - and vice versa - Here we are' you shall say about it.
> To be spoken over an image of the owner as he was on earth, made of tamarisk or zizyphus wood and placed in the chapel of the deceased. (Spell 472 Coffin Texts) [634]

> O, these shabtis, if one counts off, if one calls to do every work which is wont to be done in the god's land, now indeed, obstacles are implanted for you therewith – as a man at his duties one counts off in respect of you at any time to turn over the fields, to irrigate the riparian lands, to transport by boat the sand of the East (and) of the West 'here I am' (you) shall say there. (Spell 6 Book of the Dead Schneider Version IVA – New Kingdom)[635]

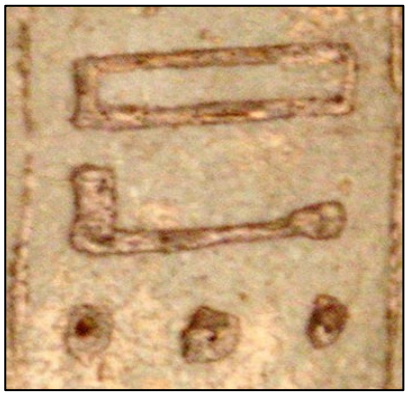
One of the tasks referred to in CT472 and BD6 is that of moving sand, *šꜥ* (**Fig. 26**), explored by many scholars within a range of theoretical frameworks, but still without consensus as to its meaning or significance. Prior to positing any theory regarding the potential practical meaning of the movement of sand task, the nature of the ancient Nile floodplain and agricultural systems, and the earliest methods of irrigation should be considered. Once practical meaning is determined, given the dualism demonstrated in all other figurine attributes, an alternative explanation for the movement of sand must be explored.

[634] Faulkner 2007, 106.
[635] Schneider 1977 Vol. 1, 96–99.



MFA 78.159
Egyptian

Fig. 26



MFA 21.14134
Nubian

The ancient Egyptian floodplain, *kemet*, spread outwards from the north of Aswan, varying in width from only a few hundred metres to over 20 kilometres. The delta in the north was 160 kilometres in length and 240 kilometres wide on the northern Mediterranean coast. When the river reached the delta it broke into a natural network of distributaries (**Fig. 27**).[636] The annual inundation flowed into Aswan in late Summer and did not retreat until early October; the high water did not reach the north until at least mid-September.[637] Water height achieved during the inundation varied from year to year, and too much water was just as unwelcome as too little.[638] After the floodwater receded in the early Autumn, light ploughing by agricultural workers loosened the soil surface, and seed kept from the harvest of the preceding year was cast over the very fertile and moist soil. Hunt asserts previously postulated theories regarding the nutrient value inherent in the silt delivered by the inundation are erroneous.[639] He contends the fertility of the floodplain was renewed as a consequence of the ancient Egyptians being unable to send their animals to the desert to feed during the Summer months. The hostile conditions of the desert meant they would perish; instead the cattle were turned into fields of legumes and crop stubble. A combination of crop rotation and animal droppings

[636] Teeter 2011 Map 1, xix.
[637] Trigger 2003, 293–294.
[638] Butzer 1976.
[639] Hunt 1987; For instance Wilcocks 1913 suggests Egypt owes its extraordinary fertility to the fertilising power of the Nile 'red muddy' water. It is not the abundance of the water but the peculiar qualities of the silt it carries. The rich alluvium is delivered by the inundation year after year. Although the crops deplete the quality of the soil on an annual basis it is naturally renewed.

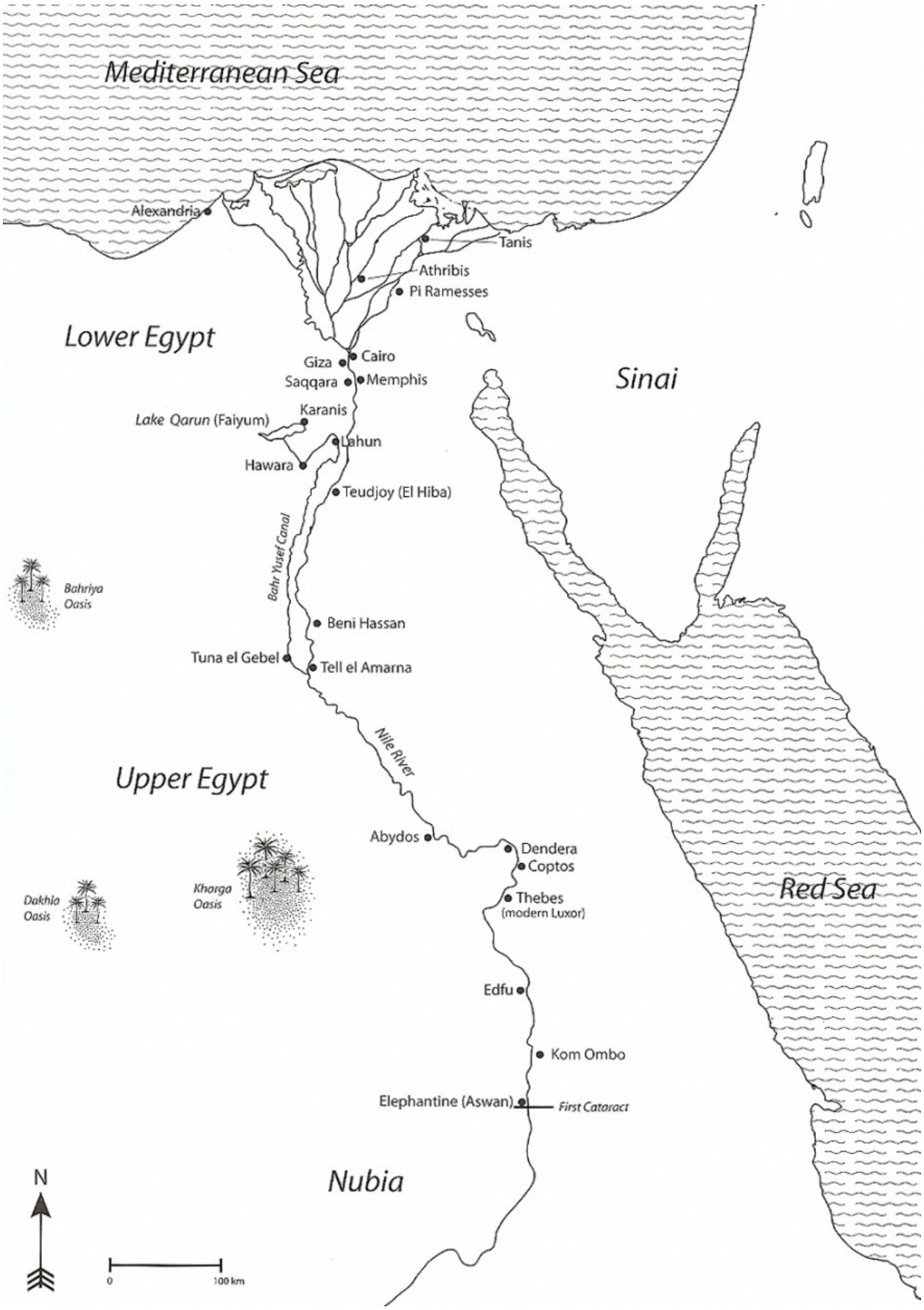


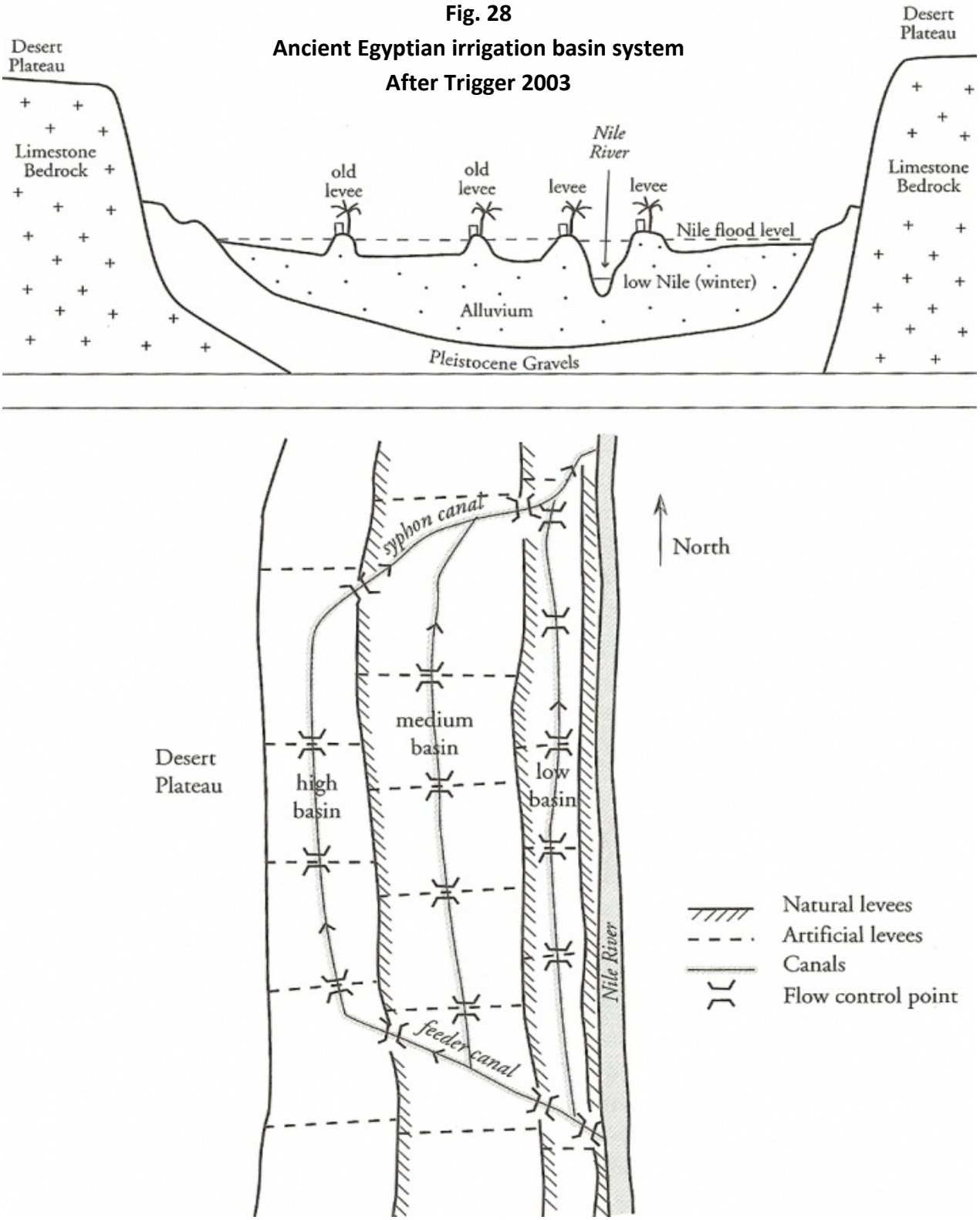

**Fig. 27**
**After Teeter 2011**

balanced soil nitrogen levels and provided fertilisation. The silt carried by the flood, no matter its nutrient level, renewed the topsoil, and in ideal soil conditions and favourable climate the seed quickly germinated. It grew through the Winter months, and ripened in the rising temperatures and sunshine experienced through the Spring. The harvest occurred before the grain was ruined by the Summer temperature extremes. This is a cycle still followed by cereal farmers in the modern world, who in some areas are able to sow and harvest two crops in a twelve month period; the ancient Egyptians planted only one.

The mace head of King Scorpion (**Fig. 3**) is considered the earliest evidence for artificial irrigation on the basis that the extant lower panels indicate a waterway that separates into two networks.[640] The productive garden is represented by a palm tree mounted on four rows of irrigated rectangular fields.[641] This is interpreted as clear evidence artificially regulated irrigation systems were already operating in ancient Egypt during the Predynastic Period.[642] The agricultural basin system presented by Trigger (**Fig. 28**) illustrates the manner in which the inundation was captured for agricultural use. Earth banks or dykes were built up between natural elevations to create basins, and canals carried the water flow into the basins from the river. Canals drained as much water as was available down through the basin system. Each basin was divided into square plots. Building and maintenance of basin systems was administered within provincial districts, the central government maintaining boundaries to avoid regional disputes.[643] Water carrying devices, other than buckets carried on shoulder yokes, are not evidenced until the Amarna period (ca. 1346–1334 BCE). The *shaduf*, or pole and bucket lever, had a capability of lifting water over one metre, but it was inefficient and probably only used in gardens.[644] The more efficient *saqiya*, or waterwheel, and the Archimedean screw, are not attested until the Ptolemaic Period, at which time more complex cropping is verified.[645]

[640] Butzer 1976, 20.
[641] *Ibid.*
[642] *Ibid.,* 21.
[643] *Ibid*., 50; Trigger 2003, 295–296.
[644] Butzer 1976, 46; Eyre 1999, 34.
[645] Butzer 1976, 48.

**Fig. 28**
**Ancient Egyptian irrigation basin system**
**After Trigger 2003**



### 5.2.2 What is Sand?

The third specific task nominated in the task clause of CT472 and BD6 involves the movement of sand by boat, with reference made to the east and the west. Tasks one and two, turning over the fields, and irrigating the riparian lands, are self-evident. Despite Schneider's contention that sand use in ancient Egyptian agriculture would have been common, and is also therefore an obvious reference, scholars have been unable to agree on its practical use.[646] Fertiliser of various types has been nominated as a potential interpretation for the reference to sand. The spell mentions the first task as ploughing, the second as irrigating, and the third task as moving the sand. This appears to be a logical order in the context of the sand being fertiliser. *Sebakh* is a fertiliser which is attested in modern Egypt. It is composed of the remnants of structures made from mud-bricks, which were themselves made from the Nile silt. The material which collapsed within these structures is known to be nitrogen rich. Ruins included monuments, walls, houses and even graves. Animal droppings, and material from rubbish dumps, are also evident in the ancient mounds which comprise these remainders. The century from the 1830's is nominated as a period when the removal of this material from the mounds for agricultural use was at its peak.[647] Extraction of *sebakh* has been a major contributor to the loss of ancient mounds in Egypt.[648] Heerma van Voss suggests sand could be understood as s*ebakh*, which he describes as sifted 'rubbley' soil, used in modern Egypt as a fertiliser, and which when not available in some places is carried by boat from one side of the Nile to the other.[649] However, despite confirmation of modern use, Petrie and Keimer agree there is no evidence for the use of *sebakh* as a fertiliser in ancient Egypt.[650]

In a study of the potential meaning of the spell carried by the figurines Petrie noted he was not aware of any agricultural activity in ancient Egypt which involved the carrying of sand.[651] The *sebakh* theory was dismissed, and instead it was proposed sand relocation was necessary because the western edge of the Nile witnesses shifting sand dunes which cover the cultivated areas. Despite acknowledging sand masses can build to such a height they would be impossible to shift, Petrie also notes in some districts, Saqqara is cited as an example, the sand might only be a few feet high and therefore could be moved. I cannot however imagine

[646] Schneider 1977 Vol. 1, 57.
[647] Bailey 1999, 211.
[648] *Ibid*., 218.
[649] Heerma van Voss 1966, 53–57.
[650] Petrie, 1935; Keimer 1926, 98–104.
[651] Petrie 1935, 5–10.

the ancient Egyptians including a task in such an important text which did not have universal application, particularly given the spell is attested on figurines from disparate locations. Ultimately, the task of shifting the sand by boat from the fields of the east, back to the desert of the west, is nominated by Petrie as the 'least improbable' answer to the sand question.[652]

In 1963 Heerma van Voss published the brief article *De Sjawabti's en het zandmysterie*, specifically addressing the sand question.[653] He indicates sand can be interpreted as *sebakh*, but also refers to the idea expanded upon by Keimer, that the reading of sand should be understood as 'fine marl - a crumbly mixture of clays, calcium and magnesium carbonates, and remnants of shells, that is sometimes found under desert sands and used as a fertiliser'.[654] This conglomerate is described as the 'other sort of *sebakh*' as a marl clay known as *tafl*, and in Nubia as *marob*.[655] He describes in modern Upper Egypt the use of marl clay which has been ground to dust being thrown onto the fields when the wheat crop has reached a certain height, observed as occurring in May and June. Reference is also made to the spreading of this dust-like fertiliser during the Summer planting months. Ancient Egyptians did not grow a food crop during the Summer, so this timing is incompatible with the recognised agricultural cycle during this period.

Keimer's understanding of *tafl* is informed by the observational notes written by Floyer, published in 1894.[656] These notes were based on a number of trips taken in Upper Egypt during the summer months to places described as situated a long distance from the river banks. Conclusions are drawn using information founded on personal observation and conversations with farmers, who advise without the use of the fertilising clay the harvest would not be as plentiful. Floyer interchanges the terminology *tafl*, clay and blue clay; the idea of clay used as a fertiliser is a curious one, explained by the idea that it acted like a sponge, absorbing all types of fertilising matter, and then setting hard. When it was ground to dust all of these fertilising qualities were released. The material is noted as being found on both banks of the Nile, and transported to the opposite shore by boat if required. Floyer acknowledges the lack of evidence for the use of *tafl* during the Pharaonic Period, but if in

[652] Petrie 1935, 10.
[653] Heerma van Voss 1966, 53–57.
[654] Keimer 1926, 98–104.
[655] *Ibid*., 100.
[656] Floyer 1894, 44.

the modern era scientists took ninety years to identify its use, the same ignorance may apply to understanding of agricultural practice in the ancient world.

Petrie's proposal is unconvincing given he describes his conclusion as the least improbable, rather than probable. The order that the sand task appears in the spell is problematic should his contention be accepted. If the irrigation basins had filled with sand blown in from the desert, surely the best time to remove it would be before the inundation to ensure the basins were cleared and free to receive maximum water volumes. If the sand is accepted as being a fertiliser, and spread after planting, or at a time when the crop had reached a certain growth phase, the prescriptive use of a boat could not have happened inside the irrigation basins. Planting and potential fertilising occurred after the water had receded. The use of the boat at this time therefore could only be referring to the Nile, and it could only be in the capacity of collecting the fertiliser from one bank, and moving it to the other. It would then be accumulated by the workers, taken into the basins, and spread. Floyer and Keimer supported the notion of *tafl* or clay as a fertilising agent. There are problems however with the translation of these field reports of modern Egypt to the agricultural practice of ancient Egypt. Floyer notes sometimes the donkeys transporting the clay to the fields travelled up to sixteen kilometres in each direction.[657] These observations refer to the fertilisation of fields away from the river. In a modern environment, cultivated areas further from the floodplain would require additional fertilisation. Schneider contends the sand transported by the figurines included both the desert sand and the inundation silt, with both having multiple uses. The combination of silt and sand was heaped on the banks of the irrigation canals to be spread over the fields if required, it was a component in the manufacture of mud bricks, and it was particularly used to raise the dykes and ridges separating the land in the basins.[658]

The conclusion of this thesis is that the practical interpretation of the reference to sand movement in the spells is neither to clearance of the basins, whether before or after inundation, nor is it an allusion to the use of sand as a fertilising agent. Within an irrigation system levees and banks must be constantly maintained. Eyre refers to a natural deposit of silt which is then artificially reinforced to ensure levels stand above the natural floodline.[659]

[657] Converted from ten miles.
[658] Schneider 1977 Vol. 1, 59.
[659] Eyre 1994, 59.

Butzer speaks of banks being buttressed by artificial embankments.[660] Trigger's agricultural basin system (**Fig. 28**) illustrates a series of natural levees running north–south acting as separation points between the three sets of basins. A series of artificial levees then run east–west between the natural levees to create basins within basins. The levees built by the ancient Egyptians would have comprised a mixture of Nile silt, earth, and other soil mediums which may have included clay and sand. The selection of sand as terminology to describe this conglomerate was an intended choice.

### 5.2.3 Sand Movement

The movement of sand task clause is not just contentious because of lack of concensus regarding the meaning of sand. Historically, the directional movement of the sand has also been seen as problematic. Heerma van Voss argues the direction from which the sand originates is of no consequence, rather it is simply another expression of the favour ancient Egyptians had for symmetry.[661] The most simplistic explanation is that it represents a movement from the land of the living on the eastern side of the Nile, to the land of the dead on the western bank. Given the context of the figurines as burial goods, such a proposal seems acceptable. Schneider suggests the reference to east and west should be interpreted as the movement between the irrigation basins, rather than being synonymous with the eastern and western shores of the Nile.[662] The east/west scenario requires further examination.

The confusion caused by the sand task directional movement is potentially found in the use and translation of the prepositions appearing in this part of the spell. Occasionally there is no use of preposition, but when the prepositions are mentioned, the two which are used are *n* and *r***.** Allen determines the preposition *n* which is normally translated as either 'for', or 'to', is the goal of something.[663] If the goal is a person the translation is 'to'. Although the basic meaning of *r* when used as a preposition is 'with respect to', if situated before a noun which is a place, the translation 'to' should be understood as toward. Quantitative analysis of a sample of the spells transcribed by Newberry and Petrie has been undertaken assuming *n* is translated as 'for', and *r* is translated as 'to'. This analysis reveals the most common

[660] Butzer 1976, 52.
[661] Heerma van Voss, 1966.
[662] Schneider 1977 Vol. 1, 59.
[663] Allen 2001, 85.

combination is 'for east to west' evidenced in 48.70% of the sample (**Appendix Table 34**).[664] Deterioration in the written form of Middle Egyptian is taken into account as a factor in the confusion. Notwithstanding this corruption over time, and the errors which appear on many figurines in the transposition of the spell, a number of questions remain. If the direction is of no consequence, and the prepositions are therefore interchangeable, why not use two *n*'s or two *r*'s or even leave out the prepositions completely?[665] In the context of the moving sand task, consideration must be given to whether either of the prepositions could be read as an indirect genitive?

The indirect genitive is described as the linking word between two nouns which signifies possession.[666] By the end of the Middle Kingdom, when middle Egyptian was no longer a spoken language, the previously used three forms of genitival adjective had been reduced to only one, *n*.[667] Confusion arises in the transliteration and translation of the movement of sand task in the spell because of the sequence of three nouns. Sand, east and west, or directions in reverse order, follow each other. If *n* was intended to be read as an indirect genitive, rather than translating this as the preposition 'for', it would be understood as 'belonging to' or 'of'. In terms of application to a place, Allen describes a special use of the prepositional nisbe as indicating location.[668] In nisbe form the spelling of east becomes *i3btt* instead of *i3bt,* and the spelling of west *imntt* instead of *imnt*. Analysis of the spelling employed in the New Kingdom figurine dataset indicates 93.64% of the sample reflect a spelling of *i3btt* for east and 86.4% a spelling of *imntt* for west (**Appendix Table 35**). Assuming therefore the use of east and west in the spell is as a description of a place, the 'r' should be read as 'toward'. The most common combination revealed by the quantitative analysis would therefore be read as 'belonging to the east toward the west'. Schneider translates the *n* as 'of' implying ownership, yet proposes the east and west reference in the spell refers to movement of sand between the banks within the irrigation basins. The use of east and west in this context would have little importance as this understanding infers vice versa. Acceptance of the 'belonging to' translation demonstrates the directional movement written in the spell was important. It cannot be read as vice versa. In my opinion the words east and west were intended to be read as a place rather than directional movement, and *n*

[664] **Appendix Table 34** assumes uniformity in the spelling for east and west, a matter which is clarified further in **Appendix Table 35**.
[665] On rare occasions there is no use of prepositions.
[666] Allen 2001, 41.
[667] *Ibid*.
[668] *Ibid*., 90.

should be read as an indirect genitive rather than a preposition. 80.88% of the New Kingdom spells examined in the dataset (**Appendix Table 34**) place the word east before west. Only 4.35% of the dataset include the words 'vice versa'.

Schneider's spell types feature the terminology *ṯs pḫr* (vice versa) in Version 1A2 which is a Middle Kingdom text, Version VA which is a New Kingdom text, and then in five of the six variants of Version VIIA, and both of the Version VIIB variants; Version VII is relevant to Late Period figurines. These spell versions formulated in response to the Leiden corpus are supported by examination of other Late Period figurines which carry complete spells.[669] This change in word usage evidenced on Late Period figurines, in combination with common employment of the descriptor *ushebti*, derived from the verb *wesheb* 'to answer', and depictions of much greater uniformity, point to a potential change in understanding at this juncture of ancient Egyptian history. The evolution of the intention and function of the funerary figurine is explored further in Chapter 6 within the context of their representation or otherwise in The Book of the Dead.

## 5.3 Summary: A Response to the Conundrum

Given the findings revealed through analysis of the movement of sand stanza in the spell carried by the figurines, an alternative meaning for sand must be considered. In a comparative study of the use of sand in magic and religion Canney refers to the method of burial in ancient Egypt which simply involved placing the deceased in the sand.[670] A combination of the heat, natural salts, and a lack of humidity, combined to ensure the body was preserved. From the earliest times the ability of sand to preserve the body was recognised, and as rituals became more elaborate sand was seen as an essential element in ceremonies connected with the dead.[671] The magical preservation qualities of sand were reinterpreted as having the ability to re-create life.[672] The sixth of ten identified rites in the foundation ceremony involved the pharoah pouring sand into the foundation trench.[673] References to this rite are commonly found from the Middle Kingdom onwards.[674] Use of sand for this purpose is

[669] See for example Grenier 1996 catalogue of figurines at the Museo Gregoriano Egizio accession numbers 37477, 19408, 15367, 19378, 19380, 19384. Of all of the Late Period figurines in this catalogue which depict a complete version of BD6 there is only a single figurine which did not include the *ṯs pḫr* terminology.
[670] Canney 1926, 16
[671] Breasted 1912, 49.
[672] Canney 1926, 35.
[673] Weinstein 1973, 13.
[674] *Ibid*., 3.

interpreted to have dual significance, practically acting to provide a compact level building surface, whilst symbolically purifying the foundations from which the construction would emerge.[675] The Opening of the Mouth ceremony illustrated on the papyrus of Hunefer, dated to the 19th dynasty, depicts the mummy being stood on a heap of clean sand prior to the performance of the reanimation rite.[676]

Answers to the sand enigma have generally been sought at a practical level.[677] Although the movement between the east and the west can be practically interpreted as the shifting of levee materials from one bank of the Nile to the other, or inside the basins, the precise directional movement within these constructs is of no consequence. Yet the majority of spells are shown to mention the east first, and then the west. Analytical data indicates 80.88% of the sample mentions east before west.[678] Although the other tasks in the spell refer to obvious practical responsibilities in the agricultural season, the movement of the sand by boat, a concept which has provoked a deal of discussion, is embedded with powerful symbolic value. In its written form Middle Egyptian is a language which includes helper signs and determinatives to ensure the intended meaning is correctly appreciated by the reader. The task of moving the sand by boat, evidenced in CT472 and BD6, is analogous to these language assistance devices. The boat can be interpreted as the recognised means by which the deceased was transported from the earthly life to the afterlife. Hornung offers a reading of the *Amduat*, one of the ancient Egyptian books of the afterlife, describing the journey of the sun god through the twelve hours of the night. In his description of the second and third hours, the presence of boats accompanying the solar barque is noted. These additional boats are not depicted at any other hour.[679] Boats feature in the spells of the Book of the Dead. It is the aim of the deceased to join the sun-god in his barque on the journey through the night to a time of rebirth.[680] The funerary barque is a different sign to the boat which appears on the figurine spells.[681] Spells are magical pieces of writing and the spell depicted on the figurines was worded in a way that embedded alternative understandings. The terminology ‘sand’ was chosen for use in the spell

[675] Weinstein 1973, 434.
[676] Taylor 2010, 94.
[677] Aside from Olson 1996 who considered the symbolic possibilities of sand. She concluded the other two agricultural chores specified in the task clauses of the spell could contribute to the deceased enjoying a complete afterlife through the production of food, and the sand, because of its use in the Opening of the Mouth Ceremony, may have been integral to the rite of reanimation.
[678] **Appendix Table 13**.
[679] Hornung 1999, 34.
[680] Taylor 2010, 167.
[681] Sign P1 is the boat type which appears on figurines. Sign P3 represents the sacred barque.

because it was invested with important symbolic meaning, and as a consequence offered dualistic interpretation. This same dualism has been demonstrated on all other figurine attributes. In recognition of the significance of duality, Middle Egyptian includes a special sign for dual, quite distinct from singular and plural. Within the framework demonstrated by an understanding of all of the symbols embedded in funerary figurines, an alternative understanding of the purpose of the figurine must be considered. The sand task is a key in the exploration of this new paradigm.

# CHAPTER SIX

# THE FUNERARY FIGURINE AND THE BOOK OF THE DEAD

## 6.1 The Funerary Figurine and Book of the Dead Spell 110

The first section of this chapter examines the identity of the actors engaged in the agricultural activity performed in BD110 vignettes. Are the tasks of the kind the deceased would specifically wish to avoid in the afterlife? If this was the case, surely the vignette illustrating such a scene would include a reference to a funerary figurine, or alternatively the portrayal would be in conjunction with the BD6 text. Perhaps these illustrations are consistent with Roth's conception of domesticity, considered in Chapter 4? Is engagement in agricultural activity an expression of humility before the gods? These questions require investigation. Consideration of visual and textual elements of BD110, and its predecessors in the Coffin Texts and Pyramid Texts, assist in illuminating the true nature of the agricultural activities in which the deceased is engaged.

### 6.1.1 The Field of Reeds

Vignettes illustrating the ancient Egyptian Field of Reeds in the Book of the Dead have been described as an embellished visualisation of the cultivated Nile floodplain at harvest time.[682] The text of BD110 nominates this enhanced form of the earthly life as a destination which witnessed ploughing, reaping, eating, drinking, copulating and all that was performed by the deceased on earth.[683] The Field can therefore be interpreted on multiple levels, representing the location where in a practical sense abundant crops were grown to provide the dead with food and where flax was grown to be woven and clothe the deceased; yet it was also a place where earthly pleasures were enjoyed. While it can be construed in an applied sense from an earthly life perspective, the Field is also invested with many symbolic aspects.[684] The attributes on funerary figurines reflect this same combination of practical and figurative.

Schneider contends 'the fundamental stages in the process of food production are never shown among the scenes of the Elysian Fields; all that is seen are the 'visions of the Hereafter

[682] Kemp 2007, 38.
[683] Faulkner 2007b, 103; Allen 1974, 87; Lucarelli 2006, 184 beyond this frequently enunciated description proposes a specific peculiarity of BD110 is the designation of offerings (*ḥtp*)as a deity and the assimilation of the deceased to the deity.
[684] Chegodaev 1996, 15 contends in mythological systems the principal deity often resides in a food-producing region in the afterlife which is surrounded by streams of water.

the tomb-owner wished for himself'.[685] Eating, drinking and copulating are clearly appreciated as elements of a delightful afterlife, but surely this cannot be said of the work associated with ploughing and reaping? During the earthly life, this work was not undertaken by the owners of the tombs and papyri under consideration. Indeed, this is understood as the reason for the existence of the funerary figurine and BD6, the spell intended to animate the figurine to ensure it acted as a substitute should its owner be called upon to undertake agricultural tasks of the types depicted in BD110.

BD110 finds its origins in the Coffin Texts: CT464–468. The transformative nature of the ancient Egyptian mortuary literary corpus is manifest in examination of the use of the terminologies Field of Ḥetep and Field of Offerings in these five texts.[686] The original existence of separate places reflecting two traditions is proposed; over a period of time these were syncretised to provide a standardised illustration of what could be anticipated in the afterlife. As distinct locations an association of the Field of Reeds with the eastern horizon and therefore purification, and the Field of Ḥetep with the western horizon and paradise, or 'the nearest thing to an Egyptian Elysian Fields' is suggested.[687] Although diagrams accompanying Coffin Texts were rare, decoration on the interior of a Middle Kingdom coffin held in the collection of The British Museum includes imagery accompanying CT466–467 which is recognisable as the Field of Reeds on Book of the Dead papyri.[688] The vignettes accompanying BD110 therefore have structural precedent.

The roots of CT464–468 are in turn recognisable in the Pyramid Texts. In a comparative study of the appearance of the terminology Field of Rushes/Lake of Rushes in Old Kingdom and Middle Kingdom mortuary literature, reference to the Field/Lake is evidenced in forty-six Pyramid Texts of the Old Kingdom, and forty-three texts of the Middle Kingdom comprising examples from both extant Pyramid Texts and Coffin Texts.[689] Within the

[685] Schneider 1977 Vol. 1, 9 *Elysian Fields* reflects ancient Greek mythological terminology. In ancient Egypt these fields of plenty are variously described as the Field of Reeds, Field of Rushes, Field of Offerings, Field of Ḥetep/Hotep, and Iaru; Allen 2003, 24 suggests *Elysian* is derived from the Greek pronunciation of the Egyptian word for reeds.
[686] Lesko 1971–1972, 89–101. Lesko seeks to understand whether these two Fields are the same place.
[687] Lesko 1991, 120.
[688] Accession number EA30842; Taylor 2010, 242–243.
[689] Hays 2004, 175.

Pyramid Texts the place is understood to be a site of cleansing and purification. PT253, 323, 325, 470 and 471 all support this notion.[690]

BD144 describes the keepers of the seven gates through which the deceased must travel in order to join the company of Osiris whose lands are described as 'in the Field of Hotep among the Learned'.[691] BD145 and BD146 are titled The Beginning of the Spells for Entering through the Secret/Mysterious Portals of The House of Osiris in the Field of Rushes.[692] Although the Field of Hotep/Rushes is mentioned in these three chapters they do not provide any descriptive narration. Evocative details are contained in BD109, 110 and 149; it is the text of these chapters which signal a land of plenty where all that occurred during the earthly life was amplified. Barley grew to a height of five cubits with a stalk of three cubits and an ear of two cubits; emmer reached a height of seven cubits; the spirits were each nine cubits tall.

### 6.1.2 BD110 Vignettes

Although the text of BD110 provides a vivid description of the geography and the movement and activity within this landscape, illustrations embellish these details and convey an amplified sense of meaning. The existence of a model book of vignettes as they should be illustrated in a Book of the Dead context supports the notion that in the mind of the ancient Egyptian pictorial references were embedded with the power accorded writing, and in some instances could operate effectively as a substitute.[693] Book of the Dead vignettes and their appropriate text interact; 'images are visual machines that catch and transmit ideas, at the same time increasing the power of the word'.[694]

Of the fifty-five New Kingdom attestations of BD110 recorded by the Book of the Dead Project 67.3% featured vignettes, 63.6% text, and 30.9% included both (**Table 11**). In the ensuing phases from the Third Intermediate Period through to the Ptolemaic Period reliance on pictorial references increased dramatically and persisted. Consideration of the elements

[690] Allen 2015, 46 PT253 from the Pyramid of Unas …Someone has become clean in the Field of Reeds: I have become clean in the Field of Reeds… p.71 PT323 from the Pyramid of Teti …I become clean with the Sun in the Lake of Reeds… p.72 PT325 from the Pyramid of Teti …that he might emerge into the Field of Reeds and become clean in the Field of Reeds… p. 131 PT471 from the Pyramid of Pepi I …I have come that I might clean myself in the Field of Reeds…
[691] Allen 1974, 122; Faulkner 2010, 133.
[692] Allen 2010,145; Faulkner 2010, 135.
[693] Munro 2017, 54–55.
[694] Lucarelli 2006, 231.

composed in a range of BD110 vignettes therefore assists in our understanding of the intention of this chapter, and appreciation of the tomb-owners visualisation of the nature of the paradise they would enter after death.

| PERIOD | TOTAL | Text | % | Vignette | % | Both | % |
|---|---|---|---|---|---|---|---|
| **Middle Kingdom** | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Second Intermediate Period** | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **New Kingdom** | 55 | 35 | 63.6 | 37 | 67.3 | 17 | 30.9 |
| **Third Intermediate Period** | 48 | 9 | 18.8 | 46 | 95.8 | 7 | 14.6 |
| **Late Period** | 35 | 8 | 22.9 | 33 | 94.3 | 6 | 17.1 |
| **Ptolemaic Period** | 189 | 29 | 15.3 | 180 | 95.2 | 20 | 10.5 |
| **TOTALS** | **327** | **81** | **24.8** | **296** | **90.5** | **50** | **15.3** |

| | TOTAL | Papyrus | % | Tomb | % | Other | % |
|---|---|---|---|---|---|---|---|
| **New Kingdom** | 55 | 30 | 54.6 | 24 | 43.6 | 1 | 1.8 |
| **Third Intermediate Period** | 48 | 47 | 97.9 | 1 | 2.1 | 0 | 0 |
| **Late Period** | 35 | 28 | 80.0 | 0 | 0 | 7 | 20.0 |
| **Ptolemaic Period** | 189 | 146 | 77.2 | 0 | 0 | 43 | 22.8 |
| **TOTALS** | **327** | **251** | **76.8** | **25** | **7.6** | **51** | **15.6** |

**The 'Other' attestations in the Late Period and the Ptolemaic Period are on mummy wrappings.**

**Table 13**
**BD110 Attestations by Period and Representation Type**
**Source data - 327 records at http://totenbuch.awk.nrw.de/**

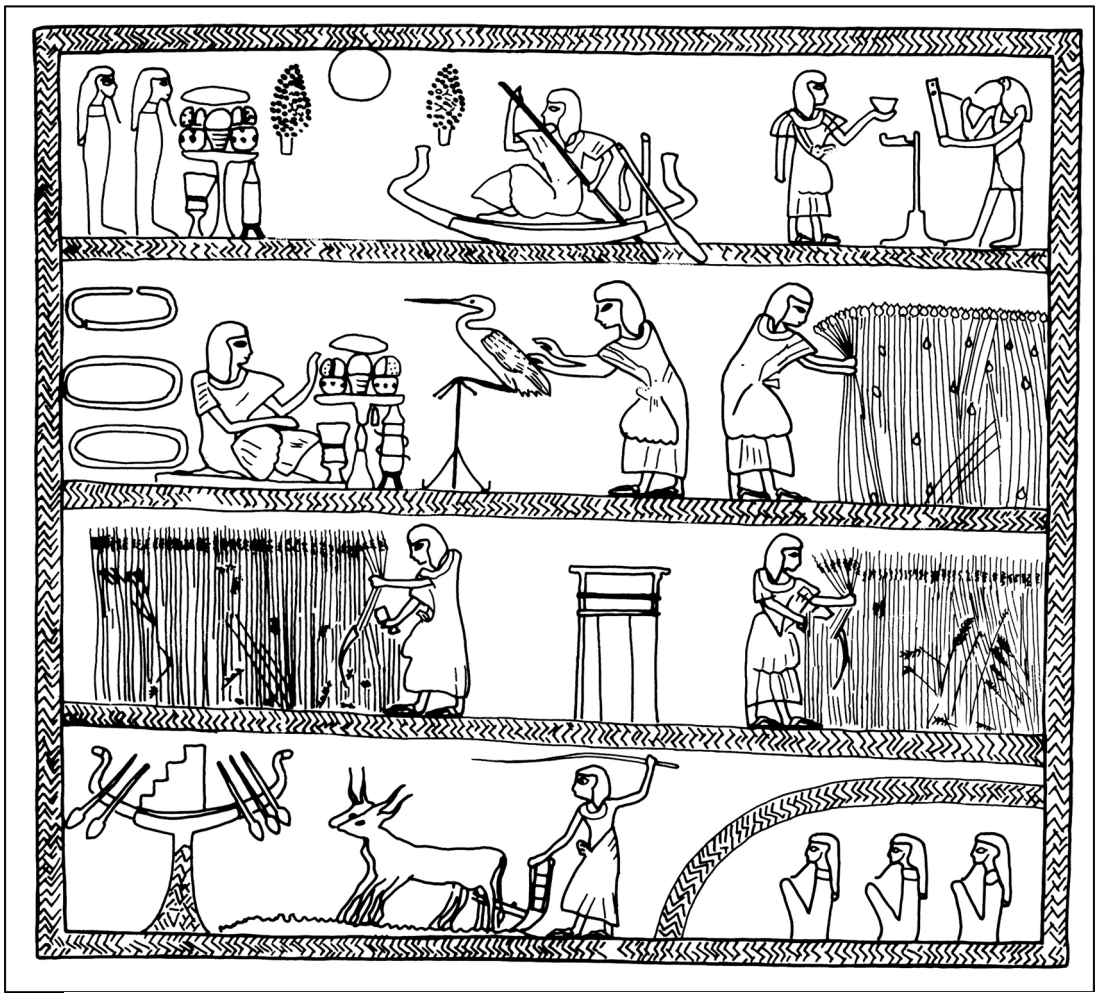


**Fig. 29**
**Vignette BD110 Papyrus of Nakht – King's Scribe and General**
**Late 18th/early 19th dynasty**
**The British Museum Accession Number EA10471. 13**

Although BD110 vignettes evidence differences in detail between the books of different owners, despite these distinctions there is considerable uniformity in the primary features. This variation has been described as reflecting the aesthetic aspect of the presentation, although simultaneously there is codification in the representations which ensure the semiotic power of the portrayals is not lost.[695] Many of the common elements illustrated in BD110 vignettes are apparent on the New Kingdom papyrus of Nakht held in the collection of The British Museum (**Fig. 29, Appendix Plate 16**).[696] These vignettes are read bottom to top and

[695] Angenot 2012, 54.
[696] The British Museum accession number EA10471, 13.

the waterways act to separate the registers. Invariably, the illustrations featured on the bottom register as the first scene a boat arriving in the Field in the company of the sun-god, and then scenes which are a combination of islands symbolising localities, the deceased engaged in agricultural activity including ploughing fields, scything grain and pulling flax, walking the oxen over the threshing floor often next to piles of grain, standing or seated at an offering table replete with produce, and making offerings to a deity. The deceased worships the 'heron of plenty' which demonstrates the wealth of nourishment available in the Field for the benefit of those who enter it. In the final scenes the deceased rows the sacred barque onwards to an encounter with members of the Great Ennead, and in some cases toward reunification with deceased parents. This is a cyclical journey emblematic of perpetual life.

In his investigation of the Book of the Dead in a Memphite context, Raven notes studies of BD110 vignettes are disproportionately dominated by Theban examples of the spell.[697] He therefore examines material from the New Kingdom necropolis at Saqqara to build on the Memphite scholarship. On blocks from the tomb of General Horemheb six registers separated by canals include illustrations of Horemheb offering to three mummiform deities, Horemheb seated behind an offering table, and in the lower register another figure of the deceased behind an offering table (**Fig. 30**). The six register layout of Horemheb's vignette of BD110 is unusual, but not unique; during the 2007 Leiden expedition at Saqqara another example, which is very similar to the Horemheb composition, was identified in the tomb of the royal butler Ptahemwia (**Fig. 31**).[698] Raven describes the images featuring auxiliary workers in the harvest scenes from both of these tombs as significant because the expectation in the context of the Fields of Iaru (Reeds) is that the deceased was to undertake the work himself.[699] Raven suggests however, these illustrations may have taken influence from agricultural scenes in Old Kingdom mastabas at Saqqara, and could therefore be regarded as painted in a distinctive Memphite tradition.[700] The variable number of registers confirms Theban and Memphite traditions determining text and vignette layouts differed.[701] These variations in register quantity are also evident across different periods in pharaonic history.[702]

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[697] Raven 2010, 251.
[698] *Ibid*., 252.
[699] *Ibid.*
[700] *Ibid*.
[701] Munro 2017, 54; Mosher 1992, 169 has demonstrated in his study of Theban and Memphite Book of the Dead Traditions in the Late Period that although there were many common features between the two, the portrayals emanating from each place reflected their individual belief systems.
[702] For example The British Museum accession number EA10479/7 papyrus of Hor dated to the Late Period depicts 4 registers; Ptolemaic Period papyri often illustrate BD110 in only 3 registers. For example see The British Museum accession number EA9911/2 papyrus of Kerqun.

Ptahemwia's BD110 tomb painting includes a scene described by Raven as 'a person with a hoe, probably the tomb-owner himself rather than his wife'.[703] The adjacency of the person with the hoe however is consistent with other papyri evidencing this same type of scene; in these instances it is the wife of the deceased who is normally following her husband with them both engaged in agricultural tasks. The brandishing of a hoe however is reminiscent of a male rather than a female. This figure could therefore be a representation of a funerary figurine given the hoe in this form is a very common figurine attribute.

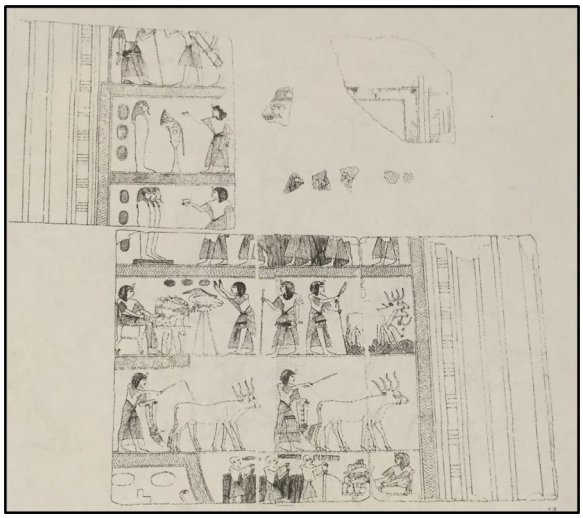


**Fig. 30**
**Vignette BD110 Tomb of Horemheb**
**Saqqara**
**After Raven 2010 Fig. 1 p. 261**

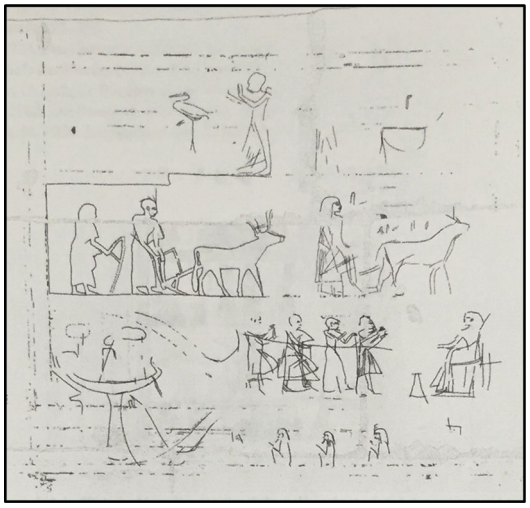


**Fig. 31**
**Vignette BD110 Tomb of Ptahemwiah**
**Saqqara**
**After Raven 2010 Fig. 2 p. 262**

Prior to Raven's consideration of Memphite Book of the Dead depictions, Gesellensetter specifically addressed unusual elements in a range of BD110 vignettes, and considered the possibility of whether or not the unidentifiable people in the agricultural scenes could be funerary figurines.[704] She concludes this as a justifiable prospect which should not be automatically refuted, and acknowledges although no such identity can be confirmed, where a person carries a basket it must be observed this at least can be read as an attribute associated with a funerary figurine, and that as a ploughman he would be expected to be furnished with a hoe. Further to Raven's contention that the person with the hoe is the tomb-owner rather than his wife, Gesellensetter notes although often in these vignettes women perform as workers, the males on the papyri identifiable by their names almost without exception

[703] Raven 2010, 252.
[704] Gesellensetter 1997, 129 note 333.

execute agricultural activities by themselves. It is therefore concluded if there are figurines in these vignettes, the illustrations in this scene should indicate both figurines and their owners undertaking a religious deed which is a reflection of upholding of order in the afterlife.[705]

Towards the end of the New Kingdom some women own their own funerary papyri, although extant papyri of the 18th and 19th dynasties indicate Books of the Dead were more commonly owned by men.[706] The late New Kingdom Book of the Dead papyrus of Anhai, Chantress of Amun and Chief of the Musicians, was recovered from the recess of a base of a Ptah-Sokar-Osiris mummiform figure, and understood to assist resurrection in the afterlife (**Fig. 32**).[707] It is thought to be of Theban origin and is dated to the 20th dynasty.[708] This papyrus is considered one of the more exceptional examples owned by a woman as it is of large size, and features the rare use of gold leaf as an embellishment.[709] Female owners of papyri would not have been engaged in agricultural labour in the earthly life, however their appearance in these vignettes is prescribed by the text of BD110 which designates the deceased should assume the responsibility for a set of tasks including ploughing and harvesting.

In the left corner of the top register a male worker is undertaking work with a hoe, and scything grain in the second from left scene on register three. To the left of the grain harvesting scene, a female who is presumed to be the deceased is pulling flax. Anhai is ploughing with different pairs of animals in two scenes on the second register, and on the third register she is standing behind a table laden with offerings, worshipping the Heron of Plenty and a seated god. The question arising in examination of this papyrus is whether or not the male evidenced in these scenes are Anhai's funerary figurines or Nebsumenu, Stablemaster of the Residence, the husband of the deceased. The type of dress worn by the male points toward an illustration of her husband, on the basis we expect a funerary figurine to be in the standard mummified form carrying agricultural implements. In support of this expectation is the identification of funerary figurines in BD151, which relies on the presence of this visual reference, albeit without obvious attributes, and sometimes with the BD6 text alongside. However, they could be understood as figurines.

[705] Gesellensetter 1997, 129 note 333.
[706] Taylor 2010a, 62–63.
[707] Strudwick 2006, 236.
[708] Taylor 2010a, 71. The title of Anhai's husband is Stablemaster of the Residence which is a typical Ramesside title. Features compare favourably with vignettes of that period.
[709] Taylor 2010a, 71.

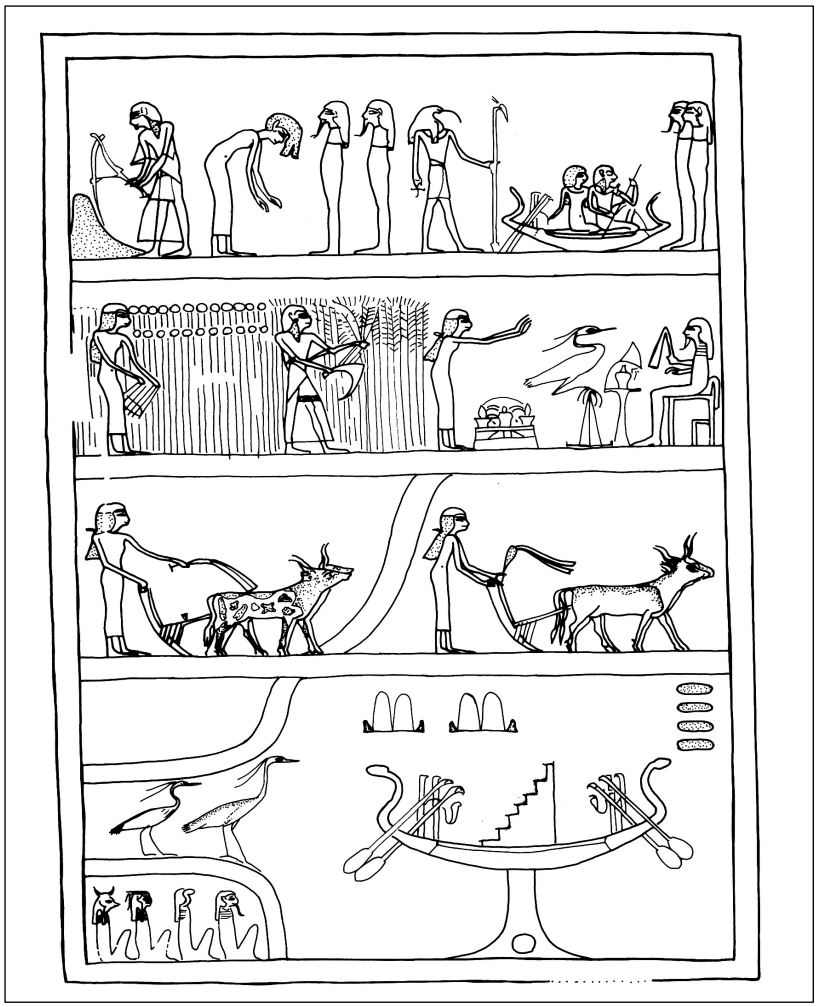


**Fig. 32**
**Vignette BD110**
**Papyrus of Anhai**
**The British Museum**
**Accession Number EA10472/5**

Theban Tomb 1 (TT1), the funerary complex of Sennedjem, Servant in The Place of Truth, and his family, comprises a court, three pyramid chapels, and three shafts.[710] It was discovered intact in 1886. As one of very few undisturbed New Kingdom tombs it presented an extraordinary selection of material which has been the subject of extensive scholarship. The goods recovered from the chamber included eight adult coffins, one coffin of a child, two foetuses in boxes, the bodies of eleven people without coffins, numerous canopic chests and coffins, the funerary figurines of many family members, funerary figurine containers and a range of furniture.[711] The chambers which housed this collection were astonishing in the brilliance of their decoration. The most significant of the tomb goods are nominated as belonging to Sennedjem and his wife Iyinofreti, their son Khons and his wife Tamaket, and

[710] Examination of the community at Deir el-Medina was the focus of a lifetime of work by Jaroslav Černý. The 2nd edition of his study which includes detailed analysis of the titles of those who lived in this place was published in 2001.
[711] Mahmoud 2011, 3–13.

Isis who is thought to be their daughter. The middle chamber is attributed to Sennedjem himself; BD110 features on an entire wall and is considered to be one of the finest surviving examples of this vignette in a tomb context (**Fig. 33, Appendix Plate 17**). The dating of the family can be charted for six generations through the 19th and 20th dynasties. Given the commonality of location and chronology, comparisons can be drawn between this BD110 vignette and its counterpart on the papyrus of Anhai.

The male and female figures painted on the BD110 vignettes in the TT1 funerary complex are described as Sennedjem and Iyinofreti. Excepting the opening of the mouth being undertaken with the mummy in the top right-hand corner of the five registers bounded by waterways, all activities are performed by the pair. The short beard evident on Sennedjem is also attested on the male on the papyrus of Anhai. This could indicate each of the representations is portraying the male in the marital relationship, however funerary figurines of similar chronology are also known to exhibit this type of facial hair.[712] On the TT1 painting Sennedjem is scything the crop and Iyinofreti is following him gathering it into a bag, an attribute which is also manifest on a funerary figurine (**Fig. 33**). The bag carried by Iyinofreti in the BD110 vignette is a horizontal trapezoid with vertical/horizontal square crosshatch infill featuring scalloped embellishment on each side of the bag. It is carried by a single handle which sits across Iyinofreti's hand; the handle is attached by loops at the top corners of the bag (**Fig. 34**). This is not the same form as the pairs of bags painted on the back of Iyinofreti's funerary figurines. These figurines evidence bags which are vertically oriented, cross-patterned, and rectangular or slightly trapezoidal in shape. The string to both bags runs over the shoulder extending beyond the bag.[713] The bags on the figurines of Sennedjem and Iyinofreti are similar, with the exception of one figurine of Sennedjem which carries a smaller oblong cross-patterned bag held by a string running over the shoulder to the centre top rather than extending down the side.[714]

[712] **Appendix Plate 18** Newberry 1957, Pl. XVIII; The clothing on these figurines is reminiscent of the depictions on the BD110 vignettes.
[713] Mahmoud 2011 CD image catalogue, 27 & 32; **Appendix Plate 19**.
[714] Mahmoud 2011 CD image catalogue, 9; **Appendix Plate 20**.

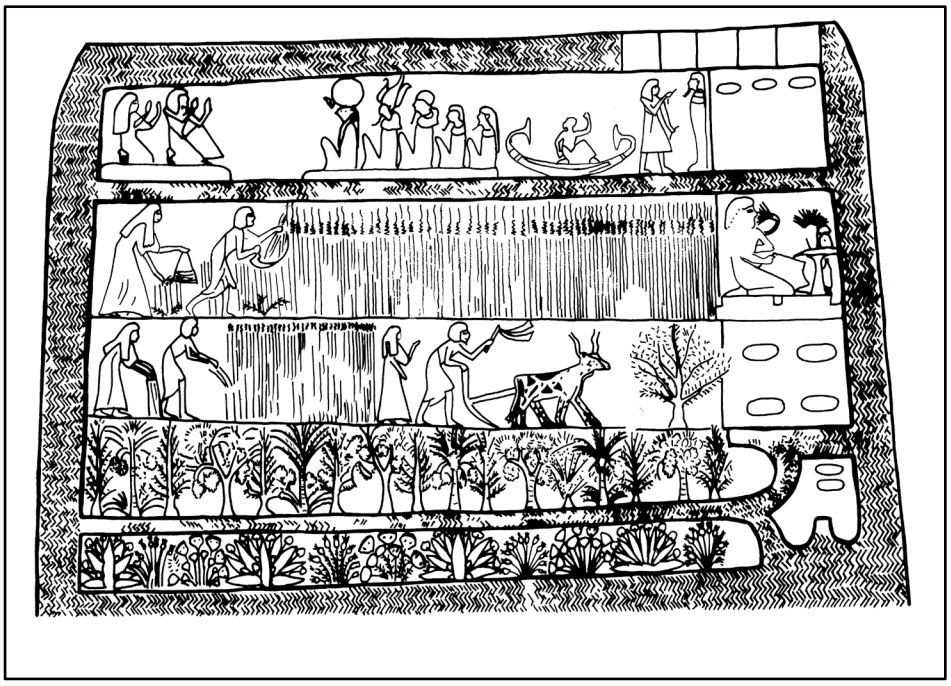


**Fig. 33**
**Vignette BD110**

**Theban Tomb 1 (TT1)**
**Tomb of Sennedjem**
**and family**

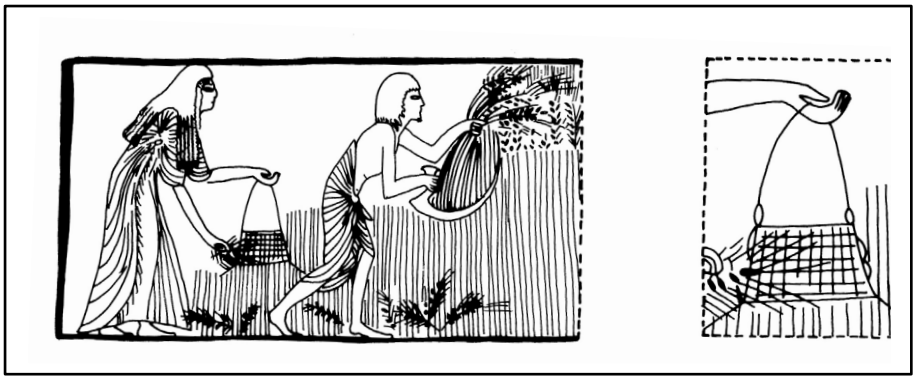


**Fig. 34**
**Vignette BD110**
**Close Detail**
**Extracted L/S Reg. 4**

Adjacent to TT1 is a group of three tombs; TT218, TT219 and TT220. These tombs were constructed for occupants who were all members of the same family. TT218 was the first of these three built for the father and mother of the group, the workman Amennakht, Servant in the Place of Truth, and his wife Iyemmaw. The wall paintings, although polychrome as TT1, are in much poorer condition.[715] The BD110 depiction includes an illustration of what is assumed to be Amennakht and his wife. The nature of the illustrations is reminiscent of Sennedjem and Iyinofreti, however Amennakht has no facial hair, and the bag carried by Iyemmaw is a different form to Iyinofreti's bag (**Fig**. **35**).[716]

[715] Of the fifty-three decorated tombs located at Deir el-Medina thirty-one are nominated as polychromous and twenty-two as monochromous. The monochromous decoration employs the use of only three colours – yellow, black and red on a white background. This style of tomb decoration is unique to Deir el-Medina.
[716] As with many funerary figurine attributes which have been examined for this study the bag carried by Iyemmaw is not represented in Schneider's 1977 typology.

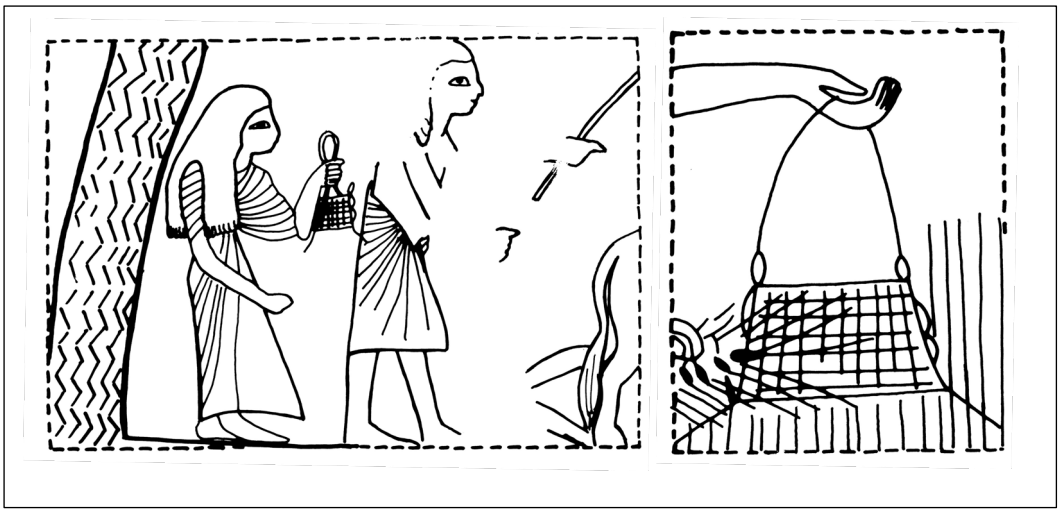


**Fig. 35**
**Vignette BD110 Theban Tomb 218**
**Tomb of Amennakht and Iyemmaw**
**Drawing from photo by Volk 2018**

Servant in the Place of Truth was the most common title attested for the men who lived at Deir el-Medina and worked on the tombs in the Theban necropoli. Both Sennedjem and Amennakht held this title; the descriptor Servant refers to a 'workman'. Other known include chief-workman, captain, scribe, deputy, foreman, chief of policemen, door-keeper, quarryman, guardian, draughtsman, and water carrier.[717] Of this group the workmen were remunerated the least, and probably the only salary smaller than the payment received by the workmen was that paid to the group described as 'women slaves'. Although the work undertaken by these women cannot be precisely determined, it is assumed they were responsible for grinding grain into flour which was understood as a task performed in a domestic context. This idea is supported by the fact that at Deir el-Medina grinding stones were recovered in the village kitchens.[718]

[717] Černý 2001, 175–181.
[718] *Ibid*.



**Fig. 36**
**Funerary figurine of Sennedjem**
**New Kingdom**
**The Kunst Historisches Museum, Vienna**
**Accession Number ÄS 6614**
**Photo by Volk 2015**

A total of seventy-four funerary figurines were recovered from the tomb complex of Sennedjem and his family. Thirteen individual figurines, and another three in coffins, are attributed to Sennedjem himself. They reflect the beauty and detail of craftsmanship evidenced in his tomb decoration (**Fig. 36**). Sennedjem the workman was afforded the luxury of constructing a family tomb complex because of his close association with the artisans in the place where he lived who were employed in the decoration of royal tombs. Availability of craftsmen capable of rendering beautiful tomb paintings does not however explain Sennedjem's choice of tomb goods. If it is accepted ancient Egyptians appreciated their social standing in the afterlife would mirror their status in the earthly life why would a 'workman' who lived at Deir el-Medina furnish his tomb with funerary figurines.[719] Sennedjem could not have expected that after death his status would rise to that of a person entitled to servants who would substitute for him should he be called to labour in the afterlife. An alternative

[719] At Deir el-Medina it was not only Sennedjem and his family who included funerary figurines in their tomb furnishings. In her catalogue of 'ouchebtis' at Deir el-Medina Dominique Valbelle details seventy-two funerary figurines dated to the New Kingdom, and an additional 185 figurines dated to the Third Intermediate Period. With only a few exceptions these figurines do not carry a BD6 inscription but rather text situate at the centre front of the figurine providing a simple version of the offering formula or name and titles only.

explanation for the intention of the figurine elucidates this conundrum; the function of the figurine was to expedite a smooth transition into the afterlife through illustration of the deceased person as a worker, thus acknowledging subservience to the gods and earning the deceased the right to join them in the perpetual daily cycle.

In contrast to Sennedjem's tomb location, at Medinet Habu in the temple of Rameses III, the BD110 imagery is included in the program of wall decorations.[720] In her study of BD spells in temple contexts Von Lieven concludes New Kingdom depictions of these spells belong in what is described as the cultic or magical sphere and they appear in 'their appropriate setting'.[721] The texts of BD110 and BD148 are both situate in Room 27 at Medinet Habu.[722] This locational relationship is also noted on BD papyri, and BD148 text and vignettes have been observed in obvious adjacency to places for offering in both a tomb and temple context.[723] BD110 and BD148 can both be understood as provisioning spells. Referring to BD148 on the papyrus of Nakht, Taylor observes this spell was one of those which enabled self-sufficiency in the tomb because the deceased recognised they could not rely on the living to make cult offerings in perpetuity.[724]

Aside from their role as a house of the gods, temples were vital to the functioning of the ancient Egyptian economy. Although all of the resources accumulated in the temple were described as offerings, the quantity of goods used in acts of propitiation was minimal. Through the institution of reversion of offerings presentations were made to both major and minor gods, and then used to satisfy operational overheads. This included distributions to priests and temple staff, but also to entitled workers such as those at Deir el-Medina.[725] At Medinet Habu the daily intake of offerings is recorded as totalling 5,500 loaves, 54 cakes, 34 dishes of sweets, 204 jars of beer, and a wide selection of other foods.[726] Accumulation of this quantity of goods was necessary to ensure the demands of the festival calendar were met. Records indicate sixty feast days at Medinet Habu during the time of Rameses III.[727]

[720] **Appendix Plate 21** ; Epigraphic survey places the BD110 vignette on the north wall of Room 26.
[721] Von Lieven 2012, 266–267.
[722] *Ibid*., 250.
[723] Lucarelli 2006, 170–171.
[724] Taylor 2010a, 152.
[725] Kemp 1991, 193.
[726] *Ibid*.
[727] *Ibid*., 206.

The BD110 painting in the Medinet Habu temple of Rameses III comprises three registers; the deceased pharaoh is the only person featured, and for this thesis the most interesting of the scenes feature on the middle register. The pharaoh is involved in two types of agricultural tasks. On the far right of the register he is undertaking ploughing behind a team of four oxen, and in the centre scene he is scything grain; in both scenes the king is clad in symbols of kingship. He is wearing a false beard, a bull's tail, and the white crown of Upper Egypt featuring a protective uraeus at its base. The pharaoh is clothed in two different styles of dress; in the scything scene he wears an apron underneath a kilt with both garments held in place by a sash; in the ploughing section he is wearing a triangular kilt secured by a sash. The kilt worn in the ploughing scene is the same as the garment worn in the scene of pharaoh worshipping Hapi who is seated on a throne. Both of these kilts illustrate patterning imitating pleating.[728]

Chapter 2.4 has already demonstrated the detail evident in portrayals of ancient Egyptian clothing and hairstyles on funerary figurines was deeply embedded with multiple meanings. This same emblematic importance is reflected in BD110 vignettes. Van Dijk proposes that although the text of BD110 refers to ploughing, sowing, reaping and threshing, the scenes in BD110 vignettes should not be interpreted literally, and contends the wearing of 'beautiful white linen garments' supports the contention the owners of the papyrus appreciated the work undertaken in these scenes was actually going to be completed by worker substitutes, their funerary figurines.[729] However the spell text specifically refers to the deceased himself ploughing and reaping in the field.[730] In the BD110 vignette located in the Sennedjem tomb complex, Iyinofreti, seen with her husband, is dressed in the beautiful flowing white linen garment described by Van Dijk, and her hair is arranged in the tripartite fashion. In contrast, drawings representing Anhai in her own tomb reveals her clothed in a tight fitting sheath, with hair tied back behind the shoulders, which is more consistent with attributes observed on women engaged in earthly life agricultural scenes.[731] The papyrus of Nestanebetisheru, a deceased woman, dated to the late 21st dynasty/early 22nd dynasty and also of Theban origin,

[728] Refer Vogelsang-Eastwood 1993, 32–71 for excellent examination including a range of examples of the differing types of ancient Egyptian aprons, kilts and sashes.
[729] Van Dijk 2001, 26; The reading of the depiction in this manner, which suggests the style of dress worn by the royals and elites in their BD110 vignettes is indicative of their relaxed outlook, is a little whimsical.
[730] Faulkner 2010, 105.
[731] Robins 1999, 16.

presents an abbreviated version of the normal.[732] The owner is without a male companion and is undertaking agricultural activity by herself. She is wearing the same hairstyle and dress type as Iyinofreti.

The differences between the BD110 vignettes of different owners is acknowledged; inconsistency is even evidenced on a single papyrus. For example, on the bottom register of the papyrus of Nakht the deceased is cultivating the fields wearing clothing which exposes the upper torso and arms completely. This garment differs from all other scenes where a short-sleeved tunic overlaid with a kilt is manifest. The papyrus of Anhai depicts the deceased worshipping over a laden offering table which is situate behind the heron of plenty and both are facing a deity seated on a throne. The BD110 vignette in the temple of Rameses III at Medinet Habu features the pharaoh worshipping Hapi, the god invested with powerful creative forces, and behind the deity is the perched heron of plenty. This same worship of Hapi, although without an offering table and a heron adjacent, is evident on the Ptolemaic Period papyrus of Kerqun.[733] Generally the traditional yoke on these vignettes features two oxen tethered to the plough; the wall painting of Rameses III is an exception because he is driving four animals. Building structures do not generally feature, although on register two of the Nakht papyrus centred between two field scenes, there is a shrine (**Appendix Plate 16** ).[734] Invariably the final journey in the sacred barque which attested in the top register of these vignettes demonstrates the deceased rowing by himself, except in the Anhai papyrus where rowing is performed by a man which in the context of this scene suggests the male featuring on her papyrus is her husband. Rather than pointing to any deeply embedded meaning these variations in scene construction reveal adoption of individual preferences which is also obvious across the funerary figurines which provide the data informing this study.

[732] Accession number EA10554/81; Taylor 2010a, 244 proposes the missing scenes may be as a result of the papyrus being unfinished.
[733] The British Museum accession number EA9911/2.
[734] Given the unique nature of this depiction it draws comparison with the form of the door which is illustrated on the offering scene of the BD papyrus of the same owner; see The British Museum accession number EA10471/21). Russman 2001, 196 describes the door as ‘imposing’.

## 6.2 The Funerary Figurine and Book of the Dead Spell 151

The Book of the Dead is principally concerned with the practicalities of the transition to the afterlife, and the provisioning and protection of the deceased.[735] BD151 combines a number of independent Coffin Texts as a single spell in the Book of the Dead, and provides an account of the tomb goods considered necessary to correctly equip the burial chamber.[736] This spell is unique in form as a consequence of its size; it often occupies the full height of the papyrus.[737] On papyri which feature the New Kingdom version of the Book of the Dead, the presence of BD6 independently is considered uncommon; although occasionally a stand-alone text it is present contained within the representations of BD151.[738] Only from the Third Intermediate Period forward is BD6 regularly seen as an independent spell in the Book of the Dead corpus.[739] It is surprising that most authors who have dealt with BD6 hardly ever mention its occurrence, with a pair of figurines, in numerous examples of BD151 drawings on both papyri and in tomb paintings.[740]

### 6.2.1 BD151 intention and function

The numerous stanzas of the BD151 text include words spoken by each of the Four Sons of Horus; Imsety, Hapy, Duamutef, and Qebehsenuef, acknowledging specific accountabilities to the deceased in the afterlife. Imsety identifies himself as the son of the owner, and a protector who will make the owner's house flourish and endure in accordance with the commands of the gods. Hapy nominates himself as a magical protector who will reattach the owner's head and limbs and smite the owner's enemies. Duamutef also identifies himself as a son who will protect his father from harm. Qebehsenuef nominates a role of magical protection and advises he will join bones, collect members and bring the owner's heart and set it in place in the body.[741] In visual representations of BD151 the placement of the image

[735] Hornung 1999, 17
[736] Taylor 2010a, 107.
[737] *Ibid*., 106.
[738] Schneider 1977 Vol. 1, 263; DuQuesne 2009, 37; Allen 1974, 150: Excerpt from BD151 translation Spell for an ushabti, N's instructions. (He says:), O ye ushabtiu, if N is counted off, (if N. is assigned,) to any work that is wont to be done yonder in the god's domain (–lo, obstacles have been set up for him yonder–) as a man to his duties, to cultivate the fields, to irrigate the shores, to transport sand of the east to the west, "I will do (it); here am I" shall (ye) say.
[739] Personal Communication Barbara Lüscher to Volk 17 March 2017 'On NK papyri BD 6 can either occur as a separate spell or as part of BD 151 (there normally occurring twice in the schematic illustration of the burial chamber) or both'.
[740] Lüscher 1998.
[741] Faulkner 2010, 147–148; Allen 1974, 130.

and text around the mummy situate at the centre of the scene reinforces enactment of the protective intention.[742]

Spell 151 is an excellent example of the dual functions of provision and protection. The detailed listing of required elements spelled out in BD151 acts as an inventory of tomb provisions, albeit for protective purposes, whilst the statements made by the Four Sons indicate they are invested with a protective intention which mirrors the role they play as keepers of the canopic jars. This diversity of intention is consistent with Kemp's reference to the Sons of Horus existence in BD151 fulfilling their duty as being accountable for the body as a whole rather than for the specific organs which is their obligation in the protection of the canopic jars.[743] In his analysis of the vignette of Spell 151 in the Book of the Dead of Muthetepty of the 21st dynasty, Taylor confirms the divine entities and amulets surrounding the mummy are all there to provide protection.[744] This spell should be understood as simultaneously performing the dual tasks of provisioning and protection.

The words spoken at the beginning of BD151 were considered of great importance to the ancient Egyptians because of their enabling power in giving the mummy mask sight, and driving away the enemies of the deceased.[745] Assman concurs with the notion of sight enabling and proposes an apotropaic function from the Middle Kingdom onward, when the spell appears on the inner surface of mummy masks.[746] He offers an expanded interpretation for the head of mystery, which is considered to have found its origins in the reserve heads deposited in the sarcophagus chamber of tombs of the 4th dynasty, at which time the impetus for their deposition was the desire to perpetuate the human form. The mummy mask is considered reminiscent of this practice in that it was not considered a mechanism for concealment, but rather it was the 'head of a god' which endowed the deceased with the ability to see and act as a god. Assman further contends the meaning of this is revealed in BD151, which is therefore entitled Spell for the Mysterious Head or Spell for The Head of Mystery. It is noteworthy to consider this title in comparison to the title for BD6 – 'Spell for causing a shabti to do work in the realm of the dead'. The nature of work undertaken by the

[742] Faulkner 2010, 147–148; Allen 1974, 130.
[743] Kemp 2008, 66.
[744] Taylor 2010a, 106–107.
[745] *Ibid*., 109.
[746] Assman 2005, 107–108.

funerary figurine was explored in Chapter 4, and the title of BD6 has been nominated previously as being too heavily relied upon in the formulation of understanding the intention of the figurine. Construal of spell titles is difficult, and potentially misleading, in terms of the intended meaning of the words that follow.

### 6.2.2 BD151 vignettes

Barbara Lüscher's extensive examination of BD151 visual representations attested in tomb paintings and Book of the Dead papyri provides valuable data for this current study.[747] The illustration of BD151 in the Theban tomb of Sennefer (**Fig. 37**) is typical of the arrangement of the vignettes portraying this spell. It is often described as a plan of the burial chamber. The mummified deceased lies in the centre of the chamber on a decorative bier and is attended by Anubis. Isis and Nephthys kneel either side of the deceased, each with their hands resting on the *shen* ring, a symbol of eternity. On the outer area of the vignette and centred on the sides of the inner block are the required four amulets atop magic bricks.[748] Standing atop and underneath the corners of the inner block are the Four Sons of Horus; in this vignette they are standing, but sometimes they are in a squatting position. The two upper outer sections each feature a *ba* bird with human head and human hands raised in adoration looking outwards. Most importantly in the context of this thesis, the bottom outer corners each illustrate a mummiform figure looking inwards, and together with the depictions of the figurines themselves the text of BD6 is frequently seen on these sections of the papyri. On some papyri, in addition to their manifestation within BD151, BD6 also features independently. In order to understand the importance of the funerary figurines and BD6 in the BD151 context the function of the other elements in these vignettes should be examined.

Magic bricks and their amulets performed a specific range of protective functions which were invested with considerable power. The bricks were made of mud, a natural material which nurtured plant life, and was recognised as epitomising the rise of new life. In their study of the use of magic bricks during childbirth Roth and Roehrig suggest given the importance of the bricks at this dangerous liminal point in the lifecycle, transposition to a protective function in rebirth after death is easily recognised.[749] During the New Kingdom these four

[747] Lüscher 1998.
[748] From centre top moving clockwise a *djed* pillar, a mummiform figure, a jackal, and a lighted torch. As objects in the tomb these amulets were to be set on an unbaked clay brick on which the appropriate section of the spell was incised.
[749] Roth and Roehrig 2002, 133.

bricks were often placed in niches in the tomb walls. Incised into each brick, or painted onto them, was text which formed part of BD151. Each of the amuletic elements was associated with a cardinal point which was intended to determine placement within the tomb.

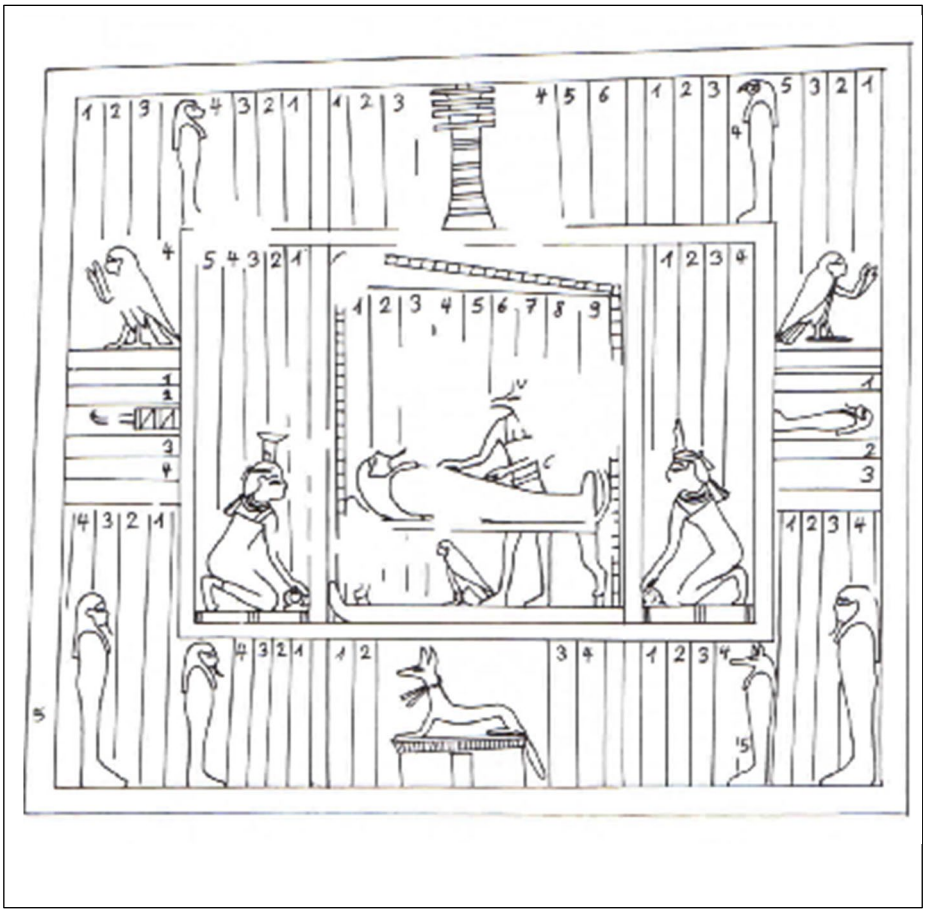


**Fig. 37**
**BD151 vignette of Sennefer**
**Theban Tomb 96**
**Drawing from Lüscher. B. 1998, 305. Abb. 66**

On Book of the Dead papyri the directional placement of the amulets on magic bricks is not always consistent, especially in relation to the location of the lighted torch and Isis and Nephthys.[750] A mummiform image is to be placed to the north, a lighted torch in the form of a reed or flame to the south, Anubis in the guise of a jackal to the east, and a *djed* pillar to the west. The statements featured on the bricks and associated with each of these amulets refer to

[750] See drawings in Lüscher 1998, 304–312. See **Appendix Plate 22** for examples of BD151 vignettes including compass points for reference. Note the anomaly between **Fig. 33** on which the lighted torch is to the south and the mummiform image is to the north as specified in the spell, compared to all other vignettes on **Appendix Plate 22** which indicate the lighted torch to the north yet maintain the *djed* pillar and Anubis in their designated positions.

their acting for the protection of the deceased.[751] The presence of the two human headed *ba* birds in BD151 has been read as them worshipping the sun-god as he rose into the sky.[752] Schneider more specifically notes the two birds worshipping the sun-god at both his rising and setting which was then translated to as the cardinal points of West, nominated as the right hand side of the vignette, and East on the left hand side.[753] As there is no difference between the portrayals of the two birds, although they are as a mirror image because they both face outwards, the two points are more recognisable within the papyri from the placement of the amulets, and the goddesses who both have specific relationships with the cardinal points. Despite the accepted theory regarding the directions with which each of these elements were associated, examination of a selection of papyri indicates interchangeability was acceptable. The most consistent of the representations are the *djed* pillar at the top centre of the vignette and Anubis as a reclining jackal at the bottom centre. Isis and Nephthys are only recognisable by their head-dress, and as they are not always carrying this attribute identification is sometimes impossible. It does seem however that Isis appears on the same side of the vignette as the mummiform figure, and Nephthys on the same side as the reed/flame. The interchangeability may have been as a result of the artist seeking balance in the illustration, therefore fulfilling the requirement of *mꜣʿt*.

[751] Allen 1974, 148–149; Spell to be incised on the brick supporting the mummiform image: This spell is to be said over an unbaked clay brick on which this spell has been incised. Make for it a niche in the walls of the netherworld and set an image of *imꜣ*-wood 7 digits high, whose mouth has been opened, firmly on this brick on the north wall, its face toward the south and cover its face; Spell to be incised on the brick supporting the *djed* pillar: Thou who comest seeking to repel my steps, Hidden of Face while he illumines his hiding place, I am he who stands behind the pillar, I am indeed he who stands behind the pillar, on the day of preventing carnage. To be said over a pillar-amulet of fayence whose incised signs are inlaid with electrum, wrapped in royal linen with ointment poured over it, set firmly on an unbaked clay brick. Make for it a niche on the west wall, its face toward the east, and cover its face with earth; Spell to be incised on the brick supporting the flame: This flame abides, abides forever and ever for N. in her house, in her dwelling, in her rock tomb, in her pit, being what Osiris the lord of the west gives to her and what the gods who are in the god's domain give to her. This spell is to be said over an unbaked clay brick on which this spell has been incised. Attach a lighted torch. Make for it a niche in the south wall, its face toward the north, and cover its face; Spell to be incised on the brick supporting Anubis: Watch out, wake up, thou who art on the Mountain, for thy power is broken. I have broken thy power O rager. I am the magical protection of Osiris N. This spell is to be said over an Anubis of unbaked clay mixed with incense, set firmly on a brick of unbaked clay, with this spell incised on it. Make for it a niche in the east wall, its face toward and west, and cover its face.

[752] Taylor 2010a, 108.

[753] Schneider 1977 Vol 1, 264.

### 6.2.3 The Four Sons of Horus

Sheet 20 from the papyrus of Nakht held in the collection at The British Museum (**Fig. 38**), dated to the late 18th or early 19th dynasty, is an example of the variations on BD151 vignettes.[754] Examination of this sheet does not reveal an obvious pair of funerary figurines in the standard position, nor the *ba* birds, but Thoth, and attributed to him another speech indicating a protective function.[755] In the top right hand section of this papyrus two naos shaped boxes are drawn.[756] Although the placement is uncommon, the pair of naos shaped boxes featured on the Nakht papyrus could be interpreted as an alternative illustration of a pair of funerary figurines which are elements of traditional BD151 vignettes.[757]



**Fig. 38**
**BD151 Vignette of Nakht**
**Accession Number EA10471/20**
**© The Trustees of The British Museum**

[754] Accession number EA 10471/20.
[755] Taylor 2010a, 112–113.
[756] Imagery is consistent with Aston's 1994 Type II box in both decoration and chronology. These box types were naos shaped and decorated with painted vertical stripes of red, blue and green, representing a false door and wooden panelling.
[757] Refer Chapter 4.4 considering the funerary figurine containers.

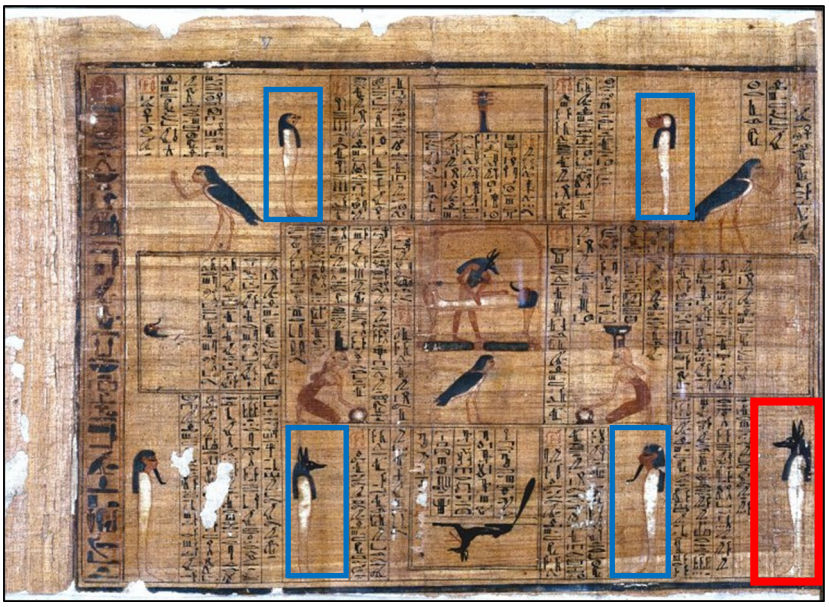


**Fig. 39**
**Papyrus of Muthetepty**
**Chantress of Amun**
**21st dynasty**
**Vignette BD151**
**Accession Number EA10010/5**
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Within the context of the potential relationship between the roles in the afterlife of the Four Sons of Horus and the funerary figurines, a very important feature of Spell 151 in the Book of the Dead of Chantress of Amun Muthetepty, is highlighted in the red box on the right hand bottom side of **Fig. 39**. This is a funerary figurine wearing the head of a jackal. It is not one of the Sons – they can be seen separately in the blue outlined boxes. The papyrus has been dated to the 21st dynasty and although without geographical provenance is thought to be from Thebes. Taylor identifies the figure standing next to the BD6 text on the bottom right hand side of this papyrus simply as a jackal-headed figure, without nominating it as a representation of a funerary figurine.[758] In his consideration of the vignette of BD151 on this papyrus Schneider observes the figurine featured on the right hand side has the head of a jackal, and confirms the existence of two other examples of actual funerary figurines with jackal heads.[759] The first of these is the 19th dynasty figurine of Na-her-hou from Asyut, held in the collection at The British Museum (**Fig. 40**).[760] The figurine of Djehuty-mose from the same period but excavated at Tuna el-Gebel, is in the collection at The Toledo Museum of Art in Ohio (**Fig. 41**).[761] As explanation for the appearance of the jackal head on each of these figurines Schneider nominates identification with Anubis through which the deceased could attain magical power in the afterlife, or alternatively in his role as 'the herald of Osiris,

[758] Taylor 2010a, 114.
[759] Schneider 1977 Vol 1, 264–265.
[760] The British Museum accession number EA 47398.
[761] The Toledo Museum of Art accession number 1915.128.

who summons the dead to fulfil their duties in the Land of Osiris'. Moje contends in this interpretation Schneider 'missed the inscription part for the Toledo figurine' and therefore contends the nomination of a relationship with Anubis is erroneous.[762]



**Fig. 40**
**Figurine of Na-her-hou**
**© The Trustees of The British Museum**
**Accession Number EA 47398**
**Photo with permission Dr J. Moje**



**Fig. 41**
**Figurine of Djehutymose**
**Accession Number 1915.128**
**© The Toledo Museum of Art**

A funerary figurine box in the collection at The Museo Egizio in Turin and published in 1972, has been mentioned previously in this thesis as being incorrectly described as a box for canopic jars.[763] Additionally, and also previously mentioned, is the observation made by Taylor that a number of the Middle Kingdom canopic chests from the Bersha necropolis, which imitated coffin development, are decorated on their inside with passages from the Coffin Texts including CT472, the forerunner of BD6.[764] Included in these internal decorations were also figures of the Sons of Horus and the goddesses. Aside from the funerary figurine box of Nia at Turin, and the Bersha canopic chests, the potential of a relationship between funerary figurines and the Four Sons of Horus is confirmed in jars with lids in the form of the Sons and containing funerary figurines. The publication by Randall-MacIver and Mace of the excavations at el-Amrah and Abydos refer to a group of tombs which they could only suggest may be dated from the 20th to the 25th dynasties.[765] Recorded

[762] Moje 2013, 94–95.
[763] The Museo Egizio, Turin accession number 2444; Habachi 1972, 77–79.
[764] Taylor 2001, 68.
[765] Randall-MacIver and Mace, 1902.

as the most common objects in these tombs were what they described as canopic jars and funerary figurines. The authors particularly noted that some of these jars were filled with figurines, and that this was not the work of plunderers but what had originally been intended as the name on the outside of the jars was the same as that on the figurines inside. The canopic jar descriptor had been nominated because of the shape of their lids, but they should have been described as funerary figurine jars. A jackal headed jar which contained nine figurines excavated by Petrie at Abydos and dated to the 19th dynasty is held in the collection of The Museum of Fine Arts in Boston. This jar and figurines were examined in research for this thesis and details relative to all objects are included in the dataset.[766] The confusion arising in nominating funerary figurine jars as canopic jars is easy to understand.

Consideration of the relationship between canopic jars and funerary figurine containers must include examination of the unusual examples of figurines themselves which carry the heads of the Sons of Horus. Although as indicated previously scholars including Schneider and DuQuesne considered these types of figurines only evidenced jackal heads and were therefore identifying with Anubis, figurines carrying the baboon head and the falcon head have since been identified. In his study of the figurines from the early excavations at Asyut Moje offers an extensive description for the figurine of Na-her-hou and nominates this figurine as the single example of the jackal headed type in the entire Asyut corpus.[767] Although the craftsmen at Asyut were recognised for their high quality of workmanship Moje contends given the mistakes seen in the spell inscribed on the figurine of Na-her-hou the quality of iconographical representation does not extend to textual knowledge. A figurine with the head of a falcon has also been identified by Moje in the material from the Asyut excavations. This object is now held in the collection of The British Museum.[768]

Two beautifully crafted figurines of Djehuty-mose were excavated at Tuna el-Gebel, the site of the necropolis of Hermopolis. In addition to his jackal headed figurine, Djehuty-mose overseer of cattle, has also been identified as the owner of a figurine carrying the baboon head of Hapi. It is logical to assume this set would have originally comprised four figurines carrying the heads of the Four Sons of Horus. Moje notes an obvious resemblance between the jackal headed figurine recovered at Asyut, and the figurines from Tuna el-Gebel and

[766] Refer Volume Two Identification Numbers MFA 03.1746 through to MFA 03.1754 for the nine figurines; MFA 03.1769a and MFA 03.1769b feature the jar and its lid.
[767] Moje 2013, 91–93.
[768] The British Museum accession number EA 47405. Refer Volume Two dataset for full details.

considers the connection between the two, given their geographical difference, is striking.[769] Schlögl and Meves-Schlögl who published the baboon headed figurine in 1993 note the protective roles of the sons in their role as keepers of the canopic jars, and observe also how the four sons and funerary figurines work in concert in BD151.[770] They contend the tasks of the two could be construed as resembling each other. In the Pyramid Texts the Sons are nominated to 'keep at bay the hunger which is in my body, and the thirst which is on my lips'. Their conclusion is therefore that an associative relationship exists between the two because they are both responsible for the nourishment of the dead. In his review of the Schlögl and Meves-Schlögl publication Taylor agrees with their challenge of Schneider regarding an association between the jackal headed figurines and Anubis, and considers their discussion on the possible significance of these figurines valuable.[771]

The existence of pairs of funerary figurines and the text of BD6 within the BD151 vignette has been observed as a simple reflection of the importance of their role as essential elements in a proper burial in the New Kingdom.[772] The appearance of a pair has been described as notionally symbolising the number of figurines required by each owner, although acknowledging it has been demonstrated during the New Kingdom the quantity of figurines by owner was more likely to reflect economic status, but the minimum requirement was two.[773] Attestations presented in this chapter considering artistic presentations on funerary figurine boxes, lids on funerary figurine jars, visual portrayals of BD151, and indeed the presence of the heads of the Four Sons of Horus on the figurines themselves, support the existence of a relationship between funerary figurines and the Sons which was recognised by the ancient Egyptians. Both fulfilled a protective role in the afterlife and in these roles they ensured the deceased was sustained.

## 6.3 Summary

The nature of work in ancient Egypt has been explored in Chapter 5 of this study. The condition of servitude through the first half of the pharaonic period suggests during the Old Kingdom those who could not count themselves as members of the elite classes were subject to stringent administrative regulation and could be conscripted to the corvée at any time. The

[769] Moje 2013, 94.
[770] Schlögl and Meves-Schlögl 1993, 14–17.
[771] Taylor 1997, 237–238.
[772] Taylor 2010a, 108; Schneider 1977 Vol. 1, 264–267.
[773] Schneider 1977 Vol 1, 264–267.

First Intermediate Period witnessed a group outside of the elite class who characterised themselves as free, and seemingly able to operate in the economic structure outside of the coerced labour system and during the Middle Kingdom it is recognised a call to the corvée could be legitimately avoided by paying another person to act as substitute.[774] Priests and scribes could employ a deputy to do work on their behalf; *shabtis* were devised to handle this problem in the afterlife.[775] These mechanisms are frequently nominated as an obvious reason for the existence of the funerary figurine.

In consideration of the Nikau-anpu group of serving statues, Roth indicates these statues as an overstated indication of engagement in activity demonstrating 'humility and dependence on their father' and their value to him in the afterlife.[776] As family members rather than unidentifiable workers, the reason for their existence was not only to afford service to the deceased, but to enhance their own prospects in the afterlife through their subservience and usefulness. The conclusion reached was that the suggestion of menial activity as a pathway to association with an individual of higher status or a god may be an important phenomenon, more so than previously recognised.[777]

The understanding that the afterlife was a mirror of the earthly life raises a question regarding the range of funerary figurine attributes. Although figurines owned by royal family members sometimes carry insignia exclusive to those in that position, particularly the crook and flail and royal headdress, many bear agricultural implements in concert with the royal regalia. The owners of these figurines were not required to undertake work in the earthly life, and neither was their expectation that obligation would exist in the afterlife. If the intention of the funerary figurine was simply to animate and act as a servant under the instructions of its owner why were figurines created in the image of their owners yet carrying agricultural implements? During the early phases of their development when the figurines were interpreted as potential body substitutes for their owner this approach can be understood. By the New Kingdom however it is the function of a worker which was to be enacted if required, even though the figurine owners in the earthly life would never anticipate they could be called to work.

[774] Loprieno 2012, 4; Callender 2000, 173.
[775] Taylor 2010, 245.
[776] Roth 2002, 16.
[777] *Ibid*., 121.

During the Middle Kingdom the nature of the Field of Reeds transforms from a place of purification to the fulfilment of a provisioning role, a destination where crops were grown to provide the dead with food.[778] This is understood as the principal function of the Field in the Book of the Dead.[779] It is a location which provides all the food and drink the deceased requires whilst satisfying the desire for earthly pleasures. Illustrations of people undertaking work in the Field of Reeds on BD110 vignettes include appearances by the tomb owner, sometimes with family, and sometimes in the canonical form of an agricultural worker. Those dressed in their finest linens are representing themselves in a familiar earthly state, while some owners chose to manifest themselves in a manner more associated with an agricultural worker.

The idea of wanting to express humility before their gods was a motivating consideration driving the inclusion of hoes, picks and bags on funerary figurines. The activities associated with the attributes can be appreciated within the notion of menial activity being a pathway to association with a god.[780] Van Dijk proposes these portrayals were an expression of the deceased emanated tranquillity, because they were secure in the knowledge they were not actually required to work.[781] I would like to offer an alternative interpretation of the nature of these illustrations; they should be read as reflecting a countenance of serenity which was intended to represent appropriate humility before the gods. It was because of this expression of piety the gods would continue to ensure the desired conditions in the afterlife.

Despite the expectation of the deceased that they would themselves become an Osiris, the Book of the Dead was a tool employed to negotiate this safe transition, and the agricultural activities performed in the Field of Reeds were an element in that process. The upholding of *ma'at* was as fundamental in the afterlife as it was in the earthly life. References to the deceased and family members engaged in menial activity in the afterlife visually illustrates not only a commitment to the maintenance of the cosmic eternal order, but an expression of humility toward the gods. This evidenced an intention of facilitating a pathway to enjoyment

[778] Although the association is perhaps not abandoned completely as a scene of purification is frequently located on BD papyri in close proximity to the vignette of BD110. Lucarelli 2006, 226 confirms this frequent location as a general comment and notes such an attestation on the papyrus of Gatseshen.
[779] Allen 2015,199; Taylor 2010, 242; although Chegodaev 1996, 17 proposes the Field of Ialu is a place where the deceased labour for the gods and the harvest reaped is intended for them.
[780] A proposal advanced by Roth 2002, 121 which I endorse.
[781] Van Dijk 2001, 26.

of the fruits of the afterlife. Some of the unidentified figurines in BD110 depictions in the Field of Reeds may be interpreted as funerary figurines. The most salient point however, is that no matter the form or dress of the deceased, what is most important is the illustration of the deceased arriving in a place of abundance, where devotion to the gods is demonstrated through portrayal of engagement in agricultural labour. The funerary figurine was not simply an object intended to carry out any tasks required of their owner in service to the gods, but an object which in the form of its owner reflected the willingness of the deceased to undertake the tasks themselves.

# CONCLUSION

## Summary

At the beginning of the research undertaken for this thesis a respected British Egyptologist facilitating my work enquired as to my progress. I expressed confusion in terms of matching figurines to the 1977 typology, and then wondered if such confusion really did exist why further work had not been completed to expand on the existing body of material. The response I received encouraged my pursuit of all that is addressed in this study. It is not a clinical dissection of the inadequacies of the existing typology, but rather a demonstration that the manner in which funerary figurines are classified and studied should be revisited; it is most certainly time a living classification model was available to scholars who pursue the study of these objects. The analysis executed for this thesis has generated data which informed the development of a library of elements for each attribute carried by figurines. These primary forms can be combined with each other to accurately describe figurines no matter their combination of elements. Shapes and embellishments which are chronologically or geographically specific are identifiable as such and the attribute library can be employed in the study of both Egyptian and Nubian figurines.

Symbolic value is embedded in the attributes carried by funerary figurines. When considered in concert with quantitative analysis generated by coding according to the New Classification Model, the results demand revisitation of current understandings relative to the intention and function of the figurine. The starting point for this enquiry is consideration of the origin of the figurine and its metamorphosis, with particular heed paid to analysis of the context in which the figurines were deposited. This examination is supportive of the figurine fulfilling a protective function more important than ensuring its owner avoided labouring in the afterlife.

A review of existing scholarship examining Old Kingdom serving statues and Middle Kingdom servant models reveals the genesis of what came to be described across the Middle Kingdom, New Kingdom and Late Period as the *shabti*, *shawabty* and *ushebti*. The serving statues of the Old Kingdom can be understood as representations of family and what Roth describes as dependents, who in some circumstances were themselves the objects and beneficiaries of cult ritual. Engagement in menial activity by owners and family members should be interpreted as an expression of humility toward the gods, with the intention of

facilitating a pathway to enjoyment of the fruits of the afterlife. This expression is confirmed in the 18th dynasty models of elite members of society engaging in menial tasks.

The servant models of the Middle Kingdom emphasise the importance of the continuation of offering rituals. Given the established relationship between the servant models and funerary figurines it would be foolish to assume this role would not continue to be one of those performed by the figurines. Research supports the potential of the figurine acting as an instrument in the critical offering rite; a proposal explored in Chapter 4.3 through analysis of textual and pictorial evidence on the figurines themselves and the containers which were housed and protected them. Comparative study between figurine boxes, canopic jars, and the depictions in Book of the Dead Spell 151 indicate sufficient commonality to evidence a relationship between the funerary figurines and the Four Sons of Horus. During the New Kingdom especially, a relationship between the figurine and the practice of making offerings to the gods is demonstrated.

The titles of CT472 and BD6 could be interpreted as incontrovertible evidence that the funerary figurine should be understand as a substitute worker, as the stanzas in the spell quite clearly enunciate the work that is to be undertaken. Yet the earliest evidence of this text, rather than a portrayal on figurines, is during the 12th dynasty on two coffins from Deir el-Bersha. The inner and outer coffins of Gua, a physician, are beautifully decorated and the CT472 text is located on the outer coffin. Also featuring on the decorative program with the text are offering formulae and an offering table, together with a long narrow panel filled with imagery of objects including items of furniture, clothing and jewellery, and amulets and royal regalia including sceptres and pharaonic head-dresses.[782] This range of equipment and the writing of texts reflects the requirements for appropriate furnishing of the tomb as outlined in BD151, the place where BD6 was originally incorporated.

Quantitative analyses of the directional movement of sand in the task stanzas of BD6 in the New Kingdom supports the argument for reconsideration of the intention and function of the funerary figurine. During this period of pharaonic history overwhelming frequency of east appearing before west, and the spelling chosen for the renderings of these descriptors, support a reading of East and West as places; the earthly life and the afterlife. The use of vice versa

[782] Strudwick 2006, 81–82.

terminology begins to appear on the uncommon figurines of the Third Intermediate Period which carry full versions of BD6, a practice which becomes standardised in the Late Period. This signals another metamorphosis in the development of these objects, as had been occurring through the centuries of their employment. Notwithstanding this change in the ancient Egyptian depictions, the Kushite pharaohs of the 25th dynasty during the Third Intermediate Period, and those who ruled over their own lands following the demise of their rule but still chose to employ figurines as important items in their tomb goods, sought inspiration from the New Kingdom whilst adding their own unique attributes.

Beyond the identification of new shapes to be added to the library of elements which feature on funerary figurines, study within the paradigm of the New Classification Model has the potential to reveal far more than descriptive analyses. The question of what qualifies a statuette for designation as a funerary figurine is the subject of ongoing scholarship, and the idea of the necessity of portrayals of a version of the BD6 formula has been mooted. The data generated by this study suggests if that approach were adopted it would potentially exclude half of the funerary figurine population from making claim to that descriptor. Rather, it is the carriage of implements and other attributes in the hand/(s), which are more appropriate quantifiable measures. Of course for figurines that do not carry anything in their hands, but do portray a BD6 rendering, there can also be no question as to their claim to title.

The figurines demonstrate a change in portrayal during the Third Intermediate Period which is a time when full texts are rarely seen on figurines, and there is a proliferation in the numbers of figurines owned by a single owner. The *seshed* headband features prominently, and figurines in the dress of daily life are depicted carrying whips and understood as overseers. As a function of the recognised change in BD6 wording on the figurines, greater uniformity in depiction, and naming of the figurine as a *ushebti* in the Late Period undoubtedly reflects a master/servant relationship, but even then it cannot be assumed the work undertaken by the servant, as himself or as a substitute for the master is singularly related to agricultural work of the type conducted in the earthly life. The subservient relationship between figurine and owner may in fact be between the figurine in an image of its owner, and the gods. Acts of humility including the ritual of the offering rite would have been understood as a vital requirement in the afterlife.

The potential role of the figurine being an actor in the offering rite cannot be ignored. It is therefore the conclusion of this thesis that the intended function of the funerary figurine went beyond that of being simply an agricultural worker in the afterlife. The funerary figurines ensured ongoing survival in the afterlife for their owners, but in a manner which did not involve working in the fields to produce sufficient food for daily sustenance. Because of their representation of their owners in acts of humility to the deities, and their involvement therefore in the production of goods required for the practice of the offering rite they ensured the gods looked upon their owners with favour. Through the accepted mechanism of reversion the deceased was ensured of food provisions which facilitated existence in perpetuity in the afterlife. In attempting to understand the outcome that was intended by their use, contextual analysis of multiple aspects of the funerary figurines, and their related paraphernalia, supports the primary argument of this thesis.

When contemplating her experience in the field anthropologist Hortense Powdermaker observed her immersion in the lives of the people she was studying.

> There I was in my proper place in the circle; the drums began;
> I danced. Something happened, I forgot myself and was one
> with the dancers. Under the full moon and for the brief time
> of the dance ……. I ceased to be……. from a modern society.
> I danced. When it was over I realised that for this short period,
> I had been emotionally a part of the rite.[783]

One of the great challenges faced by archaeologists is attempting to people an ancient culture from its material remains. Can the study of ancient Egyptian funerary figurines afford us any insight? Meskell, in her work titled *The Archaeologies of Social Life* suggests the wealth of cultural information available from complex societies such as ancient Egypt may allow the construction of a cultural framework from which 'an archaeology of individuals' could be explored.[784] Yet in her work mapping the age, sex and class of ancient Egyptians based on material recovered from tombs with Ramesside data, Meskell specifically eliminated figurines from the Third Intermediate Period onward as not being useful to her study.[785] The pathway to discovering more about the owners of the figurines is to continually examine their

[783] Powdermaker 1966, 107.
[784] Meskell 1999, 218.
[785] *Ibid,* 160.

elemental attributes, and rather than ignore those which do not occur as frequently as others, pay them particular attention as they may represent the idiosyncratic nature of their owners. As Zubrow has suggested 'one may make significant discoveries with the most minor of technology' which in the case of this study is what he has nominated as a 'good eye for … artifacts'.[786] Although we cannot dance with them, we can take another look at some of the vast funerary figurine collections with fresh eyes, and learn more about the people who owned them.

**Future Work**

It is anticipated learners at all levels of study interested in the form and function of ancient Egyptian and Nubian funerary figurines will benefit from access to the library of funerary figurine attributes detailed in the New Classification Model outlined in Chapter Three. As demonstrated in section 3.6, coding of figurine attributes in existing institutional collections will generate quantitative data highlighting potential fields of enquiry in which qualitative investigations can be pursued. The same approach should be applied to newly excavated figurines, in anticipation of the data contributing to contextual understanding of the objects the figurines have been deposited alongside, and therefore the knowledge emanating from the discovery.

The open access provision of this library is an important next phase in this project. The library should be considered a living tool, continually expanded as many of the thousands of figurines lying quietly in museum basements are extracted for study, and as new examples are recovered from the field. It is anticipated that the most populated chronological setting to reveal new attributes will be the New Kingdom, which in respect of funerary figurines has been demonstrated as a period of rich detail and portrayal of an outstanding range of idiosyncratic representations. The issues associated with authenticity and provenience/provenance/publication of funerary figurines have been addressed in this study, and of course in the submission of additions to the library appropriate due diligence should be completed to ensure the highest level of scholarly integrity.

Although photographic imagery provides colour richness and gives a sense of surface contours many of the intricate elements of the figurines cannot be easily recognised without personal examination and magnification. Line drawings ensure these important details can be

[786] Zubrow 2015, 174.

accurately depicted. For investigators who work either in the field or in institutional settings, the availability of customised software which will respond to the input of attribute coding and automatically create line drawing and 3D modelling of the figurines under study, is the natural extension of the current work. The expertise required to create this software has been identified and subject to funding availability development of this software will proceed.

It is acknowledged that technology does not enable a 'truly emic classification' because our own organisation of a classification tool is designed within the paradigm of our own understandings.[787] Notwithstanding, the New Classification Model described in this thesis, to be used in analysis of both ancient Egyptian and Nubian funerary figurines, should be considered a living entity which is continually updated and therefore expanded, and made available to all scholars.

[787] Wendrich 2013, 92.

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# EBONY FUNERARY FIGURINE



**The Metropolitan Museum of Art**
**New York**
**Accession Number 15.2.10**
**Funerary figurine**
**H: 40cm**
**Presumed recovered from KV22**
**Tomb of Amenhotep III**
**Ebony with black, blue and white inlaid glass eyes**
**Open Access Image**

**PLATE 1**

# COMPARATIVE OBSERVATION OF WOOD SPECIES

Images not to scale



**Low straight backed chair**
**New Kingdom**
**© The Trustees of the British Museum**
**Accession Number EA 2480**
***Acacia leguminosae***



**Wooden Hare Shaped Headrest**
**New Kingdom**
**© The Trustees of the British Museum**
**Accession Number EA 20753**
***Tamarix nilotica***





**Wooden Anthropoid Coffin of Taiuy**
**17th dynasty**
**© The Trustees of the British Museum**
**Accession Number EA54350**
***Ficus sycomorus***

**PLATE 2**

# THREE FUNERARY FIGURINES CARRYING *BA* BIRDS

Images not to scale



**Figurine of Nebmerutef**
**© The Museum of Fine Arts Boston**
**Accession Number 72.744 Sandstone**
**19th dynasty**



**Figurine of Sunero**
**© The Trustees of The British Museum**
**Accession Number EA 65206 Steatite**
**19th dynasty**



**Figurine of Heby**
**© The World Museum Liverpool**
**Accession Number M13890 Limestone**
**19th dynasty**

## PLATE 3





**MUSEUM OF FINE ARTS, BOSTON**
**ACCESSION NUMBER 1973.664**
**TRANSLITERATION AND TRANSLATION**

*wsir ḥry ḥsw n Pth i3i m3ᶜ ḫrw*
**The Osiris**
**Chief Singer of Ptah**
**Iai, justified**

**PLATE 4**

# FUNERARY FIGURINE BOX OF IRYIRY








**Chief Singer of the Domain of Amun**
**25th dynasty**
**British Museum Accession Number 22820**
**Photo by Volk 2017**

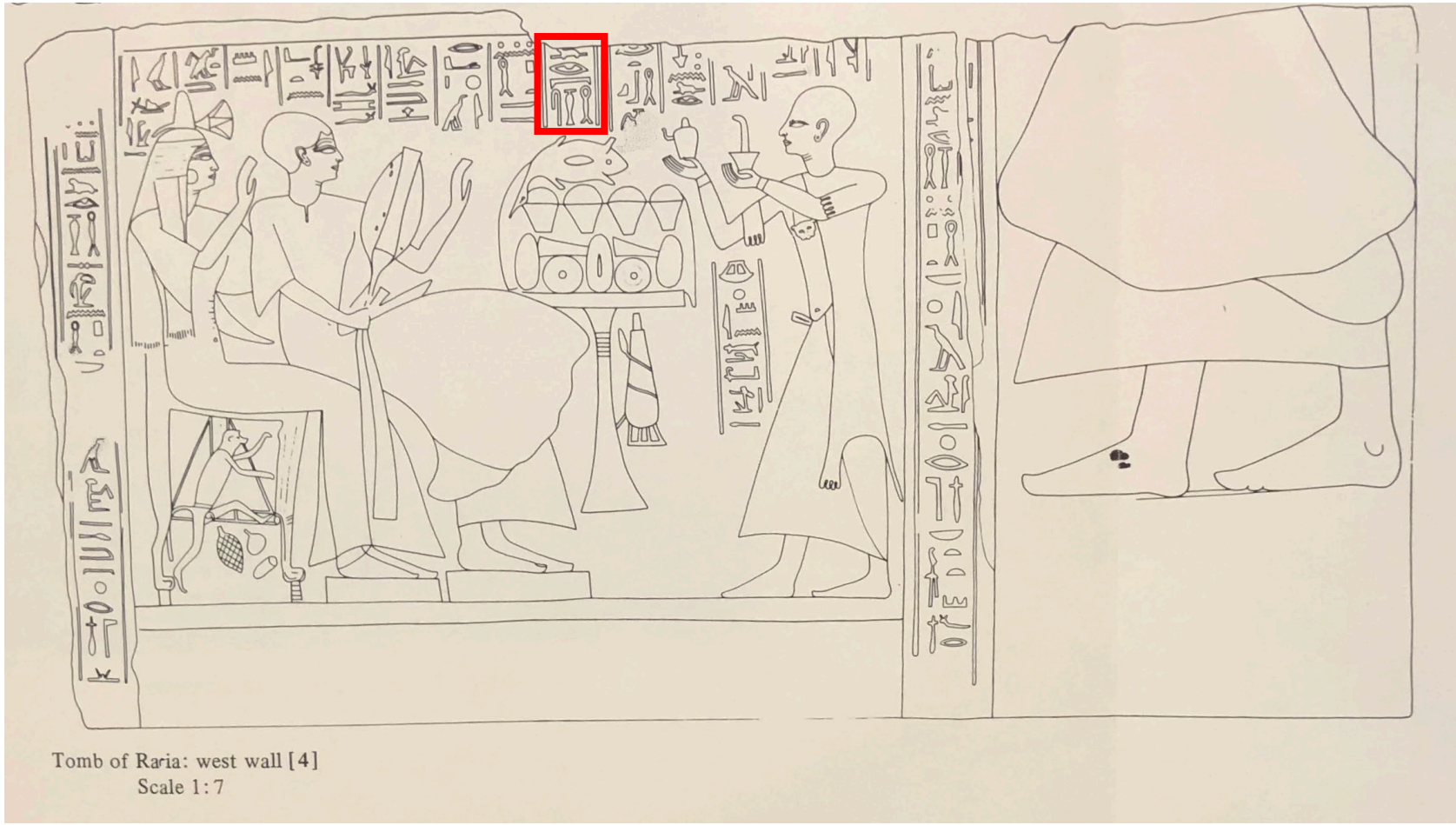


## PLATE 5

# TOMB PAINTING 19th DYNASTY TOMB CHAPEL OF RAʿIA



**MFA 1973.664**
***wsir ḥry ḥsw***
**The Osiris**
**Chief Singer**



Tomb of Raria: west wall [4]
Scale 1:7

After Martin 1985, Plate 19

**PLATE 6**

# EXAMPLES OF EXTANT *WESEKH* COLLARS



**© The Museum of Fine Arts, Boston**
**Old Kingdom**
**Faience**
**Accession Number 37.1313**



**© The Brooklyn Museum**
**New Kingdom**
**Faience**
**Accession Number 40.522**

## PLATE 7

# NUBIAN COMPARATIVE PORTRAYALS
# OLD KINGDOM AND LATE PERIOD



**Head of a Nubian Girl**
**Old Kingdom, 6th dynasty**
**Sheikh Farag, Tomb 5203**
**Painted Clay Ceramic**
**© The Museum of Fine Arts, Boston**
**Accession Number 24.978**

**Figure of a Nubian Woman**
**Late Period, 26th dynasty without provenience**
**Wood**
**© The Museum of Fine Arts, Boston**
**Accession Number 1993.6**



**PLATE 8**

# LOST CONTOURS FIGURINES
# COMPARATIVE DEPICTIONS




**Funerary Figurine of Rameses VI**
**© The World Museum, Liverpool**
**Accession Number M13940**




**Figurine of Unknown Owner**
**The Museum of Fine Arts, Boston**
**Accession Number 72.759**

## PLATE 9

# EXTANT IMPLEMENTS

Broad-bladed Hoe
Middle Kingdom
Tomb of Djehutynakht
Deir el-Bersheh, Tomb 10
Wood with rope binding
©The Museum of Fine Arts Boston
Accession Number 21.834a-b



Model Narrow-bladed Hoe
New Kingdom
Temple of Hatshepsut
Deir el-Bahri, Foundation Deposit
Wood
©The Museum of Fine Arts Boston
Accession Number 95.1412



Simple Hoe
New Kingdom without provenience
Wood
©The British Museum
Accession Number EA 5408





Brick Mould
New Kingdom
Temple of Hatshepsut
Deir el-Bahri, Foundation Deposit
Wood
©The Metropolitan Museum of Art, New York
Accession Number 22.3.252



## PLATE 10

# EXTANT BAGS







**Bags of Woven Fibres**
**Unknown provenience**
**© The Museum of Egyptian Antiquities, Cairo**
**Accession Numbers 49908 and 49910**



**Bag of Woven Fibres**
**Actual Width of 10cm suggests model**
**Egypt, Sheikh Farag**
**©The Museum of Fine Arts Boston**
**Accession Number 13.3789**



**PLATE 11**

# ANCIENT EGYPTIAN BAG CONSTRUCTIONS

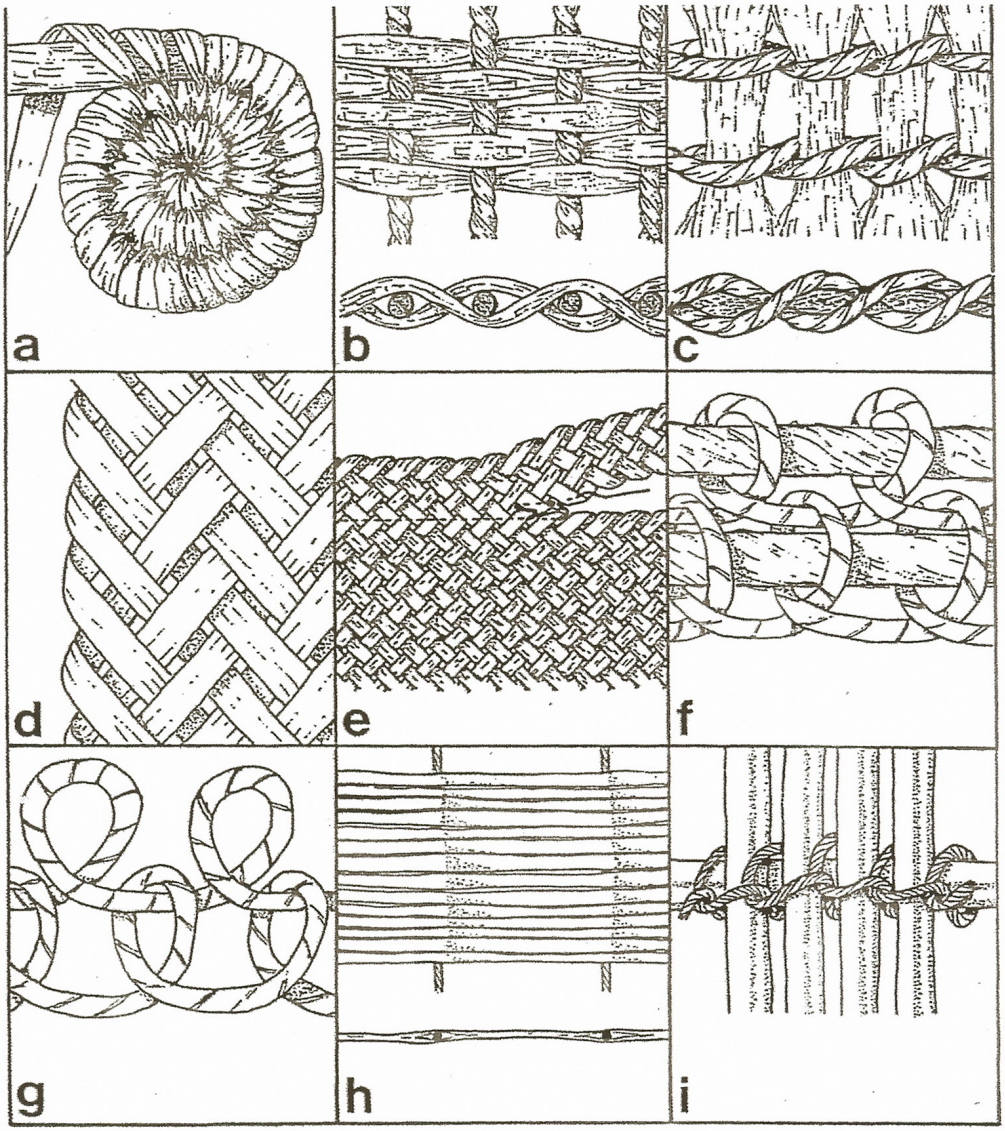



*Figure 10.1 Basketry techniques occurring in Egypt: (a) coiling, (b) weaving, (c) twining, (d) plaiting, (e) sewn plaits, (f) looping around a core (g) looping/knotless netting, (h) piercing/sewing, (i) binding.*

**After Wendrich 2000, 254.**

**PLATE 12**

# NAPATAN *SHAWABTI* TYPES

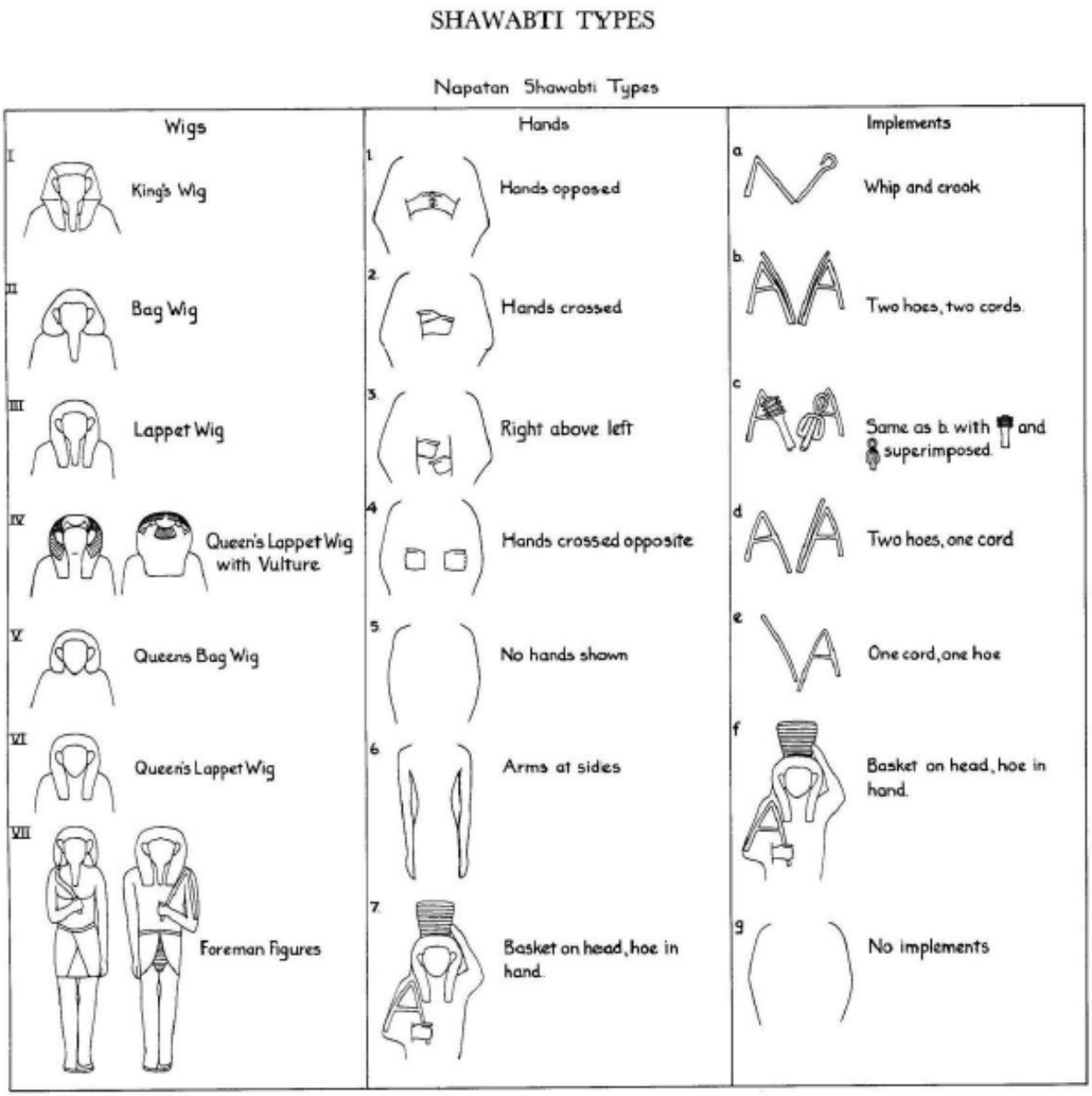
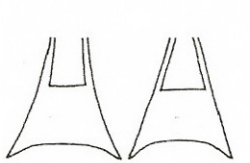



Figure 199

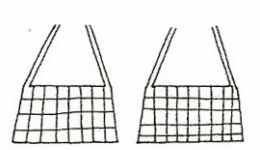
**After Dunham 1955, 255.**

# PLATE 13

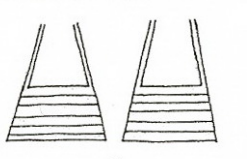
# SCHNEIDER 1977 BAG TYPES
# RECODED ACCORDING TO NEW CLASSIFICATION MODEL



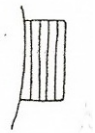

20.L.d



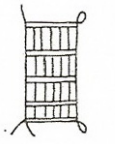

13.L.j




13.L.f



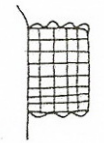

4.C.e



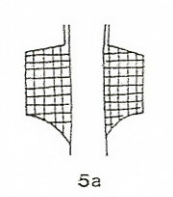

4.A.UV.n




4.A.UV.n



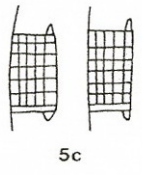

4.A.Q.j



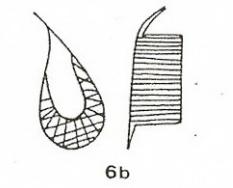

22.EB.j




4.A.SS.f



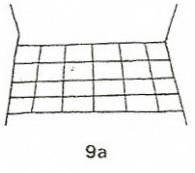

4.A.SS.j



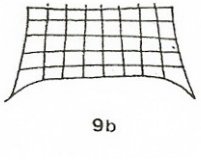

12.I.g
4.Y.f



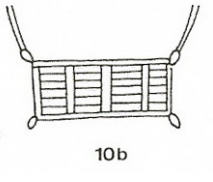

24.j



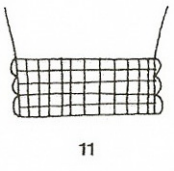

13.H.j



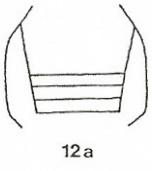

17.j



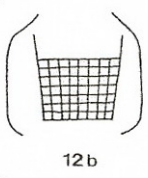

5.K.UVUV.cm



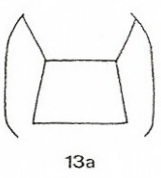

5.H.R.j



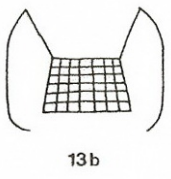

14.H.f



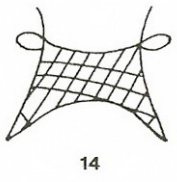

8.H.j




7.H.d



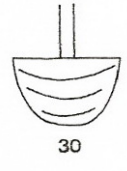

7.H.j




21.H.TT.g




7.E.M.p




6.E.f

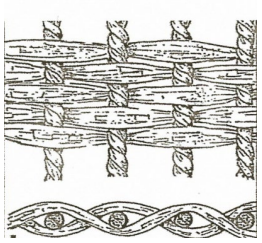


**PLATE 14**

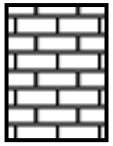
# BAG CONSTRUCTION TYPES

EA 8986
©The British Museum





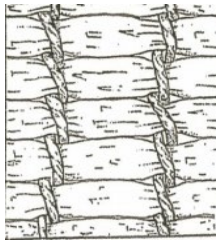
Wendrich - weaving



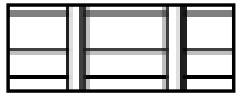
New Bag Key – Infill r

UC 40329
©The Petrie Museum





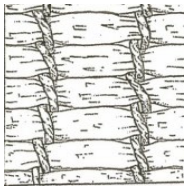
Wendrich – openly twined seed bag



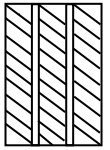
New Bag Key – Infill m

E.64.1940
©The Fitzwilliam Museum





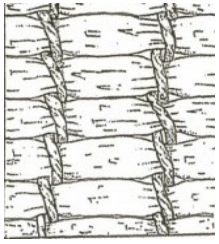
Wendrich – openly twined seed bag



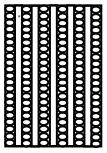
New Bag Key – Infill o

EA 64347
©The British Museum





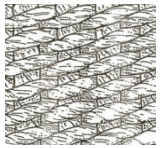
Wendrich – twined seed bag

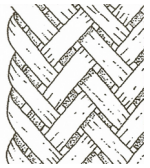


New Bag Key – Infill t

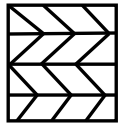
E.18a.1926
©The Fitzwilliam Museum







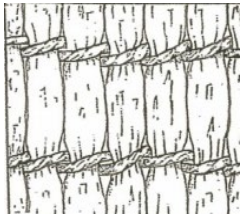
Wendrich – closely twined matting or plaiting



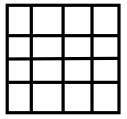
New Bag Key – Infill i

EA 55517
©The British Museum





Wendrich – openly twined seed bag



New Bag Key – Infill j

## PLATE 15

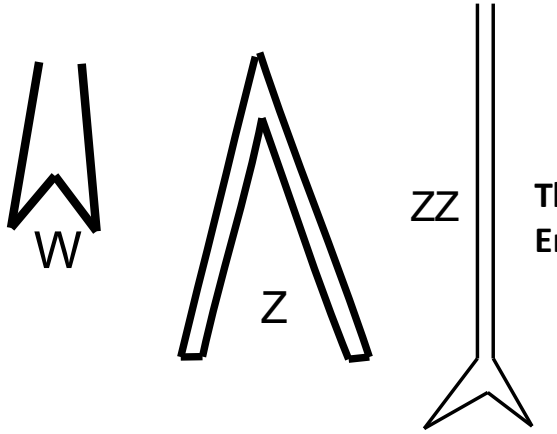
# COMPARATIVE ANALYSIS: THE GOLDEN FLY AND NAPATAN BAG EMBELLISHMENTS



**Fly Pendant – Gilded Bronze**
**©The Museum of Fine Arts, Boston**
**Kerma**
**1700-1550 BCE**
**Accession Number 20.1776a**



**Figurines of King Senkamenisken**
**Reign, 643-623 BCE**
**Nuri, Pyramid 3**
**The Museum of Fine Arts, Boston**
**Refer Volume Two**




**The New Bag Key Embellishments**

**PLATE 16**

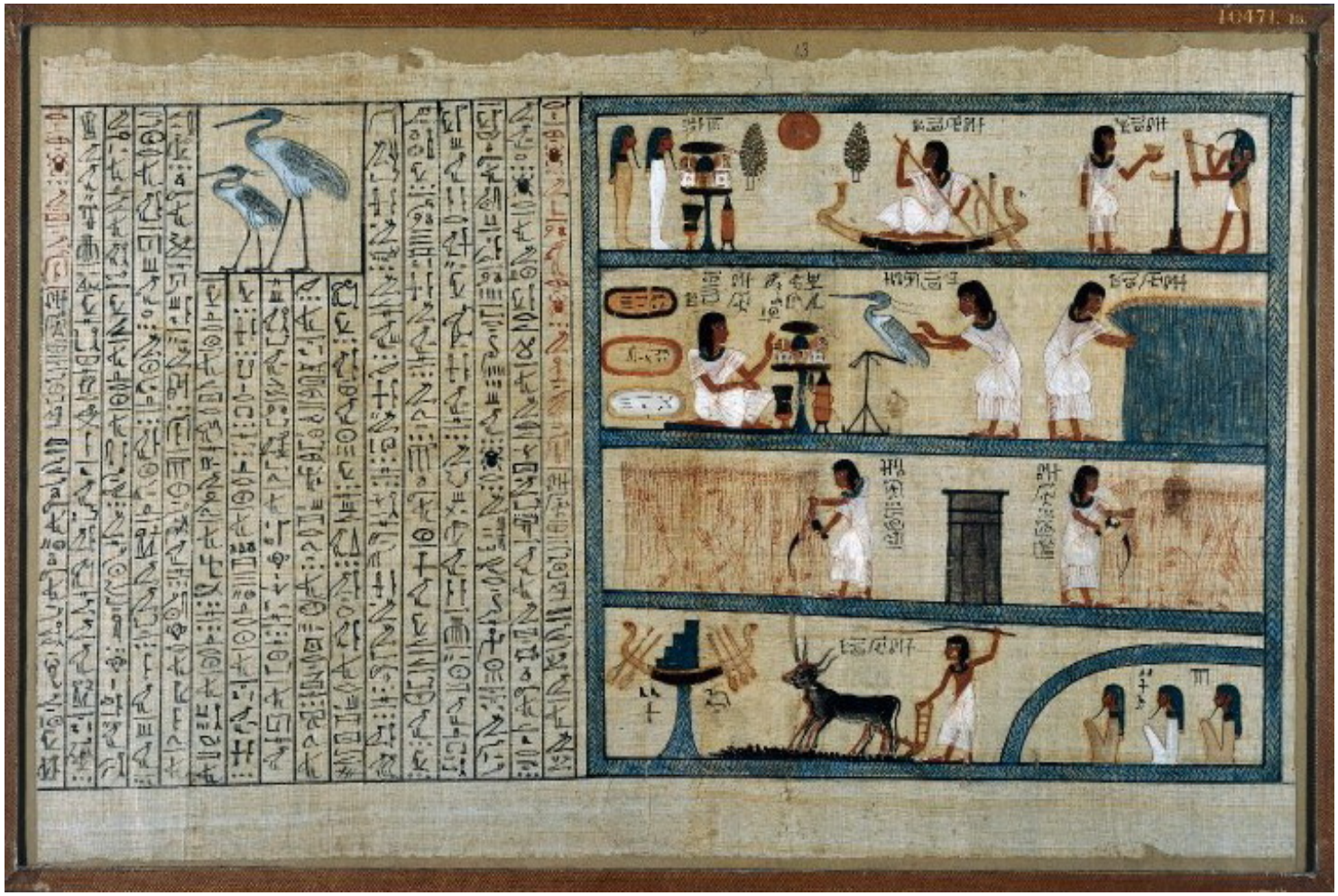
# FUNERARY FIGURINE BOX OF MUTMERETES



**©The National Museum of Antiquities, Leiden**
**Accession Number AH 186**

## PLATE 17

# VIGNETTE BD110 PAPYRUS OF NAKHT



**Vignette BD110 Papyrus of Nakht, King's Scribe and General**

**Late 18th dynasty/early 19th dynasty**

**Accession Number EA10471/13**

**© The Trustees of The British Museum**



**PLATE 18**

# VIGNETTE BD110 TOMB OF SENNEDJEM







**Vignette BD110**
**Theban Tomb 1 (TT1)**
**Tomb of Sennedjem and Family**



**PLATE 19**

# EXAMPLES OF FUNERARY FIGURINES WITH SHORT BEARD

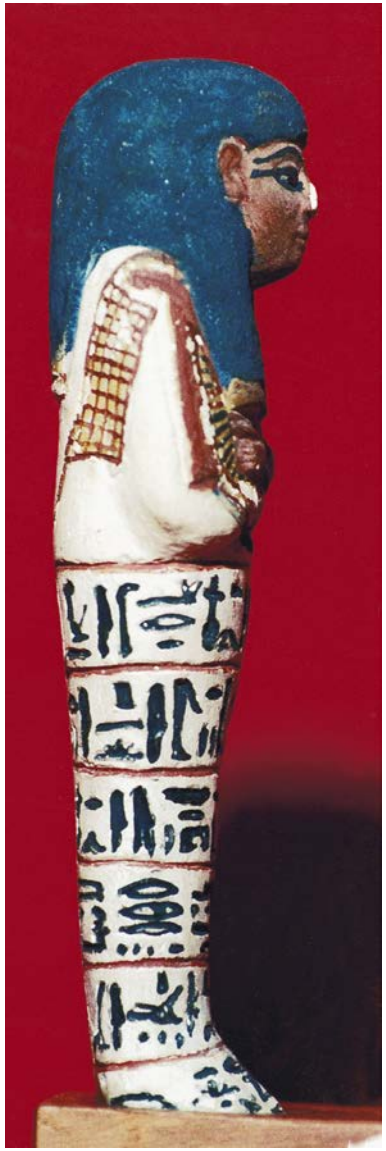



After Newberry 1957, Pl. XVIII



## PLATE 20

# FIGURINES OF IYINOFRETI



© The Egyptian Museum, Cairo
Accession Number JE27239
Mahmoud CD Catalogue p. 27



© The Metropolitan Museum of Art
New York
Accession Number 86.1.19
Mahmoud CD Catalogue p. 32

**Figurines of Iyinofreti TT1**
**Deir el-Medina**

## PLATE 21

# FUNERARY FIGURINE OF SENNEDJEM

## 9. Ushabti of Sennedjem

Ägyptisches Museum und Papyrussamlung, Berlin.
ÄMP 10194.

Painted limestone.
H. 25 cm.

### Description

Mummiform statuette with long full wig with bands at the ends, black eyes and eyebrows, broad collar in several rows with a row of lotus petals over the forearms, arms crossed over the chest with protruding hands, each hand holding a hoe, and painted oblong bag incised over the back of each shoulder.

### Inscription

Eight lines of hieroglyphic inscription, with ushabti spell. around the body.

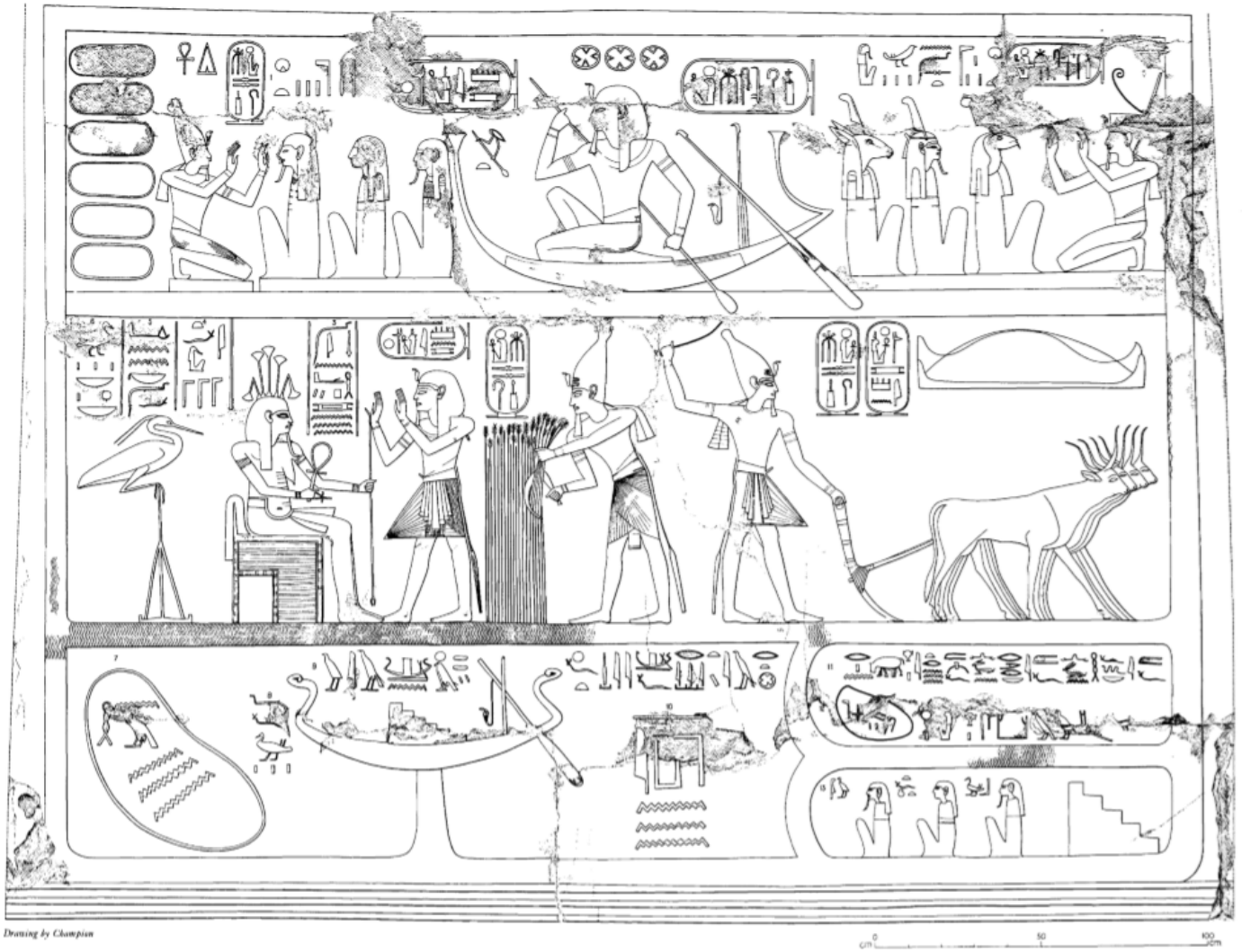




**After Mahmoud 2011, CD Catalogue**

**PLATE 22**

# VIGNETTE BD110
# TEMPLE OF RAMESES III, MEDINET HABU




RAMSES III IN THE FIELDS OF IARU (VIGNETTE TO BOOK OF THE DEAD, CHAPTER 110)

ROYAL MORTUARY COMPLEX, ROOM 26, NORTH WALL

(For the text, see Pls. 470 and 473.)

PLATE 469

**Epigraphic Survey 1963**



**PLATE 23**

# EXAMPLES OF BD151 VIGNETTES

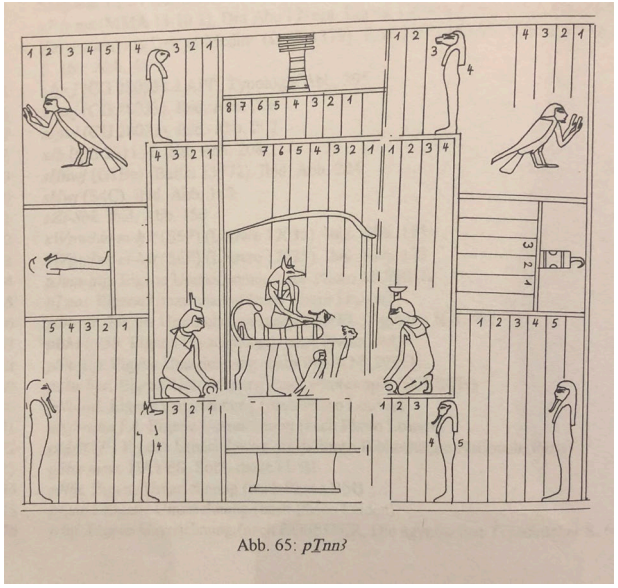


Abb. 65: *pTnn3*

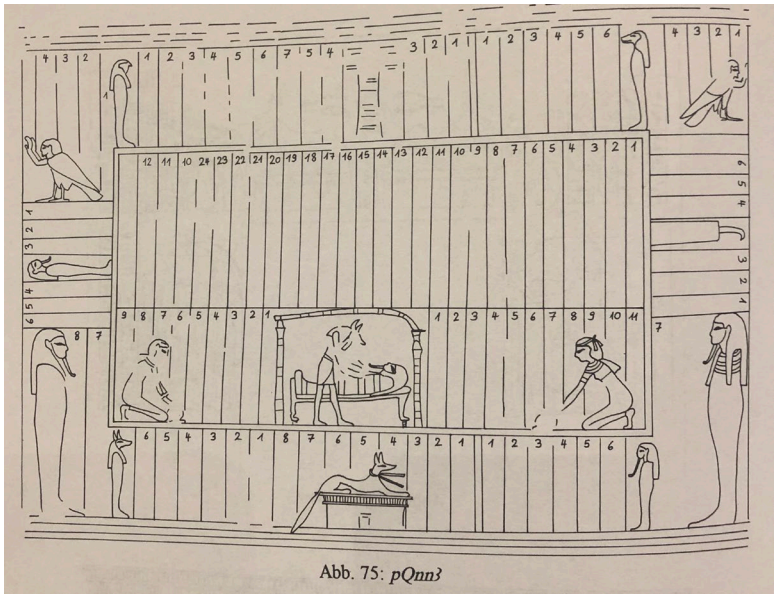


Abb. 75: *pQnn3*

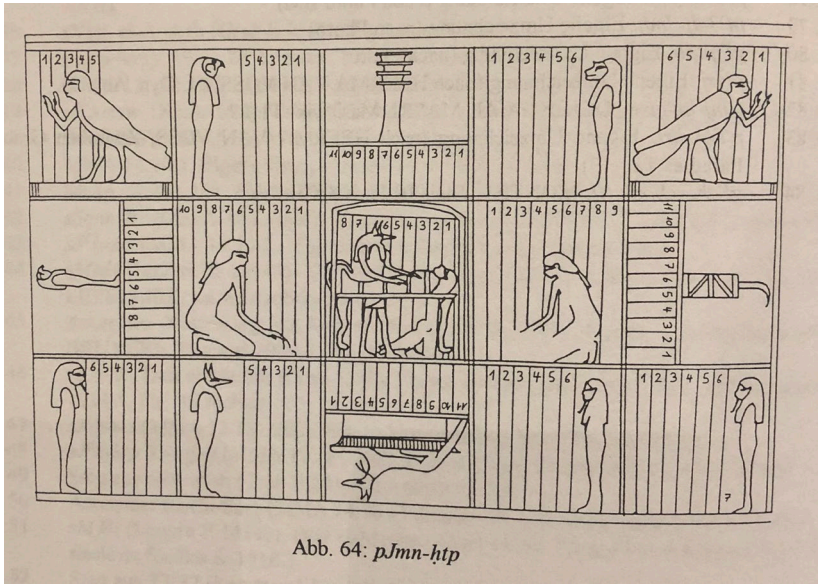


Abb. 64: *pJmn-ḥtp*

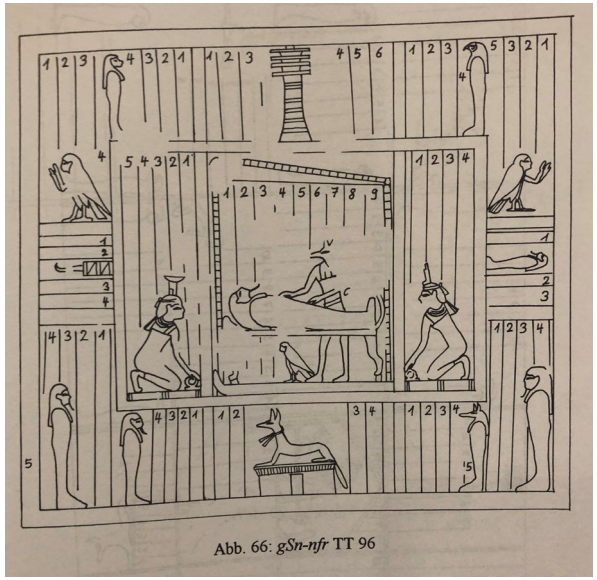


Abb. 66: *gSn-nfr* TT 96

**After Lüscher 1998**

**PLATE 24**

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **46530** | **Thebes?** | | Limestone | 25.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **46531** | **Thebes?** | | Glass | 38.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **46532** | **Thebes** | | Limestone | 29.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | Dra Abu el-Naga (Thebes) |
| **46533** | | **1** | Limestone | 29.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **46534** | **Thebes** | | Limestone | 30.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | Dra Abu el-Naga (Thebes) |
| **46535** | **Thebes** | | Limestone | 29.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | Dra Abu el-Naga (Thebes) |
| **46536** | **Thebes** | | Limestone | 31.8 | Mummiform | | | | | X | X | | | | | | | | X | | | | | Biban el-Muluk (VK - Thebes) |
| **46537** | | **1** | Limestone | 28.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **46538** | | **1** | Limestone | 33.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | Purchased at Luxor |
| **46539** | **Abydos** | | Serpentine | 21.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **46540** | | **1** | Sandstone | 31.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **46541** | **Abydos** | | Limestone | 23.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **46542** | | **1** | Wood | 35.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **46543** | **Thebes** | | Wood | 23.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | Kurneh |
| **46544** | **Thebes** | | Wood | 22.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | Kurneh |
| **46545** | **Thebes** | | Wood | 22.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | Kurneh |
| **46546** | | **1** | Pottery | 22.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **46547** | | **1** | Limestone | 16.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **46548** | **Abydos** | | Limestone | 24.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **46549** | **Saqqara** | | Limestone | 25.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **46550** | **Saqqara** | | Dolorite | 17.0 | Mummiform | | | | | X | | | | X | X | | | | | | | | | |
| **46551** | **Abydos** | | Limestone | 24.5 | Mummiform | X | | | | X | X | | | | | | | | X | | | | | |
| **46552** | **Abydos** | | Limestone | 24.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **46553** | | **1** | Limestone | 22.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **46554** | | **1** | Limestone | 16.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **46555** | | **1** | Limestone | 26.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **46556** | **Saqqara** | | Wood | 24.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **46557** | | **1** | Limestone | 20.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **46558** | **Thebes** | | Wood | 30.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | Kurneh |
| **46559** | **Saqqara** | | Wood | 27.5 | Mummiform | | | | | X | | | | X | | | | | X | | | | | |
| **46560** | **Saqqara** | | Limestone | 20.0 | Mummiform | | | | | X | | | | X | | | | | X | | | | | |
| **46561** | **Thebes** | | Sandstone | 25.0 | Mummiform | X | | | | X | | | | X | | | | | X | | | | | Kurneh |
| **46562** | **Saqqara** | | Aragonite | 15.0 | Mummiform | X | | | | X | X | | | | | | | | X | | | | | |
| **46563** | **Saqqara** | | Schist | 13.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **46564** | **Memphis** | | Aragonite | 14.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | Mit Rahina |
| **46565** | **Abydos** | | Wood | 27.0 | Mummiform | | | | | X | | | X | | | | | | X | | | | | |
| **46566** | **Abydos** | | Wood | 18.5 | Mummiform | | | | | X | | | X | | | | | | X | | | | | |
| **46567** | **Thebes** | | Serpentine | 25.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | Biban el-Muluk (VK - Thebes) |
| **46568** | **Abydos** | | Granite | 15.0 | Dbl Mummiform | | | | | X | | | X | | | | | | X | | | | | |
| **46569** | **Abydos** | | Terracotta | 35.2 | Mummiform | X | | | | X | X | | | | | | | | X | | | | | El Araba el Madfuna (Abydos) |
| **46570** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | X | | | | | | | | | | X | | | |
| **46571** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | X | | | | | | | | | | X | | | |
| **46572** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | X | | | | | | | | | | X | | | |
| **46573** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | X | | | | | | | | | | X | | | |
| **46574** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | X | | | | | | | | | | X | | | |
| **46575** | | **1** | Faience | 12.3 | Mummiform | X | | | X | | X | | | | | | | | | | X | | | |
| **46576** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | X | | | | | | | | | | X | | | |
| **46577** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | X | | | | | | | | | | X | | | |
| **46578** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | X | | | | | | | | | | X | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 46579 | | 1 | Faience | 12.0 | Mummiform | X | | | X | | X | | | | | | | | | | X | | | |
| 46580 | | 1 | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46581 | | 1 | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46582 | | 1 | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46583 | | 1 | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46584 | | 1 | Faience | 13.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46585 | | 1 | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46586 | | 1 | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46587 | | 1 | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46588 | | 1 | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46589 | | 1 | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46590 | | 1 | Faience | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46591 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46592 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46593 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46594 | | 1 | Faience | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46595 | | 1 | Faience | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46596 | | 1 | Faience | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46597 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46598 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46599 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46600 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46601 | | 1 | Faience | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46602 | | 1 | Faience | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46603 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46604 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46605 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46606 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46607 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46608 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46609 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46610 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46611 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46612 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46613 | | 1 | Faience | 9.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46614 | | 1 | Faience | 9.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Height variance Refs 46614 to 46620 |
| 46615 | | 1 | Faience | 9.3 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | 9.2cm to 9.5cm Allocated randomly |
| 46616 | | 1 | Faience | 9.4 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46617 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46618 | | 1 | Faience | 9.4 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46619 | | 1 | Faience | 9.3 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46620 | | 1 | Faience | 9.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46621 | | 1 | Faience | 9.3 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46622 | | 1 | Faience | 9.3 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46623 | | 1 | Faience | 9.3 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46624 | | 1 | Faience | 11.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46625 | | 1 | Faience | 11.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46626 | | 1 | Faience | 11.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46627 | | 1 | Faience | 11.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 46628 | | 1 | Faience | 11.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46629 | | 1 | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46630 | | 1 | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46631 | | 1 | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46632 | | 1 | Faience | 12.7 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46633 | | 1 | Faience | 12.7 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46634 | | 1 | Faience | 15.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46635 | | 1 | Faience | 15.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46636 | | 1 | Faience | 15.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46637 | | 1 | Faience | 15.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46638 | | 1 | Faience | 15.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46639 | | 1 | Faience | 15.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46640 | | 1 | Faience | 15.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46641 | | 1 | Faience | 15.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46642 | | 1 | Faience | 15.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46643 | | 1 | Faience | 15.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46644 | | 1 | Faience | 9.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46645 | | 1 | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46646 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46647 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46648 | | 1 | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46649 | | 1 | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46650 | | 1 | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46651 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46652 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46653 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46654 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46655 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46656 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46657 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46658 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46659 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46660 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46661 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46662 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46663 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46664 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46665 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46666 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46667 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46668 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46669 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46670 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46671 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46672 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46673 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46674 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46675 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46676 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 46677 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46678 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46679 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46680 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46681 | | 1 | Faience | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46682 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46683 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46684 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46685 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46686 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46687 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46688 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46689 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46690 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46691 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46692 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46693 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46694 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46695 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46696 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46697 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46698 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 46699 | | 1 | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46700 | | 1 | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46701 | | 1 | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46702 | | 1 | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46703 | | 1 | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46704 | | 1 | Faience | 11.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | And flail |
| 46705 | | 1 | Faience | 11.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | And flail |
| 46706 | | 1 | Faience | 11.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | And flail |
| 46707 | | 1 | Faience | 11.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | And flail |
| 46708 | | 1 | Faience | 11.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | And flail |
| 46709 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46710 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46711 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46712 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46713 | | 1 | Faience | 10.0 | Mummiform | | | | | X | | | X | | | | | | | | X | | | |
| 46714 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46715 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46716 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46717 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46718 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46719 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46720 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46721 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46722 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46723 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46724 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46725 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 46726 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46727 | | 1 | Faience | 12.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| 46728 | | 1 | Faience | 12.0 | Mummiform | | | | | X | | | X | | | | | | | | X | | | |
| 46729 | | 1 | Faience | 12.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| 46730 | | 1 | Faience | 12.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| 46731 | | 1 | Faience | 12.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| 46732 | | 1 | Faience | 12.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| 46733 | | 1 | Faience | 13.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| 46734 | | 1 | Faience | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46735 | | 1 | Faience | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46736 | | 1 | Faience | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46737 | | 1 | Faience | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46738 | | 1 | Faience | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46739 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| 46740 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| 46741 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| 46742 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| 46743 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| 46744 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| 46745 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| 46746 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| 46747 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| 46748 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| 46749 | | 1 | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| 46750 | | 1 | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| 46751 | | 1 | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| 46752 | | 1 | Faience | 10.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| 46753 | | 1 | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| 46754 | | 1 | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| 46755 | | 1 | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| 46756 | | 1 | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| 46757 | | 1 | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| 46758 | | 1 | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| 46759 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46760 | | 1 | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46761 | | 1 | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46762 | | 1 | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46763 | | 1 | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46764 | | 1 | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| 46765 | | 1 | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| 46766 | | 1 | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| 46767 | | 1 | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| 46768 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46769 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46770 | | 1 | Faience | 12.7 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46771 | | 1 | Faience | 12.7 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46772 | | 1 | Faience | 12.7 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46773 | | 1 | Faience | 12.7 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46774 | | 1 | Faience | 12.7 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **46775** | | **1** | Faience | 12.7 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46776** | | **1** | Faience | 12.7 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46777** | | **1** | Faience | 12.7 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46778** | | **1** | Faience | 12.7 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46779** | | **1** | Faience | 8.2 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **46780** | | **1** | Faience | 8.2 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **46781** | | **1** | Faience | 8.2 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **46782** | | **1** | Faience | 8.2 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **46783** | | **1** | Faience | 8.2 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **46784** | | **1** | Faience | 8.2 | Daily Life | | | | | X | | | X | | | | | | X | | | | | Thong |
| **46785** | | **1** | Faience | 8.2 | Daily Life | | | | | X | | | X | | | | | | X | | | | | Thong |
| **46786** | | **1** | Faience | 8.2 | Daily Life | | | | | X | | | X | | | | | | X | | | | | Thong |
| **46787** | | **1** | Faience | 8.2 | Daily Life | | | | | X | | | X | | | | | | | | X | | | Thong |
| **46788** | | **1** | Faience | 8.2 | Daily Life | | | | | X | | | X | | | | | | | | X | | | Thong |
| **46789** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46790** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46791** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46792** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46793** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46794** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46795** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46796** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46797** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46798** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46799** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46800** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46801** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46802** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46803** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46804** | | **1** | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46805** | | **1** | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46806** | | **1** | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46807** | | **1** | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46808** | | **1** | Faience | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46809** | | **1** | Faience | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46810** | | **1** | Faience | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46811** | | **1** | Faience | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46812** | | **1** | Faience | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46813** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **46814** | | **1** | Faience | 9.7 | Daily Life | | | X | X | | | | X | | | | | | X | | | | | Flail |
| **46815** | | **1** | Faience | 10.7 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46816** | | **1** | Faience | 10.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46817** | | **1** | Faience | 10.5 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46818** | | **1** | Faience | 10.5 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46819** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46820** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46821** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46822** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46823** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 46824 | | 1 | Faience | 13.0 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| 46825 | | 1 | Faience | 13.0 | Daily Life | | | X | | X | | | | X | | | | | | | X | | | Flail |
| 46826 | | 1 | Faience | 13.0 | Daily Life | | | X | | X | | | | X | | | | | | | X | | | Flail |
| 46827 | | 1 | Faience | 13.0 | Daily Life | | | X | | X | | | | X | | | | | | | X | | | Flail |
| 46828 | | 1 | Faience | 13.0 | Daily Life | | | X | | X | | | | X | | | | | | | X | | | Flail |
| 46829 | | 1 | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Heart shaped amulet around neck |
| 46830 | | 1 | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46831 | | 1 | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46832 | | 1 | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46833 | | 1 | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46834 | | 1 | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Heart shaped amulet around neck |
| 46835 | | 1 | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Heart shaped amulet around neck |
| 46836 | | 1 | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Heart shaped amulet around neck |
| 46837 | | 1 | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Heart shaped amulet around neck |
| 46838 | | 1 | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46839 | | 1 | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46840 | | 1 | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46841 | | 1 | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46842 | | 1 | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46843 | | 1 | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46844 | | 1 | Faience | 14.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46845 | | 1 | Faience | 14.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46846 | | 1 | Faience | 14.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46847 | | 1 | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46848 | | 1 | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46849 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46850 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46851 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46852 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46853 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46854 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46855 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46856 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46857 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46858 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46859 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46860 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46861 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46862 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46863 | | 1 | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46864 | | 1 | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46865 | | 1 | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46866 | | 1 | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46867 | | 1 | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46868 | | 1 | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46869 | | 1 | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46870 | | 1 | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46871 | | 1 | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46872 | | 1 | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 46873 | | 1 | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46874 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46875 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46876 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46877 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46878 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46879 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46880 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46881 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46882 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46883 | | 1 | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46884 | | 1 | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46885 | | 1 | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46886 | | 1 | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46887 | | 1 | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46888 | | 1 | Faience | 9.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46889 | | 1 | Faience | 9.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46890 | | 1 | Faience | 9.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46891 | | 1 | Faience | 9.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46892 | | 1 | Faience | 9.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46893 | | 1 | Faience | 9.3 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46894 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46895 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46896 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46897 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46898 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46899 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46900 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46901 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46902 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46903 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46904 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46905 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46906 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46907 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46908 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46909 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46910 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46911 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46912 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46913 | | 1 | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46914 | | 1 | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46915 | | 1 | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46916 | | 1 | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46917 | | 1 | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46918 | | 1 | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46919 | | 1 | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46920 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46921 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 46922 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46923 | | 1 | Faience | 11.8 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46924 | | 1 | Faience | 11.8 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46925 | | 1 | Faience | 11.8 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46926 | | 1 | Faience | 11.8 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46927 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46928 | | 1 | Faience | 12.5 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| 46929 | | 1 | Faience | 12.5 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| 46930 | | 1 | Faience | 12.5 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| 46931 | | 1 | Faience | 12.5 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| 46932 | | 1 | Faience | 12.5 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| 46933 | | 1 | Faience | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46934 | | 1 | Faience | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46935 | | 1 | Faience | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46936 | | 1 | Faience | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46937 | | 1 | Faience | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46938 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46939 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46940 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46941 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46942 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46943 | | 1 | Faience | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46944 | | 1 | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46945 | | 1 | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46946 | | 1 | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46947 | | 1 | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46948 | | 1 | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46949 | | 1 | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46950 | | 1 | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46951 | | 1 | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46952 | | 1 | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46953 | | 1 | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46954 | | 1 | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46955 | | 1 | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46956 | | 1 | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46957 | | 1 | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46958 | | 1 | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46959 | | 1 | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46960 | | 1 | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46961 | | 1 | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46962 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46963 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46964 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46965 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46966 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46967 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46968 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46969 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 46970 | | 1 | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **46971** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46972** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46973** | | **1** | Faience | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46974** | | **1** | Faience | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46975** | | **1** | Faience | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46976** | | **1** | Faience | 11.2 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46977** | | **1** | Faience | 11.2 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46978** | | **1** | Faience | 11.2 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46979** | | **1** | Faience | 11.2 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46980** | | **1** | Faience | 11.2 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46981** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46982** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46983** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46984** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46985** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46986** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46987** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46988** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46989** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46990** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **46991** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46992** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46993** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46994** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46995** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46996** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46997** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46998** | | **1** | Faience | 12.4 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46999** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **47000** | | **1** | Faience | 12.0 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **47001** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47002** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47003** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47004** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47005** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47006** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47007** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47008** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47009** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47010** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47011** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47012** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47013** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47014** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47015** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47016** | | **1** | Faience | 10.0 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | Noted badly executed |
| **47017** | | **1** | Faience | 10.0 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | |
| **47018** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| **47019** | | **1** | Faience | 10.0 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47020** | | **1** | Faience | 10.0 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | |
| **47021** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47022** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47023** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47024** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47025** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47026** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47027** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47028** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47029** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47030** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47031** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47032** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47033** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47034** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47035** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47036** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47037** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47038** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47039** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47040** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47041** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47042** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47043** | | **1** | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47044** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47045** | | **1** | Faience | 12.0 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **47046** | | **1** | Faience | 11.0 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **47047** | | **1** | Faience | 11.0 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **47048** | | **1** | Faience | 11.0 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **47049** | | **1** | Faience | 10.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **47050** | | **1** | Faience | 11.5 | Mummiform | | | | | X | | | | X | | | | | | | X | | | |
| **47051** | | **1** | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47052** | | **1** | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47053** | | **1** | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47054** | | **1** | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47055** | | **1** | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47056** | | **1** | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47057** | | **1** | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47058** | | **1** | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47059** | | **1** | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47060** | | **1** | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47061** | | **1** | Faience | 11.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| **47062** | | **1** | Faience | 11.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| **47063** | | **1** | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47064** | | **1** | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47065** | | **1** | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47066** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47067** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47068** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 47069 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47070 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47071 | | 1 | Faience | 9.2 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47072 | | 1 | Faience | 9.2 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47073 | | 1 | Faience | 9.2 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47074 | | 1 | Faience | 9.2 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47075 | | 1 | Faience | 9.2 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47076 | | 1 | Faience | 9.2 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Whip and hoe |
| 47077 | | 1 | Faience | 9.2 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Whip and hoe |
| 47078 | | 1 | Faience | 9.2 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Whip and hoe |
| 47079 | | 1 | Faience | 9.2 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Whip and hoe |
| 47080 | | 1 | Faience | 9.2 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Whip and hoe |
| 47081 | | 1 | Faience | 11.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| 47082 | | 1 | Faience | 11.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| 47083 | | 1 | Faience | 11.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| 47084 | | 1 | Faience | 11.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| 47085 | | 1 | Faience | 11.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| 47086 | | 1 | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 47087 | | 1 | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 47088 | | 1 | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 47089 | | 1 | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 47090 | | 1 | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 47091 | | 1 | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 47092 | | 1 | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 47093 | | 1 | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 47094 | | 1 | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 47095 | | 1 | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 47096 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 47097 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 47098 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 47099 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 47100 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 47101 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 47102 | | 1 | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| 47103 | | 1 | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| 47104 | | 1 | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| 47105 | | 1 | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| 47106 | | 1 | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| 47107 | | 1 | Faience | 11.5 | Daily Life | X | | | X | | | | X | | | | | | | X | | | | Hoe and thong |
| 47108 | | 1 | Faience | 11.5 | Daily Life | X | | | X | | | | X | | | | | | | X | | | | Hoe and thong |
| 47109 | | 1 | Faience | 11.5 | Daily Life | X | | | X | | | | X | | | | | | | X | | | | Hoe and thong |
| 47110 | | 1 | Faience | 11.5 | Daily Life | X | | | X | | | | X | | | | | | | X | | | | Hoe and thong |
| 47111 | | 1 | Faience | 10.2 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 47112 | | 1 | Faience | 10.2 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 47113 | | 1 | Faience | 10.2 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 47114 | | 1 | Faience | 10.2 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 47115 | | 1 | Faience | 10.2 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 47116 | | 1 | Faience | 10.2 | Daily Life | X | | | | X | | | X | | | | | | | X | | | | |
| 47117 | | 1 | Faience | 10.2 | Daily Life | X | | | | X | | | X | | | | | | | X | | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47118** | | **1** | Faience | 10.2 | Daily Life | X | | | | X | | | X | | | | | | X | | | | | |
| **47119** | | **1** | Faience | 10.2 | Daily Life | X | | | | X | | | X | | | | | | X | | | | | |
| **47120** | | **1** | Faience | 10.2 | Daily Life | X | | | | X | | | X | | | | | | X | | | | | |
| **47121** | | **1** | Faience | 11.0 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | |
| **47122** | | **1** | Faience | 11.0 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | |
| **47123** | | **1** | Faience | 11.0 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | |
| **47124** | | **1** | Faience | 11.0 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | |
| **47125** | | **1** | Faience | 11.0 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | |
| **47126** | | **1** | Faience | 13.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47127** | | **1** | Faience | 13.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47128** | | **1** | Faience | 13.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47129** | | **1** | Faience | 13.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47130** | | **1** | Faience | 13.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47131** | | **1** | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47132** | | **1** | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47133** | | **1** | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47134** | | **1** | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47135** | | **1** | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47136** | | **1** | Faience | 10.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47137** | | **1** | Faience | 10.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47138** | | **1** | Faience | 10.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47139** | | **1** | Faience | 10.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47140** | | **1** | Faience | 10.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47141** | | **1** | Faience | 8.5 | Daily Life | X | X | | | X | | | X | | | | | | X | | | | | |
| **47142** | | **1** | Faience | 8.5 | Daily Life | X | X | | | X | | | X | | | | | | X | | | | | |
| **47143** | | **1** | Faience | 8.5 | Daily Life | X | X | | | X | | | X | | | | | | X | | | | | |
| **47144** | | **1** | Faience | 8.5 | Daily Life | X | X | | | X | | | X | | | | | | X | | | | | |
| **47145** | | **1** | Faience | 6.8 | Daily Life | X | X | | | X | | | X | | | | | | X | | | | | |
| **47146** | | **1** | Faience | 6.8 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47147** | | **1** | Faience | 6.8 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47148** | | **1** | Faience | 6.8 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47149** | | **1** | Faience | 6.8 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47150** | | **1** | Faience | 6.5 | Daily Life | | | | | X | | | | X | | | | | | | X | | | |
| **47151** | | **1** | Faience | 9.8 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47152** | | **1** | Faience | 9.8 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47153** | | **1** | Faience | 9.8 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47154** | | **1** | Faience | 9.8 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47155** | | **1** | Faience | 9.8 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47156** | | **1** | Faience | 9.8 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47157** | | **1** | Faience | 9.8 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47158** | | **1** | Faience | 9.8 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47159** | | **1** | Faience | 9.8 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47160** | | **1** | Faience | 9.8 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47161** | | **1** | Faience | 13.8 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | Side Lock |
| **47162** | **Abydos** | | Faience | 14.2 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47163** | | **1** | Faience | 14.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47164** | | **1** | Faience | 13.2 | Mummiform | | | | X | | | | X | | | | | | X | | | | | |
| **47165** | | **1** | Faience | 12.5 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **47166** | | **1** | Faience | 14.0 | Mummiform | | | | X | | X | | | | | | | | X | | | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47167** | | **1** | Faience | 14.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | Water pots type 3.i |
| **47168** | | **1** | Faience | 13.5 | Mummiform | | | | X | | X | | | | | | | | X | | | | | |
| **47169** | **Abydos** | | Faience | 13.2 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47170** | | **1** | Faience | 18.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47171** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47172** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47173** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47174** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47175** | | **1** | Faience | 11.5 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47176** | | **1** | Faience | 12.3 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47177** | | **1** | Faience | 12.3 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47178** | | **1** | Faience | 12.3 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47179** | | **1** | Faience | 14.0 | Daily Life | | X | X | X | | X | | | | | | | | X | | | | | Whip and flail |
| **47180** | **Abydos** | | Faience | 13.2 | Daily Life | X | | | X | | X | | | | | | | | X | | | | | |
| **47181** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47182** | **Abydos** | | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47183** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47184** | | **1** | Faience | 10.5 | Mummiform | X | | | | X | X | | | | | | | | | | X | | | |
| **47185** | | **1** | Faience | 10.0 | Mummiform | X | | | | X | X | | | | | | | | | | X | | | |
| **47186** | | **1** | Faience | 15.0 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47187** | | **1** | Faience | 16.0 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47188** | **Saqqara** | | Faience | 15.5 | Daily Life | X | | | X | | X | | | | | | | | X | | | | | |
| **47189** | | **1** | Faience | 15.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47190** | | **1** | Faience | 16.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47191** | | **1** | Faience | 17.5 | Mummiform | | | | X | | | | X | | | | | | | | | | | |
| **47192** | | **1** | Faience | 11.5 | Mummiform | | | | X | | | | X | | | | | | | | X | | | |
| **47193** | | **1** | Faience | 11.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47194** | **Abydos** | | Faience | 12.0 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **47195** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47196** | **Abydos** | | Faience | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47197** | **Thebes** | | Faience | 11.4 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Ramesseum |
| **47198** | **Thebes** | | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Ramesseum |
| **47199** | **Thebes** | | Faience | 11.8 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | Ramesseum |
| **47200** | **Thebes** | | Faience | 11.8 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | Ramesseum |
| **47201** | | **1** | Faience | 15.0 | Mummiform | X | | | X | | X | | | | | | | | | | X | | | |
| **47202** | | **1** | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | 2 x type i pots no connector detail specified |
| **47203** | | **1** | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | 2 x type i pots no connector detail specified |
| **47204** | | **1** | Faience | 15.2 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | 2 x type i pots no connector detail specified |
| **47205** | | **1** | Faience | 18.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47206** | | **1** | Aragonite | 29.5 | Daily Life | | | | | X | X | | | | | | | | X | | | | | |
| **47207** | | **1** | Aragonite | 26.0 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | *Djed* and knot of Isis |
| **47208** | | **1** | Limestone | 31.0 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | *Djed* and knot of Isis and necklace with *ankh* |
| **47209** | | **1** | Aragonite | 19.5 | Daily Life | | | X | | X | | | X | | | | | | X | | | | | *Djed* and knot of Isis |
| **47210** | | **1** | Aragonite | 24.0 | Daily Life | | | X | | X | | | X | | | | | | X | | | | | *Djed* and knot of Isis |
| **47211** | | **1** | Steatite | 15.5 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | *Djed* and knot of Isis |
| **47212** | | **1** | Aragonite | 20.5 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | *Djed* and knot of Isis |
| **47213** | **Giza** | | Limestone | 17.0 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | *Djed* and knot of Isis |
| **47214** | **Saqqara** | | Serpentine | 19.0 | Daily Life | | | | | X | X | | | | | | | | X | | | | | *Ba* bird holding *shen* ring in its talons |
| **47215** | | **1** | Serpentine | 18.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47216** | | **1** | Aragonite | 32.0 | Daily Life | | | | | X | X | | | | | | | | X | | | | | |
| **47217** | | **1** | Aragonite | 20.5 | Daily Life | | | | | X | | | | X | | | | | X | | | | | |
| **47218** | **Abydos** | | Limestone | 21.0 | Daily Life | | | X | | X | | | X | | | | | | X | | | | | *Djed* and knot of Isis |
| **47219** | | **1** | Granite | 19.5 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **47220** | **Abydos** | | Aragonite | 30.0 | Daily Life | | | X | X | | X | | | | | | | | X | | | | | *Djed* and knot of Isis |
| **47221** | | **1** | Aragonite | 36.5 | Daily Life | X | | X | X | | X | | | | | | | | X | | | | | Pick. *Djed.* Vase back right shoulder |
| **47222** | | **1** | Slate | 17.5 | Daily Life | X | | | X | | X | | | | | | | | X | | | | | Vase on single string around neck |
| **47223** | | **1** | Serpentine | 20.5 | Daily Life | X | | | | X | X | | | | | | | | X | | | | | |
| **47224** | | **1** | Schist | 19.5 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | *Djed* and knot of Isis |
| **47225** | | **1** | Wood | 21.5 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **47226** | **Saqqara** | | Sandstone | 24.0 | Daily Life | | | | | X | X | | | | | | | | X | | | | | *Ba* bird |
| **47227** | | **1** | Wood | 23.0 | Daily Life | | | | | X | | | X | | | | | | X | | | | | *Ba* bird |
| **47228** | **Saqqara** | | Limestone | 20.5 | Daily Life | X | | | | X | | | X | | | | | | X | | | | | |
| **47229** | **Abydos** | | Limestone | 23.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | *Ba* bird Vase on single string around neck |
| **47230** | | **1** | Sandstone | 48.5 | Daily Life | | | | | X | X | | | | | | | | X | | | | | *Ba* bird |
| **47231** | | **1** | Sandstone | 48.5 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | *Djed* and knot of Isis and Ba bird |
| **47232** | | **1** | Wood | 22.0 | Mummiform | x | | | X | | X | | | | | | | | X | | | | | |
| **47233** | | **1** | Aragonite | 19.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47234** | | **1** | Limestone | 22.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47235** | **Thebes** | | Wood | 21.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | Kurneh |
| **47236** | | **1** | Wood | 16.2 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47237** | **Saqqara** | | Aragonite | 19.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47238** | **Saqqara** | | Aragonite | 20.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47239** | **Saqqara** | | Aragonite | 18.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47240** | **Saqqara** | | Limestone | 23.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47241** | **Giza** | | Wood | 22.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | Pine |
| **47242** | **Abydos?** | | Wood | 27.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47243** | **Abydos** | | Limestone | 22.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47244** | **Saqqara** | | Aragonite | 15.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47245** | **Saqqara** | | Serpentine | 13.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47246** | **Saqqara** | | Serpentine | 14.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47247** | | **1** | Serpentine | 11.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47248** | **Saqqara** | | Serpentine | 13.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47249** | | **1** | Slate | 12.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47250** | | **1** | Wood | 29.0 | Mummiform | X | | | | X | X | | | | | | | | X | | | | | |
| **47251** | | **1** | Serpentine | 24.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47252** | | **1** | Sandstone | 29.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | *Nut* on body |
| **47253** | | **1** | Limestone | 24.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47254** | | **1** | Wood | 24.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47255** | | **1** | Aragonite | 37.0 | Mummiform | X | | | X | | | | | X | | | | | X | | | | | |
| **47256** | | **1** | Aragonite | 17.0 | Mummiform | | | | | X | | | | X | | | | | X | | | | | |
| **47257** | **Abydos** | | Limestone | 20.2 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47258** | **Abydos** | | Limestone | 29.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | Gadra |
| **47259** | | **1** | Limestone | 22.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47260** | **Saqqara** | | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| **47261** | **Saqqara** | | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | 2 X type i jars each behind back shoulder |
| **47262** | **Saqqara** | | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | 2 X type i jars each behind back shoulder |
| **47263** | **Saqqara** | | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | 2 X type i jars each behind back shoulder |
| **47264** | **Saqqara** | | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | 2 X type i jars each behind back shoulder |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47265** | **Saqqara** | | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | 2 X type i jars each behind back shoulder |
| **47266** | | **1** | Faience | 13.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| **47267** | | **1** | Faience | 13.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| **47268** | | **1** | Faience | 10.8 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47269** | | **1** | Faience | 10.8 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47270** | | **1** | Faience | 10.8 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47271** | | **1** | Limestone | 25.0 | Mummiform | X | | | X | | | | | X | | | | | X | | | | | |
| **47272** | | **1** | Limestone | 24.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47273** | | **1** | Limestone | 19.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47274** | | **1** | Limestone | 20.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47275** | | **1** | Limestone | 22.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47276** | | **1** | Limestone | 22.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47277** | | **1** | Limestone | 20.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47278** | | **1** | Wood | 25.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47279** | | **1** | Wood | 25.5 | Mummiform | | | X | | X | X | | | | | | | | X | | | | | *Djed* and knot of Isis |
| **47280** | | **1** | Wood | 24.0 | Mummiform | | | X | X | | X | | | | | | | | X | | | | | *Djed* and bolt of cloth glyph |
| **47281** | | **1** | Faience | 12.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47282** | | **1** | Faience | 14.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | 2 x type I pot from each shoulder |
| **47283** | | **1** | Wood | 22.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47284** | | **1** | Wood | 21.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47285** | | **1** | Wood | 21.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47286** | | **1** | Wood | 20.5 | Mummiform | X | | | X | | | | | X | | | | | X | | | | | Slung behind shoulders |
| **47287** | **Saqqara** | | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47288** | **Saqqara** | | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47289** | **Saqqara** | | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47290** | **Saqqara** | | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47291** | **Saqqara** | | Faience | 15.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | 2 X type i jars each behind back shoulder |
| **47292** | **Saqqara** | | Faience | 15.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | 2 X type i jars each behind back shoulder |
| **47293** | **Antaeopolis** | | Faience | 12.2 | Mummiform | X | | | X | | | | | X | | | | | | | | | X | | Tjebu, Qaw El Kebir, Violet blue - Ptol? |
| **47294** | **Antaeopolis** | | Faience | 12.2 | Mummiform | X | | | X | | | | | X | | | | | | | | | X | | Tjebu, Qaw El Kebir, Violet blue - Ptol? |
| **47295** | **Antaeopolis** | | Faience | 12.2 | Mummiform | X | | | X | | | | | X | | | | | | | | | X | | Tjebu, Qaw El Kebir, Violet blue - Ptol? |
| **47296** | **Antaeopolis** | | Faience | 12.2 | Mummiform | X | | | X | | | | | X | | | | | | | | | X | | Tjebu, Qaw El Kebir, Violet blue - Ptol? |
| **47297** | **Antaeopolis** | | Faience | 12.2 | Mummiform | X | | | X | | | | | X | | | | | | | | | X | | Tjebu, Qaw El Kebir, Violet blue - Ptol? |
| **47298** | **Antaeopolis** | | Faience | 12.2 | Mummiform | X | | | X | | | | | X | | | | | | | | | X | | Tjebu, Qaw El Kebir, Violet blue - Ptol? |
| **47299** | **Antaeopolis** | | Faience | 12.2 | Mummiform | X | | | X | | | | | X | | | | | | | | | X | | Tjebu, Qaw El Kebir, Violet blue - Ptol? |
| **47300** | **Antaeopolis** | | Faience | 12.2 | Mummiform | X | | | X | | | | | X | | | | | | | | | X | | Tjebu, Qaw El Kebir, Violet blue - Ptol? |
| **47301** | **Antaeopolis** | | Faience | 14.8 | Mummiform | X | | | X | | | | | X | | | | | | | | | X | | Tjebu, Qaw El Kebir, Violet blue - Ptol? |
| **47302** | **Antaeopolis** | | Faience | 14.8 | Mummiform | X | | | X | | | | | X | | | | | | | | | X | | Tjebu, Qaw El Kebir, Violet blue - Ptol? |
| **47303** | **Antaeopolis** | | Faience | 14.8 | Mummiform | X | | | X | | | | | X | | | | | | | | | X | | Tjebu, Qaw El Kebir, Violet blue - Ptol? |
| **47304** | **Antaeopolis** | | Faience | 14.8 | Mummiform | X | | | X | | | | | X | | | | | | | | | X | | Tjebu, Qaw El Kebir, Violet blue - Ptol? |
| **47305** | **Antaeopolis** | | Faience | 14.8 | Mummiform | X | | | X | | | | | X | | | | | | | | | X | | Tjebu, Qaw El Kebir, Violet blue - Ptol? |
| **47306** | **Antaeopolis** | | Faience | 14.8 | Mummiform | X | | | X | | | | | X | | | | | | | | | X | | Tjebu, Qaw El Kebir, Violet blue - Ptol? |
| **47307** | | **1** | Faience | 16.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47308** | | **1** | Faience | 16.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47309** | | **1** | Faience | 15.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47310** | | **1** | Faience | 15.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47311** | | **1** | Faience | 15.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47312** | | **1** | Faience | 16.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47313** | | **1** | Faience | 16.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 47314 | | 1 | Faience | 16.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47315 | | 1 | Faience | 15.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47316 | | 1 | Faience | 16.5 | Mummiform | x | | | X | | | | X | | | | | | | | | X | | |
| 47317 | | 1 | Faience | 16.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47318 | | 1 | Faience | 16.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47319 | | 1 | Faience | 16.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47320 | | 1 | Faience | 16.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47321 | | 1 | Faience | 16.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47322 | | 1 | Faience | 16.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47323 | | 1 | Faience | 16.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47324 | | 1 | Faience | 16.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47325 | | 1 | Faience | 15.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47326 | | 1 | Faience | 15.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47327 | | 1 | Faience | 16.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47328 | | 1 | Faience | 15.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47329 | | 1 | Faience | 16.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47330 | | 1 | Faience | 16.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47331 | | 1 | Faience | 15.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47332 | | 1 | Faience | 15.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47333 | | 1 | Faience | 16.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47334 | Saqqara | | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47335 | Saqqara | | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47336 | Saqqara | | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47337 | Saqqara | | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47338 | Saqqara | | Faience | 16.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47339 | Saqqara | | Faience | 15.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47340 | Saqqara | | Faience | 15.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47341 | Saqqara | | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47342 | Saqqara | | Faience | 15.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47343 | Saqqara | | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47344 | Saqqara | | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47345 | Saqqara | | Faience | 15.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47346 | Saqqara | | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47347 | | 1 | Faience | 13.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47348 | | 1 | Faience | 14.2 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47349 | | 1 | Faience | 14.2 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47350 | | 1 | Faience | 14.2 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47351 | Saqqara | | Faience | 13.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47352 | Saqqara | | Faience | 14.8 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47353 | Saqqara | | Faience | 15.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47354 | Saqqara | | Faience | 16.2 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47355 | | 1 | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47356 | | 1 | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47357 | | 1 | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47358 | | 1 | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47359 | | 1 | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47360 | | 1 | Faience | 15.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47361 | | 1 | Faience | 16.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47362 | | 1 | Faience | 18.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 47363 | | 1 | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47364 | | 1 | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47365 | | 1 | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47366 | | 1 | Faience | 11.5 | Mummiform | X | | | X | | | | | X | | | | | | | | X | | |
| 47367 | | 1 | Faience | 11.5 | Mummiform | X | | | X | | | | | X | | | | | | | | X | | |
| 47368 | Saqqara | | Faience | 23.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47369 | Saqqara | | Faience | 23.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47370 | Saqqara | | Faience | 23.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47371 | Saqqara | | Faience | 23.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47372 | Saqqara | | Faience | 23.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47373 | Saqqara | | Faience | 23.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47374 | Saqqara | | Faience | 23.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47375 | Saqqara | | Faience | 23.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47376 | Saqqara | | Faience | 23.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47377 | Saqqara | | Faience | 23.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47378 | Saqqara | | Faience | 23.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47379 | Saqqara | | Faience | 23.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47380 | | 1 | Faience | 17.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47381 | | 1 | Faience | 16.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47382 | | 1 | Faience | 16.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47383 | | 1 | Faience | 16.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47384 | | 1 | Faience | 16.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47385 | | 1 | Faience | 16.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47386 | | 1 | Faience | 16.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47387 | | 1 | Faience | 16.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47388 | | 1 | Faience | 16.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47389 | | 1 | Faience | 16.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47390 | | 1 | Faience | 16.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47391 | | 1 | Faience | 16.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47392 | | 1 | Faience | 16.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47393 | | 1 | Faience | 21.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47394 | | 1 | Faience | 21.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47395 | | 1 | Faience | 21.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47396 | | 1 | Faience | 21.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47397 | | 1 | Faience | 21.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47398 | | 1 | Faience | 21.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47399 | | 1 | Faience | 20.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47400 | | 1 | Faience | 21.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47401 | | 1 | Faience | 21.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47402 | | 1 | Faience | 21.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47403 | | 1 | Faience | 21.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47404 | | 1 | Faience | 19.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47405 | | 1 | Faience | 20.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47406 | | 1 | Faience | 21.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47407 | | 1 | Faience | 20.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47408 | | 1 | Faience | 20.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47409 | | 1 | Faience | 20.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47410 | | 1 | Faience | 20.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47411 | | 1 | Faience | 20.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 47412 | | 1 | Faience | 20.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47413 | | 1 | Faience | 20.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47414 | | 1 | Faience | 20.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47415 | | 1 | Faience | 20.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47416 | | 1 | Faience | 20.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47417 | | 1 | Faience | 20.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47418 | | 1 | Faience | 18.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47419 | | 1 | Faience | 18.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47420 | | 1 | Faience | 17.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47421 | | 1 | Faience | 16.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47422 | | 1 | Faience | 17.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47423 | | 1 | Faience | 18.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47424 | | 1 | Faience | 18.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47425 | | 1 | Faience | 18.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47426 | | 1 | Faience | 18.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47427 | | 1 | Faience | 18.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47428 | | 1 | Faience | 17.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47429 | | 1 | Faience | 18.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47430 | | 1 | Faience | 18.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47431 | | 1 | Faience | 18.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47432 | | 1 | Faience | 17.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47433 | | 1 | Faience | 17.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47434 | | 1 | Faience | 17.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47435 | | 1 | Faience | 16.8 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47436 | | 1 | Faience | 17.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47437 | | 1 | Faience | 17.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47438 | | 1 | Faience | 18.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47439 | | 1 | Faience | 17.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47440 | | 1 | Faience | 19.5 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | |
| 47441 | | 1 | Faience | 19.5 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | |
| 47442 | | 1 | Faience | 19.5 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | |
| 47443 | | 1 | Faience | 19.5 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | |
| 47444 | | 1 | Faience | 19.5 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | |
| 47445 | | 1 | Faience | 19.5 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | |
| 47446 | | 1 | Faience | 19.5 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | |
| 47447 | | 1 | Faience | 19.5 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | |
| 47448 | | 1 | Faience | 19.5 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | |
| 47449 | | 1 | Faience | 19.5 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | |
| 47450 | | 1 | Faience | 19.5 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | |
| 47451 | | 1 | Faience | 19.5 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | |
| 47452 | | 1 | Faience | 19.5 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | |
| 47453 | | 1 | Faience | 19.5 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | |
| 47454 | | 1 | Faience | 19.5 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | |
| 47455 | | 1 | Faience | 18.5 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| 47456 | | 1 | Faience | 18.5 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| 47457 | | 1 | Faience | 18.5 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| 47458 | | 1 | Faience | 18.5 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| 47459 | | 1 | Faience | 18.5 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| 47460 | | 1 | Faience | 13.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |

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**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 47461 | | 1 | Faience | 13.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47462 | | 1 | Faience | 12.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47463 | | 1 | Faience | 12.2 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47464 | | 1 | Faience | 12.2 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47465 | | 1 | Faience | 21.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47466 | Giza | | Faience | 21.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47467 | Giza | | Faience | 15.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47468 | Giza | | Faience | 15.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47469 | Giza | | Faience | 15.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47470 | Giza | | Faience | 15.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47471 | Giza | | Faience | 15.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47472 | Giza | | Faience | 15.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47473 | Giza | | Faience | 15.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47474 | Giza | | Faience | 16.0 | Mummiform | X | | | X | | | X | | | | | | | | | | X | | |
| 47475 | Giza | | Faience | 16.0 | Mummiform | X | | | X | | | X | | | | | | | | | | X | | |
| 47476 | Giza | | Faience | 16.0 | Mummiform | X | | | X | | | X | | | | | | | | | | X | | |
| 47477 | Giza | | Faience | 16.0 | Mummiform | X | | | X | | | X | | | | | | | | | | X | | |
| 47478 | Giza | | Faience | 15.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47479 | Giza | | Faience | 15.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47480 | Saqqara | | Faience | 21.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47481 | Saqqara | | Faience | 13.3 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47482 | Saqqara | | Faience | 12.7 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47483 | Saqqara | | Faience | 13.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47484 | Saqqara | | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47485 | Saqqara | | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47486 | Saqqara | | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47487 | Giza | | Faience | 11.2 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47488 | Giza | | Faience | 11.2 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47489 | Giza | | Faience | 11.2 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47490 | Giza | | Faience | 11.2 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47491 | Giza | | Faience | 11.2 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47492 | Giza | | Faience | 11.2 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47493 | Giza | | Faience | 11.2 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47494 | Giza | | Faience | 11.2 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47495 | Giza | | Faience | 11.2 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47496 | Saqqara | | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47497 | Saqqara | | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47498 | Saqqara | | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47499 | Saqqara | | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47500 | | 1 | Faience | 19.0 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| 47501 | | 1 | Faience | 18.5 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| 47502 | | 1 | Faience | 18.5 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| 47503 | | 1 | Faience | 18.5 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| 47504 | | 1 | Faience | 18.5 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| 47505 | | 1 | Faience | 18.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| 47506 | | 1 | Faience | 16.5 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | |
| 47507 | | 1 | Faience | 14.8 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47508 | | 1 | Faience | 12.0 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |
| 47509 | | 1 | Faience | 12.0 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 47510 | | 1 | Faience | 12.0 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |
| 47511 | | 1 | Faience | 14.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47512 | | 1 | Faience | 12.2 | Mummiform | | | | X | | | | X | | | | | | | | | X | | |
| 47513 | | 1 | Faience | 11.5 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |
| 47514 | Giza | | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47515 | Giza | | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47516 | Giza | | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47517 | | 1 | Faience | 14.5 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | |
| 47518 | Saqqara | | Faience | 12.5 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | |
| 47519 | Saqqara | | Faience | 12.5 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | |
| 47520 | Saqqara | | Faience | 12.5 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | |
| 47521 | Saqqara | | Faience | 11.0 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |
| 47522 | | 1 | Faience | 13.5 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |
| 47523 | | 1 | Faience | 12.5 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |
| 47524 | Saqqara | | Faience | 12.2 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |
| 47525 | Saqqara | | Faience | 12.0 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | |
| 47526 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| 47527 | Saqqara | | Faience | 11.0 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |
| 47528 | Saqqara | | Faience | 10.5 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |
| 47529 | Saqqara | | Faience | 10.5 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |
| 47530 | | 1 | Faience | 10.0 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |
| 47531 | Saqqara | | Faience | 10.5 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |
| 47532 | Saqqara | | Faience | 10.5 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |
| 47533 | | 1 | Faience | 10.5 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | |
| 47534 | Saqqara | | Faience | 10.5 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |
| 47535 | | 1 | Faience | 3.8 | Mummiform | X | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47536 | | 1 | Faience | 4.0 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47537 | | 1 | Faience | 4.0 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47538 | | 1 | Faience | 4.0 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47539 | | 1 | Faience | 4.0 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47540 | | 1 | Faience | 4.0 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47541 | | 1 | Faience | 4.0 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47542 | | 1 | Faience | 4.0 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47543 | | 1 | Faience | 4.0 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47544 | | 1 | Faience | 3.7 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47545 | | 1 | Faience | 3.7 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47546 | | 1 | Faience | 3.7 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47547 | | 1 | Faience | 3.7 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47548 | | 1 | Faience | 3.7 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47549 | | 1 | Faience | 3.7 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47550 | | 1 | Faience | 3.7 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47551 | | 1 | Faience | 3.7 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47552 | | 1 | Faience | 3.7 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47553 | | 1 | Faience | 3.7 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47554 | | 1 | Faience | 2.5 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47555 | | 1 | Faience | 2.6 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47556 | | 1 | Faience | 3.6 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47557 | | 1 | Faience | 2.7 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| 47558 | | 1 | Faience | 3.2 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47559** | | **1** | Faience | 2.5 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| **47560** | | **1** | Faience | 2.5 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Hole in top of head |
| **47561** | | **1** | Faience | 3.7 | Mummiform | X | | | | X | | | X | | | | | | | X | | | | |
| **47562** | | **1** | Faience | 4.0 | Mummiform | | | | | X | | | X | | | | | | X | | | | | Hole in top of head |
| **47563** | | **1** | Faience | 4.4 | Mummiform | | | | | X | | | X | | | | | | | X | | | | |
| **47564** | | **1** | Faience | 4.0 | Mummiform | | | | | X | | | X | | | | | | | X | | | | |
| **47565** | | **1** | Faience | 4.0 | Mummiform | | | | | X | | | X | | | | | | | X | | | | |
| **47566** | | **1** | Faience | 4.0 | Mummiform | | | | | X | | | X | | | | | | | X | | | | |
| **47567** | **Antaeopolis** | | Faience | 13.0 | Mummiform | X | | | X | | | | | X | | | | | | | | X | | Tjebu, Qaw El Kebir, Violet wig - Ptol? |
| **47568** | **Antaeopolis** | | Faience | 13.0 | Mummiform | X | | | X | | | | | X | | | | | | | | X | | Tjebu, Qaw El Kebir, Violet wig - Ptol? |
| **47569** | **Antaeopolis** | | Faience | 13.0 | Mummiform | X | | | X | | | | | X | | | | | | | | X | | Tjebu, Qaw El Kebir, Violet wig - Ptol? |
| **47570** | **Antaeopolis** | | Faience | 13.0 | Mummiform | X | | | X | | | | | X | | | | | | | | X | | Tjebu, Qaw El Kebir, Violet wig - Ptol? |
| **47571** | **Antaeopolis** | | Faience | 13.0 | Mummiform | X | | | X | | | | | X | | | | | | | | X | | Tjebu, Qaw El Kebir, Violet wig - Ptol? |
| **47572** | **Antaeopolis** | | Faience | 13.0 | Mummiform | X | | | X | | | | | X | | | | | | | | X | | Tjebu, Qaw El Kebir, Violet wig - Ptol? |
| **47573** | **Kahun** | | Faience | 27.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **47574** | **Kahun** | | Faience | 22.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **47575** | **Kahun** | | Faience | 22.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **47576** | **Saqqara** | | Faience | 11.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **47577** | **Saqqara** | | Faience | 11.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **47578** | **Saqqara** | | Faience | 11.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **47579** | **Saqqara** | | Faience | 11.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **47580** | **Antaeopolis** | | Faience | 10.0 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Tjebu, Qaw El Kebir, Pale sky blue glaze - Ptol? |
| **47581** | **Antaeopolis** | | Faience | 10.0 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Tjebu, Qaw El Kebir, Pale sky blue glaze - Ptol? |
| **47582** | **Antaeopolis** | | Faience | 10.0 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Tjebu, Qaw El Kebir, Pale sky blue glaze - Ptol? |
| **47583** | **Antaeopolis** | | Faience | 10.0 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Tjebu, Qaw El Kebir, Pale sky blue glaze - Ptol? |
| **47584** | **Antaeopolis** | | Faience | 10.0 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Tjebu, Qaw El Kebir, Pale sky blue glaze - Ptol? |
| **47585** | **Antaeopolis** | | Faience | 10.0 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Tjebu, Qaw El Kebir, Pale sky blue glaze - Ptol? |
| **47586** | **Antaeopolis** | | Faience | 11.8 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Tjebu, Qaw El Kebir, Pale sky blue glaze - Ptol? |
| **47587** | **Antaeopolis** | | Faience | 10.0 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Tjebu, Qaw El Kebir, Pale sky blue glaze - Ptol? |
| **47588** | **Antaeopolis** | | Faience | 12.5 | Mummiform | | | | | X | | | | X | | | | | | | | X | | Tjebu, Qaw El Kebir, Pale sky blue glaze - Ptol? |
| **47589** | **Giza** | | Faience | 22.5 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| **47590** | | **1** | Faience | 19.0 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| **47591** | | **1** | Faience | 22.0 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| **47592** | **Saqqara** | | Faience | 18.5 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| **47593** | | **1** | Faience | 19.0 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| **47594** | **Saqqara** | | Faience | 17.5 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| **47595** | | **1** | Faience | 14.5 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| **47596** | | **1** | Faience | 16.0 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| **47597** | | **1** | Faience | 16.0 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| **47598** | | **1** | Faience | 16.0 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| **47599** | | **1** | Faience | 16.0 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| **47600** | | **1** | Faience | 16.0 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| **47601** | | **1** | Faience | 17.0 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| **47602** | | **1** | Faience | 19.5 | Mummiform | | | | X | | X | | | | | | | | | | | X | | |
| **47603** | | **1** | Faience | 15.0 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| **47604** | | **1** | Faience | 17.5 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |
| **47605** | | **1** | Faience | 12.5 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |
| **47606** | | **1** | Faience | 12.5 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |
| **47607** | | **1** | Faience | 13.0 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47608** | | **1** | Limestone | 12.5 | Mummiform | | | | | X | | | X | | | X | | | | | | | | |
| **47609** | **Abydos** | | Aragonite | 13.0 | Mummiform | | | | | X | | | X | | | X | | | | | | | | |
| **47610** | | **1** | Wood | 9.8 | Mummiform | | | | | X | | | X | | | | | | X | | | | | |
| **47611** | | **1** | Wood | 26.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47612** | **Saqqara** | | Wood | 28.0 | Mummiform | | | | | X | | | | X | | | | | X | | | | | |
| **47613** | | **1** | Slate | 10.0 | Mummiform | | | | | X | | | | X | | | | | X | | | | | |
| **47614** | | **1** | Steatite | 9.3 | Mummiform | | | | | X | | | | X | | | | | X | | | | | |
| **47615** | | **1** | Pottery | 16.0 | Mummiform | | | | | X | | | | X | | | | | X | | | | | |
| **47616** | | **1** | Granite | 20.0 | Mummiform | | | | | X | | | X | | | | | | X | | | | | |
| **47617** | **Saqqara** | | Limestone | 18.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47618** | **Asyut** | | Wood | 20.5 | Mummiform | | | | X | | X | | | | | | | | | | X | | | |
| **47619** | | **1** | Limestone | 25.0 | Mummiform | | | X | | X | | | X | | | | X | | | | | | | Intermediate period? Bolt of cloth glyph and *hes* vase |
| **47620** | **Abydos** | | Serpentine | 14.0 | Mummiform | | | x | | X | | | X | | | | X | | | | | | | Intermediate period? *Hes* vase and *ankh* |
| **47621** | **Abydos** | | Limestone | 16.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | *Shawabti* written in spell |
| **47622** | **Abydos** | | Limestone | 17.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47623** | | **1** | Limestone | 28.8 | Mummiform | | | | | X | | | X | | | | | | X | | | | | |
| **47624** | **Luxor** | | Dolorite | 22.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47625** | **Giza** | | Wood | 22.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47626** | **Saqqara** | | Limestone | 28.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47627** | | **1** | Wood | 20.5 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | Flail over left shoulder |
| **47628** | | **1** | Wood | 21.0 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47629** | **Abydos** | | Limestone | 23.8 | Mummiform | | | X | | X | | | X | | | | | X | | | | | | Bolt of cloth glyph and *djed* |
| **47630** | **Luxor** | | Wood | 33.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47631** | **Saqqara** | | Wood | 22.0 | Mummiform | | | | | X | | | X | | | | | | X | | | | | |
| **47632** | | **1** | Wood | 30.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47633** | **Saqqara** | | Wood | 21.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47634** | | **1** | Wood | 19.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47635** | | **1** | Limestone | 24.0 | Mummiform | X | | | | X | X | | | | | | | | X | | | | | Necklace with pot |
| **47636** | | **1** | Limestone | 24.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47637** | **Abydos** | | Granite | 19.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47638** | **Abydos** | | Limestone | 31.0 | Mummiform | X | | | | X | X | | | | | | | | X | | | | | |
| **47639** | **Abydos** | | Limestone | 27.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | Implements slung over shoulders |
| **47640** | **Abydos** | | Granite | 11.0 | Mummiform | | | | | X | | | X | | | | | | X | | | | | |
| **47641** | **Abydos** | | Limestone | 14.5 | Mummiform | | | X | | X | | | X | | | | | | | | | X | | 2 x *hes* vases |
| **47642** | | **1** | Limestone | 27.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47643** | **Aswan** | | Limestone | 22.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47644** | **Saqqara** | | Slate | 14.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47645** | **Saqqara** | | Granite | 14.5 | Daily Life | X | | | X | | X | | | | | | | | X | | | | | |
| **47646** | **Saqqara** | | Slate | 15.0 | Mummiform | X | | | | X | X | | | | | | | | X | | | | | |
| **47647** | **Saqqara** | | Aragonite | 18.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47648** | **Saqqara** | | Aragonite | 18.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47649** | | **1** | Aragonite | 23.5 | Mummiform | | | | | X | | | | X | | | | | X | | | | | |
| **47650** | **Thebes** | | Aragonite | 22.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | Kurneh |
| **47651** | **Saqqara** | | Aragonite | 16.5 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | *Djed* and knot of Isis |
| **47652** | **Saqqara** | | Aragonite | 18.0 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | *Djed* and knot of Isis |
| **47653** | | **1** | Limestone | 23.5 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | *Ba* bird |
| **47654** | | **1** | Aragonite | 18.5 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | *Djed* and knot of Isis. *Ba* bird |
| **47655** | | **1** | Aragonite | 18.0 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47656** | | **1** | Schist | 23.0 | Daily Life | | | X | | X | | | | X | | | | | X | | | | | *Djed* and knot of Isis |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47657** | **Saqqara** | | Sandstone | 16.0 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | *Djed* & knot of Isis |
| **47658** | **Saqqara** | | Serpentine | 12.5 | Daily Life | X | | | X | | X | | | | | | | | X | | | | | |
| **47659** | **Saqqara** | | Wood | 23.5 | Daily Life | | | | | X | X | | | | | | | | X | | | | | |
| **47660** | **Saqqara** | | Faience | 19.0 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **47661** | **Saqqara** | | Faience | 18.5 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **47662** | **Danaqla (Nubia)** | | Terracotta | 17.5 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **47663** | **Thebes** | | Limestone | 25.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | Kurneh |
| **47664** | **Abydos** | | Wood | 28.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47665** | **Gau** | | Limestone | 18.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | 2 X type i jars over left shoulder |
| **47666** | | **1** | Wood | 24.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47667** | **Saqqara** | | Wood | 26.0 | Mummiform | X | | | | X | X | | | | | | | | X | | | | | |
| **47668** | | **1** | Limestone | 17.0 | Mummiform | X | | | X | | | | | X | | | | | X | | | | | |
| **47669** | | **1** | Wood | 19.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47670** | | **1** | Limestone | 17.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47671** | | **1** | Slate | 13.0 | Mummiform | X | | | X | | X | | | | | | | | | | X | | | |
| **47672** | **Saqqara** | | Limestone | 20.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47673** | | **1** | Wood | 21.5 | Mummiform | | | | | X | X | | | | | | | | | | X | | | Intermediate period? |
| **47674** | | **1** | Aragonite | 21.5 | Mummiform | X | | | X | | | | | X | | | | | X | | | | | |
| **47675** | **Thebes** | | Limestone | 21.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | Kurneh. *Ba* bird |
| **47676** | | **1** | Serpentine | 18.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | 2 x type i jars at back |
| **47677** | **Thebes** | | Limestone | 19.5 | Mummiform | | | | | X | | | | X | | | | | X | | | | | Kurneh |
| **47678** | **Saqqara** | | Limestone | 23.5 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | |
| **47679** | **Saqqara** | | Serpentine | 8.5 | Daily Life | X | | | X | | X | | | | | | | | X | | | | | |
| **47680** | **Abydos** | | Aragonite | 21.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47681** | | **1** | Limestone | 16.0 | Mummiform | | | | | X | | | | X | | | | | X | | | | | |
| **47682** | **Memphis** | | Limestone | 18.0 | Mummiform | X | | | X | | | X | | | | | | | X | | | | | Mit Rahina |
| **47683** | | **1** | Limestone | 23.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47684** | **Abydos** | | Limestone | 26.0 | Mummiform | | | | X | | X | | | | | | | | X | | | | | |
| **47685** | **Danaqla (Nubia)** | | Limestone | 21.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47686** | | **1** | Sandstone | 24.5 | Mummiform | X | | | | X | | | | X | | | | | X | | | | | Nubian Sandstone? |
| **47687** | **Saqqara** | | Wood | 21.0 | Mummiform | X | | | X | | X | | | | | | | | | | X | | | 2 X mystery jars |
| **47688** | **Saqqara** | | Wood | 22.0 | Mummiform | X | | | X | | X | | | | | | | | | | X | | | 2 X mystery jars |
| **47689** | **Saqqara** | | Wood | 22.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47690** | | **1** | Wood | 23.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | 1 X mystery jar |
| **47691** | | **1** | Wood | 17.5 | Mummiform | X | | | | X | X | | | | | | | | X | | | | | |
| **47692** | **Thebes** | | Wood | 19.5 | Mummiform | | | | | X | | | X | | | | | | X | | | | | Kurneh. Sistrum in right hand |
| **47693** | **Gebelein** | | Wood | 23.0 | Mummiform | | | X | | X | | | X | | | | | | X | | | | | *Hes* vase in each hand |
| **47694** | **Heliopolis** | | Faience | 10.8 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47695** | **Heliopolis** | | Faience | 11.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47696** | **Heliopolis** | | Faience | 11.0 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47697** | **Heliopolis** | | Faience | 10.2 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47698** | **Heliopolis** | | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47699** | | **1** | Faience | 6.8 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| **47700** | | **1** | Faience | 6.8 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| **47701** | | **1** | Faience | 7.0 | Daily Life | | | | | X | | | X | | | | | | | | X | | | |
| **47702** | | **1** | Faience | 7.0 | Daily Life | | | | | X | | | X | | | | | | | | X | | | |
| **47703** | | **1** | Faience | 7.0 | Daily Life | | | | | X | | | X | | | | | | | | X | | | |
| **47704** | **Giza** | | Wood | 25.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | Zawyet El-Aryan |
| **47705** | | **1** | Wood | 25.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47706** | | **1** | Wood | 28.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47707** | | **1** | Wood | 20.6 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47708** | | **1** | Wood | 19.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47709** | **Akhmim** | | Wood | 19.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | 2 x type i vases on yoke at back |
| **47710** | | **1** | Wood | 23.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | 3 x bags one over each shouder & one in centre back |
| **47711** | | **1** | Wood | 21.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | 2 x type i jars on yoke |
| **47712** | | **1** | Wood | 21.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47713** | | **1** | Wood | 19.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47714** | | **1** | Wood | 17.5 | Mummiform | | | | | X | | | | X | | | | | X | | | | | |
| **47715** | **Thebes** | | Granite | 17.0 | Mummiform | | | | | X | X | | | | | | | | | | X | | | Sheikh Abd el-Qurna, 25th dynasty |
| **47716** | | **1** | Faience | 13.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | 2 x type i vases on yoke at back |
| **47717** | | **1** | Faience | 13.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | 2 x type i vases on yoke at back |
| **47718** | **Saqqara** | | Wood | 21.0 | Mummiform | | | | | X | | | X | | | | | | | | X | | | |
| **47719** | | **1** | Wood | 21.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47720** | | **1** | Wood | 20.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47721** | **Saqqara** | | Wood | 20.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47722** | **Saqqara** | | Wood | 20.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47723** | **Saqqara** | | Wood | 21.0 | Mummiform | X | | | X | | | | | X | | | | | X | | | | | 1 x bag left shldr & 1 x bag cntre bk & 2 x type i jars |
| **47724** | | **1** | Wood | 20.5 | Daily Life | X | | | | X | X | | | | | | | | X | | | | | |
| **47725** | | **1** | Wood | 19.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | 2 x mystery jars at back |
| **47726** | | **1** | Wood | 17.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | 2 x mystery jars at back |
| **47727** | | **1** | Wood | 18.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | 2 x mystery jars at back |
| **47728** | **Saqqara** | | Wood | 21.5 | Mummiform | X | | | | X | X | | | | | | | | X | | | | | |
| **47729** | **Saqqara** | | Wood | 19.0 | Mummiform | X | | | | X | X | | | | | | | | X | | | | | |
| **47730** | **Saqqara** | | Wood | 19.0 | Mummiform | X | | | | X | X | | | | | | | | X | | | | | |
| **47731** | **Deir el-Medina** | | Wood | 21.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47732** | **Deir el-Medina** | | Wood | 21.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47733** | | **1** | Wood | 24.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | 2 x type i jars at back |
| **47734** | **Deir el-Medina** | | Wood | 20.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47735** | | **1** | Wood | 18.0 | Daily Life | X | | | | X | | | X | | | | | | X | | | | | |
| **47736** | | **1** | Wood | 19.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | 2 x type i jars at back |
| **47737** | | **1** | Wood | 23.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47738** | | **1** | Faience | 13.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47739** | | **1** | Faience | 13.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47740** | **Deir el-Medina** | | Limestone | 28.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | TT1 Sennedjem and family |
| **47741** | **Deir el-Medina** | | Wood | 28.0 | Mummiform | X | | | | X | X | | | | | | | | X | | | | | TT1 Sennedjem and family |
| **47742** | **Deir el-Medina** | | Limestone | 17.0 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47743** | **Deir el-Medina** | | Limestone | 18.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47744** | **Deir el-Medina** | | Limestone | 23.5 | Daily Life | | | | | X | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47745** | **Deir el-Medina** | | Limestone | 24.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | TT1 Sennedjem and family |
| **47746** | **Deir el-Medina** | | Limestone | 23.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | TT1 Sennedjem and family |
| **47747** | | **1** | Limestone | 25.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47748** | **Deir el-Medina** | | Limestone | 21.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | TT1 Sennedjem and family |
| **47749** | **Deir el-Medina** | | Wood | 18.5 | Mummiform | | | | X | | X | | | | | | | | X | | | | | TT1 Sennedjem and family |
| **47750** | **Deir el-Medina** | | Limestone | 14.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47751** | **Deir el-Medina** | | Terracotta | 18.0 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47752** | **Deir el-Medina** | | Terracotta | 18.0 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47753** | **Deir el-Medina** | | Terracotta | 18.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47754** | **Deir el-Medina** | | Terracotta | 18.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | TT1 Sennedjem and family |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47755** | **Deir el-Medina** | | Terracotta | 18.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47756** | **Deir el-Medina** | | Terracotta | 18.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47757** | **Deir el-Medina** | | Terracotta | 18.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47758** | **Deir el-Medina** | | Terracotta | 18.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47759** | **Deir el-Medina** | | Limestone | 20.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | TT1 Sennedjem and family |
| **47760** | **Deir el-Medina** | | Limestone | 20.0 | Mummiform | | | | X | | X | | | | | | | | X | | | | | TT1 Sennedjem and family |
| **47761** | **Deir el-Medina** | | Wood | 19.5 | Mummiform | | | | | X | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47762** | **Deir el-Medina** | | Wood | 19.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47763** | **Deir el-Medina** | | Limestone | 21.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47764** | **Deir el-Medina** | | Wood | 20.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47765** | **Deir el-Medina** | | Limestone | 19.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47766** | **Deir el-Medina** | | Limestone | 21.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47767** | **Deir el-Medina** | | Limestone | 16.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47768** | **Deir el-Medina** | | Limestone | 13.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47769** | **Deir el-Medina** | | Limestone | 16.5 | Mummiform | | | | | X | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47770** | **Deir el-Medina** | | Limestone | 17.5 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47771** | **Deir el-Medina** | | Wood | 17.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47772** | | **1** | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47773** | | **1** | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47774** | | **1** | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47775** | | **1** | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47776** | | **1** | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47777** | **Saqqara** | | Faience | 13.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | 2 x type i vases at back |
| **47778** | **Saqqara** | | Faience | 13.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | 2 x type i vases at back |
| **47779** | **Saqqara** | | Faience | 13.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | 2 x type i vases at back |
| **47780** | **Saqqara** | | Faience | 14.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **47781** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47782** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47783** | | **1** | Faience | 11.5 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Staff & whip |
| **47784** | | **1** | Faience | 8.0 | Mummiform | X | | | X | | | | | X | | | | | | | | X | | Blue - Ptol? |
| **47785** | | **1** | Faience | 8.0 | Mummiform | X | | | X | | | | | X | | | | | | | | X | | Blue - Ptol? |
| **47786** | | **1** | Faience | 8.0 | Mummiform | X | | | X | | | | | X | | | | | | | | X | | Blue - Ptol? |
| **47787** | | **1** | Faience | 8.0 | Mummiform | X | | | X | | | | | X | | | | | | | | X | | Blue - Ptol? |
| **47788** | | **1** | Faience | 8.0 | Mummiform | X | | | X | | | | | X | | | | | | | | X | | Blue - Ptol? |
| **47789** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | | X | | | | | | | | X | | Blue - Ptol? |
| **47790** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | | X | | | | | | | | X | | Blue - Ptol? |
| **47791** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | | X | | | | | | | | X | | Blue - Ptol? |
| **47792** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | | X | | | | | | | | X | | Blue - Ptol? |
| **47793** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | | X | | | | | | | | X | | Blue - Ptol? |
| **47794** | | **1** | Faience | 9.5 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | Also blue |
| **47795** | | **1** | Faience | 9.5 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | Also blue |
| **47796** | | **1** | Faience | 9.5 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | Also blue |
| **47797** | | **1** | Faience | 9.5 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | Also blue |
| **47798** | | **1** | Faience | 9.5 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | Also blue |
| **47799** | **Saqqara** | | Faience | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | 2 x type i jars on yoke at back |
| **47800** | **Saqqara** | | Faience | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | 2 x type i jars on yoke at back |
| **47801** | | **1** | Faience | 12.5 | Mummiform | | X | | | X | | | X | | | | | | | | | X | | Blue and violet. Whip in right hand. |
| **47802** | | **1** | Faience | 14.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| **47803** | | **1** | Faience | 14.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47804** | | **1** | Faience | 14.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| **47805** | | **1** | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47806** | | **1** | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47807** | | **1** | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47808** | | **1** | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47809** | | **1** | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47810** | | **1** | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47811** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | | X | | | | | | | | X | | Blue and violet-glassy |
| **47812** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | | X | | | | | | | | X | | Blue and violet-glassy |
| **47813** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | | X | | | | | | | | X | | Blue and violet-glassy |
| **47814** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | | X | | | | | | | | X | | Blue and violet-glassy |
| **47815** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | Blue and violet-glassy |
| **47816** | | **1** | Faience | 8.0 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | Blue and violet-glassy |
| **47817** | | **1** | Faience | 8.0 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | |
| **47818** | | **1** | Faience | 8.0 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | |
| **47819** | | **1** | Faience | 8.0 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | |
| **47820** | | **1** | Faience | 8.0 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | |
| **47821** | | **1** | Faience | 7.3 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47822** | | **1** | Faience | 7.2 | Mummiform | | | | | X | | | | X | | | | | | | | X | | |
| **47823** | | **1** | Faience | 6.2 | Mummiform | | | | | X | | | | X | | | | | | | | X | | |
| **47824** | **Abydos** | | Aragonite | 24.0 | Mummiform | | | | | X | | X | | | | | | | X | | | | | |
| **47825** | | **1** | Serpentine | 20.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47826** | | **1** | Dolorite | 15.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47827** | | **1** | Dolorite | 15.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47828** | | **1** | Granite | 20.0 | Mummiform | | | X | | X | X | | | | | | | | | | X | | | Crook and flail |
| **47829** | | **1** | Sandstone | 20.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47830** | | **1** | Limestone | 15.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47831** | | **1** | Limestone | 13.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47832** | | **1** | Limestone | 13.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47833** | | **1** | Faience | 10.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **47834** | | **1** | Faience | 13.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **47835** | | **1** | Faience | 13.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **47836** | | **1** | Faience | 13.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **47837** | | **1** | Ivory | 9.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47838** | | **1** | Faience | 17.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47839** | | **1** | Faience | 11.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47840** | | **1** | Faience | 11.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47841** | | **1** | Faience | 12.7 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47842** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47843** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47844** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47845** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47846** | **Saqqara** | | Faience | 14.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **47847** | | **1** | Faience | 11.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47848** | | **1** | Faience | 11.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47849** | | **1** | Faience | 11.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47850** | **Antaeopolis** | | Faience | 6.6 | Mummiform | X | | | | X | | | | X | | | | | | | X | | | Tjebu, Qaw El Kebir, Bright blue - Ptol? With 3 holes |
| **47851** | | **1** | Faience | 11.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **47852** | **Saqqara** | | Faience | 8.5 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47853** | | **1** | Faience | 13.8 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | |
| **47854** | | **1** | Faience | 13.8 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | |
| **47855** | | **1** | Faience | 13.8 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | |
| **47856** | **Giza** | | Faience | 12.2 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **47857** | **Giza** | | Faience | 19.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **47858** | | **1** | Faience | 16.0 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | |
| **47859** | | **1** | Faience | 16.5 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | |
| **47860** | | **1** | Faience | 12.5 | Mummiform | | | | | X | X | | | | | | | | | | | X | | |
| **47861** | | **1** | Faience | 18.0 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | |
| **47862** | **Saqqara** | | Faience | 17.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **47863** | **Saqqara** | | Faience | 17.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **47864** | | **1** | Faience | 15.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **47865** | | **1** | Faience | 16.0 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | |
| **47866** | | **1** | Faience | 13.0 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | |
| **47867** | | **1** | Faience | 13.0 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | |
| **47868** | | **1** | Faience | 12.0 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | |
| **47869** | | **1** | Faience | 20.0 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | |
| **47870** | | **1** | Faience | 14.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **47871** | | **1** | Faience | 8.7 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **47872** | | **1** | Faience | 17.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | Royal - cartouche |
| **47873** | | **1** | Faience | 17.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | Royal - cartouche |
| **47874** | | **1** | Faience | 17.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | Royal - cartouche |
| **47875** | | **1** | Faience | 17.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | Royal - cartouche |
| **47876** | | **1** | Faience | 17.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | Royal - cartouche |
| **47877** | | **1** | Wood | 20.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | 2 x type i jars over shoulder & bag in centre back |
| **47878** | | **1** | Wood | 19.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47879** | | **1** | Wood | 19.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47880** | | **1** | Wood | 21.0 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| **47881** | | **1** | Wood | 18.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| **47882** | | **1** | Wood | 19.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47883** | | **1** | Limestone | 24.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **47884** | | **1** | Limestone | 21.5 | Mummiform | X | | | | X | X | | | | | | | | X | | | | | |
| **47885** | | **1** | Terracotta | 26.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47886** | | **1** | Terracotta | 25.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47887** | | **1** | Terracotta | 25.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | 2 x type i jars on yoke on back |
| **47888** | | **1** | Terracotta | 24.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47889** | | **1** | Terracotta | 24.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47890** | | **1** | Terracotta | 24.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | 2 x type i jars on yoke on back |
| **47891** | | **1** | Terracotta | 24.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | 2 x type i jars on yoke on back |
| **47892** | | **1** | Terracotta | 24.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | 2 x type i jars on yoke on back |
| **47893** | | **1** | Terracotta | 24.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | 2 x type i jars on yoke on back |
| **47894** | | **1** | Terracotta | 24.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | 2 x type i jars on yoke on back |
| **47895** | | **1** | Terracotta | 24.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47896** | | **1** | Terracotta | 25.0 | Mummiform | X | | | X | | X | | | | | | | | | X | | | | |
| **47897** | | **1** | Terracotta | 25.0 | Mummiform | X | | | X | | X | | | | | | | | | X | | | | |
| **47898** | | **1** | Terracotta | 25.0 | Mummiform | | | | | X | X | | | | | | | | | X | | | | |
| **47899** | | **1** | Limestone | 20.3 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47900** | | **1** | Limestone | 21.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47901** | | **1** | Sandstone | 20.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47902** | | **1** | Limestone | 29.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **47903** | | **1** | Limestone | 27.0 | Mummiform | | | | X | | | | | X | | | | | X | | | | | |
| **47904** | | **1** | Limestone | 24.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47905** | | **1** | Limestone | 22.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **47906** | | N/A | N/A | N/A | Sarcophagus | | | | | X | X | | | | | | | | | | | | | Mummy lid with BD6. Sycomore |
| **47907** | | **1** | Wood | 15.0 | Mummiform | | | | | X | X | | | | | | X | | | | | | | Sycomore |
| **47908** | | **1** | Wood | 17.5 | Mummiform | | | | | X | X | | | | | | X | | | | | | | Tamarisk |
| **47909** | | **1** | Wood | 14.6 | Mummiform | | | | | X | | X | | | | | X | | | | | | | |
| **47910** | | **1** | Wood | 14.3 | Mummiform | | | | | X | X | | | | | | X | | | | | | | |
| **47911** | | **1** | Wood | 25.0 | Mummiform | | | | | X | | X | | | | | X | | | | | | | |
| **47912** | | **1** | Wood | 14.0 | Mummiform | | | | | X | | X | | | | | X | | | | | | | |
| **47913** | | **1** | Wood | 12.6 | Mummiform | | | | | X | | | X | | | | X | | | | | | | |
| **47914** | | **1** | Wood | 13.0 | Mummiform | | | | | X | X | | | | | | X | | | | | | | |
| **47915** | | **1** | Wood | 13.0 | Mummiform | | | | | X | | X | | | | | X | | | | | | | |
| **47916** | | **1** | Wood | 27.0 | Mummiform | | | | | X | | X | | | | | X | | | | | | | |
| **47917** | | **1** | Wood | 24.0 | Nude human | | | | | X | | X | | | | | X | | | | | | | |
| **47918** | | **1** | Wood | 19.5 | Mummiform | | | | | X | | | X | | | | X | | | | | | | |
| **47919** | | **1** | Wood | 14.8 | Mummiform | | | | | X | | X | | | | | X | | | | | | | |
| **47920** | | **1** | Wood | 16.8 | Mummiform | | | | | X | X | | | | | | X | | | | | | | |
| **47921** | | **1** | Wood | 15.8 | Mummiform | | | | | X | | X | | | | | X | | | | | | | |
| **47922** | | **1** | Wood | 15.2 | Mummiform | | | | | X | | X | | | | | X | | | | | | | |
| **47923** | | **1** | Wood | 10.0 | Mummiform | | | | | X | | X | | | | | X | | | | | | | |
| **47924** | | **1** | Wood | 20.0 | Mummiform | | | | | X | | X | | | | | X | | | | | | | |
| **47925** | | **1** | Wood | 22.1 | Mummiform | | | | | X | | X | | | | | X | | | | | | | |
| **47926** | | **1** | Wood | 11.8 | Mummiform | | | | | X | | | X | | | | X | | | | | | | |
| **47927** | | **1** | Wood | 22.0 | Mummiform | | | | | X | X | | | | | | X | | | | | | | |
| **47928** | | **1** | Wood | 15.0 | Mummiform | | | | | X | X | | | | | | X | | | | | | | |
| **47929** | | **1** | Wood | 12.5 | Mummiform | | | | | X | | | X | | | | X | | | | | | | |
| **47930** | | **1** | Wood | 29.5 | Mummiform | | | | | X | | X | | | | | X | | | | | | | On wig winged vulture holding *shen* ring in talons |
| **47931** | **Thebes** | | Wood | 23.0 | Mummiform | | | | | X | X | | | | | | | X | | | | | | Kurneh. Tamarisk. |
| **47932** | | **1** | Wood | 20.0 | Mummiform | | | | | X | | | X | | | | X | | | | | | | |
| **47933** | | **1** | Unbaked clay | 14.0 | Mummiform | | | | | X | | | | X | | | X | | | | | | | |
| **47934** | | **1** | Wood | 12.0 | Mummiform | | | | | X | | | X | | | | X | | | | | | | |
| **47935** | | **1** | Wood | 11.0 | Mummiform | | | | | X | | | X | | | | X | | | | | | | |
| **47936** | | **1** | Wood | 15.0 | Mummiform | | | | | X | | | X | | | | X | | | | | | | |
| **47937** | | **1** | Wood | 11.0 | Mummiform | | | | | X | | | X | | | | X | | | | | | | |
| **47938** | | **1** | Wood | 12.5 | Mummiform | | | | | X | | | X | | | | X | | | | | | | |
| **47939** | | **1** | Wood | 14.0 | Mummiform | | | | | X | | | X | | | | X | | | | | | | |
| **47940** | | **1** | Wood | 17.0 | Mummiform | | | | | X | | | X | | | | X | | | | | | | |
| **47941** | | **1** | Wood | 17.0 | Mummiform | | | | | X | X | | | | | | X | | | | | | | |
| **47942** | | **1** | Wood | 18.0 | Mummiform | | | | | X | X | | | | | | X | | | | | | | |
| **47943** | | **1** | Wood | 18.0 | Mummiform | | | | | X | | | X | | | | X | | | | | | | |
| **47944** | | **1** | Wood | 10.0 | Mummiform | | | | | X | X | | | | | | X | | | | | | | |
| **47945** | | **1** | Wood | 9.0 | Mummiform | | | | | X | X | | | | | | X | | | | | | | |
| **47946** | | **1** | Wood | 12.0 | Mummiform | | | | | X | X | | | | | | X | | | | | | | |
| **47947** | | **1** | Wood | 14.5 | Mummiform | | | | | X | | | X | | | | X | | | | | | | |
| **47948** | | **1** | Wood | 16.0 | Mummiform | | | | | X | | | X | | | | X | | | | | | | |
| **47949** | | **1** | Wood | 13.0 | Mummiform | | | | | X | | X | | | | | X | | | | | | | |
| **47950** | | **1** | Wood | 10.0 | Mummiform | | | | | X | | X | | | | | X | | | | | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 47951 | | 1 | Sundried clay | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47952 | | 1 | Sundried clay | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47953 | | 1 | Sundried clay | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47954 | | 1 | Sundried clay | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47955 | | 1 | Sundried clay | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47956 | | 1 | Sundried clay | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47957 | | 1 | Sundried clay | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47958 | | 1 | Sundried clay | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47959 | | 1 | Sundried clay | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47960 | | 1 | Sundried clay | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47961 | | 1 | Sundried clay | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47962 | | 1 | Sundried clay | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47963 | | 1 | Sundried clay | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47964 | | 1 | Sundried clay | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47965 | | 1 | Sundried clay | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47966 | | 1 | Sundried clay | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47967 | | 1 | Sundried clay | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47968 | | 1 | Sundried clay | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47969 | | 1 | Sundried clay | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47970 | | 1 | Sundried clay | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47971 | | 1 | Terracotta | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47972 | | 1 | Terracotta | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47973 | | 1 | Terracotta | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47974 | | 1 | Terracotta | 6.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47975 | | 1 | Terracotta | 5.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47976 | | 1 | Sunbaked clay | 6.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 47977 | | 1 | Sunbaked clay | 6.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 47978 | | 1 | Sunbaked clay | 6.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 47979 | | 1 | Sunbaked clay | 6.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 47980 | | 1 | Sunbaked clay | 6.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 47981 | | 1 | Sunbaked clay | 6.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 47982 | | 1 | Sunbaked clay | 6.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 47983 | | 1 | Sunbaked clay | 6.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 47984 | | 1 | Terracotta | 10.8 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47985 | | 1 | Terracotta | 10.8 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47986 | | 1 | Terracotta | 10.8 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47987 | | 1 | Terracotta | 10.8 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47988 | | 1 | Terracotta | 10.8 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47989 | | 1 | Terracotta | 10.8 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47990 | | 1 | Terracotta | 10.8 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47991 | | 1 | Terracotta | 10.8 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47992 | | 1 | Terracotta | 10.8 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47993 | | 1 | Terracotta | 10.8 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 47994 | | 1 | Terracotta | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 47995 | | 1 | Terracotta | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 47996 | | 1 | Terracotta | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 47997 | | 1 | Terracotta | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 47998 | | 1 | Terracotta | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 47999 | | 1 | Terracotta | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 48000 | | 1 | Terracotta | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48001 | | 1 | Terracotta | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48002 | | 1 | Terracotta | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48003 | | 1 | Terracotta | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48004 | | 1 | Sundried clay | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48005 | | 1 | Sundried clay | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48006 | | 1 | Sundried clay | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48007 | | 1 | Sundried clay | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48008 | | 1 | Sundried clay | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48009 | | 1 | Sundried clay | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48010 | | 1 | Sundried clay | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48011 | | 1 | Sundried clay | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48012 | | 1 | Sundried clay | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48013 | | 1 | Sundried clay | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48014 | | 1 | Sundried clay | 10.0 | Mummiform | | X | | | X | | | X | | | | | | | | X | | | |
| 48015 | | 1 | Sundried clay | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48016 | | 1 | Sundried clay | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48017 | | 1 | Sundried clay | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48018 | | 1 | Sundried clay | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48019 | | 1 | Sundried clay | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48020 | | 1 | Sundried clay | 11.0 | Daily Life | | X | | | X | | | | X | | | | | | | X | | | |
| 48021 | | 1 | Sundried clay | 11.0 | Daily Life | | X | | | X | | | | X | | | | | | | X | | | |
| 48022 | | 1 | Sundried clay | 11.0 | Daily Life | | X | | | X | | | | X | | | | | | | X | | | |
| 48023 | | 1 | Sundried clay | 11.0 | Daily Life | | X | | | X | | | | X | | | | | | | X | | | |
| 48024 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48025 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48026 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48027 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48028 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48029 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48030 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48031 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48032 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48033 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48034 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48035 | | 1 | Terracotta | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48036 | | 1 | Terracotta | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48037 | | 1 | Terracotta | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48038 | | 1 | Terracotta | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48039 | | 1 | Terracotta | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48040 | | 1 | Sundried clay | 11.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| 48041 | | 1 | Sundried clay | 11.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| 48042 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48043 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48044 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48045 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48046 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48047 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48048 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 48049 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48050 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48051 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48052 | | 1 | Terracotta | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48053 | | 1 | Terracotta | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48054 | | 1 | Terracotta | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48055 | | 1 | Terracotta | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48056 | | 1 | Terracotta | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48057 | | 1 | Terracotta | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48058 | | 1 | Terracotta | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48059 | | 1 | Terracotta | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48060 | | 1 | Terracotta | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48061 | | 1 | Terracotta | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48062 | | 1 | Terracotta | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48063 | | 1 | Terracotta | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48064 | | 1 | Sundried clay | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48065 | | 1 | Sundried clay | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48066 | | 1 | Sundried clay | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48067 | | 1 | Sundried clay | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48068 | | 1 | Sundried clay | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48069 | | 1 | Sundried clay | 6.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48070 | | 1 | Sundried clay | 6.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48071 | | 1 | Sundried clay | 6.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48072 | | 1 | Sundried clay | 6.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48073 | | 1 | Sundried clay | 6.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48074 | | 1 | Sundried clay | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48075 | | 1 | Sundried clay | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48076 | | 1 | Sundried clay | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48077 | | 1 | Sundried clay | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48078 | | 1 | Sundried clay | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48079 | | 1 | Sundried clay | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48080 | | 1 | Sundried clay | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48081 | | 1 | Sundried clay | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48082 | | 1 | Sundried clay | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48083 | | 1 | Sundried clay | 8.5 | Mummiform | X | X | | | X | | | X | | | | | | | | X | | | Hoe & whip |
| 48084 | | 1 | Sundried clay | 8.5 | Mummiform | X | X | | | X | | | X | | | | | | | | X | | | Hoe & whip |
| 48085 | | 1 | Sundried clay | 8.5 | Mummiform | X | X | | | X | | | | X | | | | | | | X | | | Hoe & whip |
| 48086 | | 1 | Sundried clay | 8.5 | Mummiform | X | X | | | X | | | | X | | | | | | | X | | | Hoe & whip |
| 48087 | | 1 | Faience | 12.2 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48088 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48089 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48090 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48091 | | 1 | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48092 | | 1 | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48093 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48094 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48095 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48096 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48097 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 48098 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48099 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48100 | | 1 | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48101 | | 1 | Faience | 9.5 | Mummiform | | | | | X | | | | X | | | | | | | X | | | |
| 48102 | | 1 | Faience | 9.5 | Mummiform | | | | | X | | | | X | | | | | | | X | | | |
| 48103 | | 1 | Faience | 9.5 | Mummiform | | | | | X | | | | X | | | | | | | X | | | |
| 48104 | | 1 | Faience | 9.5 | Mummiform | | | | | X | | | | X | | | | | | | X | | | |
| 48105 | | 1 | Faience | 9.0 | Daily Life | | | | | X | | | | X | | | | | | | X | | | |
| 48106 | | 1 | Faience | 10.5 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | |
| 48107 | | 1 | Sundried clay | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48108 | | 1 | Sundried clay | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48109 | | 1 | Sundried clay | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48110 | | 1 | Sundried clay | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48111 | | 1 | Sundried clay | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48112 | | 1 | Sundried clay | 8.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48113 | | 1 | Sundried clay | 8.5 | Mummiform | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| 48114 | | 1 | Sundried clay | 8.5 | Mummiform | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| 48115 | | 1 | Sundried clay | 8.5 | Mummiform | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| 48116 | | 1 | Sundried clay | 8.5 | Mummiform | X | X | | | X | | | | X | | | | | | | X | | | Hoe and whip |
| 48117 | | 1 | Sundried clay | 8.5 | Mummiform | X | X | | | X | | | | X | | | | | | | X | | | Hoe and whip |
| 48118 | | 1 | Sundried clay | 8.5 | Mummiform | X | X | | | X | | | | X | | | | | | | X | | | Hoe and whip |
| 48119 | | 1 | Limestone | 36.0 | Mummiform | | | | | X | X | | | | | | X | | | | | | | |
| 48120 | | 1 | Terracotta | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48121 | | 1 | Terracotta | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48122 | | 1 | Terracotta | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48123 | | 1 | Terracotta | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48124 | | 1 | Terracotta | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48125 | | 1 | Terracotta | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| 48126 | | 1 | Terracotta | 10.0 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| 48127 | | 1 | Terracotta | 10.0 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| 48128 | | 1 | Terracotta | 10.0 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| 48129 | | 1 | Terracotta | 10.0 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| 48130 | | 1 | Terracotta | 13.0 | Mummiform | | | | | X | | | X | | | | | | | | X | | | |
| 48131 | | 1 | Terracotta | 13.0 | Mummiform | | | | | X | | | X | | | | | | | | X | | | |
| 48132 | | 1 | Terracotta | 13.0 | Mummiform | | | | | X | | | X | | | | | | | | X | | | |
| 48133 | | 1 | Terracotta | 13.0 | Mummiform | | | | | X | | | X | | | | | | | | X | | | |
| 48134 | | 1 | Terracotta | 14.0 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail in both hands |
| 48135 | | 1 | Terracotta | 14.0 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail in both hands |
| 48136 | | 1 | Clay | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Imps at back |
| 48137 | | 1 | Clay | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Imps at back |
| 48138 | | 1 | Clay | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Imps at back |
| 48139 | | 1 | Clay | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Imps at back |
| 48140 | | 1 | Clay | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Imps at back |
| 48141 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Imps at back |
| 48142 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Imps at back |
| 48143 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Imps at back |
| 48144 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Imps at back |
| 48145 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Imps at back |
| 48146 | | 1 | Terracotta | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Whip described as having leash behind |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 48147 | | 1 | Terracotta | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48148 | | 1 | Terracotta | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48149 | | 1 | Terracotta | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 48150 | | 1 | Clay | 10.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| 48151 | | 1 | Clay | 10.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| 48152 | | 1 | Clay | 10.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| 48153 | | 1 | Clay | 10.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| 48154 | | 1 | Clay | 10.5 | Mummiform | X | | | | X | | | | X | | | | | | | X | | | |
| 48155 | | 1 | Terracotta | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 48156 | | 1 | Terracotta | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 48157 | | 1 | Terracotta | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 48158 | | 1 | Terracotta | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 48159 | | 1 | Terracotta | 10.0 | Mummiform | X | | | X | | | | | X | | | | | | | X | | | |
| 48160 | | 1 | Terracotta | 13.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| 48161 | | 1 | Terracotta | 13.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| 48162 | | 1 | Terracotta | 13.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| 48163 | | 1 | Terracotta | 13.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| 48164 | | 1 | Terracotta | 13.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| 48165 | | 1 | Terracotta | 13.0 | Mummy with kilt | | | X | | X | | | X | | | | | | | X | | | | Flail in left hand |
| 48166 | | 1 | Terracotta | 13.0 | Mummy with kilt | | | X | | X | | | X | | | | | | | X | | | | Flail in left hand |
| 48167 | | 1 | Terracotta | 13.0 | Mummy with kilt | | | X | | X | | | X | | | | | | | X | | | | Flail in left hand |
| 48168 | | 1 | Terracotta | 13.0 | Mummy with kilt | | | X | | X | | | X | | | | | | | X | | | | Flail in left hand |
| 48169 | | 1 | Terracotta | 13.0 | Mummy with kilt | | | X | | X | | | X | | | | | | | X | | | | Flail in left hand |
| 48170 | | 1 | Terracotta | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 48171 | | 1 | Terracotta | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 48172 | | 1 | Terracotta | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 48173 | | 1 | Terracotta | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 48174 | | 1 | Terracotta | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| 48175 | | 1 | Terracotta | 11.0 | Daily Life | | | | | X | | | | X | | | | | | X | | | | |
| 48176 | | 1 | Terracotta | 11.0 | Daily Life | | | | | X | | | | X | | | | | | X | | | | |
| 48177 | | 1 | Terracotta | 11.0 | Daily Life | | | | | X | | | | X | | | | | | X | | | | |
| 48178 | | 1 | Terracotta | 11.0 | Daily Life | | | | | X | | | | X | | | | | | X | | | | |
| 48179 | | 1 | Terracotta | 11.0 | Daily Life | | | | | X | | | | X | | | | | | X | | | | |
| 48180 | | 1 | Terracotta | 9.5 | Daily Life | | | | | X | | | | X | | | | | | X | | | | |
| 48181 | | 1 | Terracotta | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| 48182 | | 1 | Terracotta | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| 48183 | | 1 | Terracotta | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| 48184 | | 1 | Terracotta | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| 48185 | | 1 | Terracotta | 9.0 | Mummiform | | | | | X | | | | X | | | | | | X | | | | |
| 48186 | | 1 | Terracotta | 9.0 | Mummiform | | | | | X | | | | X | | | | | | X | | | | |
| 48187 | | 1 | Terracotta | 9.0 | Mummiform | | | | | X | | | | X | | | | | | X | | | | |
| 48188 | | 1 | Terracotta | 9.0 | Mummiform | | | | | X | | | | X | | | | | | X | | | | |
| 48189 | | 1 | Terracotta | 9.0 | Mummiform | | | | | X | | | | X | | | | | | X | | | | |
| 48190 | | 1 | Terracotta | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Implements and basket on back |
| 48191 | | 1 | Terracotta | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Implements and basket on back |
| 48192 | | 1 | Terracotta | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Implements and basket on back |
| 48193 | | 1 | Terracotta | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Implements and basket on back |
| 48194 | | 1 | Terracotta | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Implements and basket on back |
| 48195 | | 1 | Terracotta | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Implements and basket on back |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **48196** | | **1** | Terracotta | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Implements and basket on back |
| **48197** | | **1** | Terracotta | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Implements and basket on back |
| **48198** | | **1** | Terracotta | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Implements and basket on back |
| **48199** | | **1** | Terracotta | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Implements and basket on back |
| **48200** | | **1** | Terracotta | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Implements and basket on back |
| **48201** | | **1** | Terracotta | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Implements and basket on back |
| **48202** | | **1** | Terracotta | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Implements and basket on back |
| **48203** | | **1** | Terracotta | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Implements and basket on back |
| **48204** | | **1** | Terracotta | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Implements and basket on back |
| **48205** | | **1** | Terracotta | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Implements and basket on back |
| **48206** | | **1** | Terracotta | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Implements and basket on back |
| **48207** | | **1** | Terracotta | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Implements and basket on back |
| **48208** | | **1** | Terracotta | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Implements and basket on back |
| **48209** | | **1** | Terracotta | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Implements and basket on back |
| **48210** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **48211** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **48212** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **48213** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **48214** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **48215** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **48216** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **48217** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **48218** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **48219** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **48220** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **48221** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **48222** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **48223** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **48224** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **48225** | | **1** | Sundried clay | 8.5 | Mummiform | | | | | X | | | X | | | | | | | | X | | | |
| **48226** | | **1** | Sundried clay | 8.5 | Mummiform | | | | | X | | | X | | | | | | | | X | | | |
| **48227** | | **1** | Sundried clay | 8.5 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **48228** | | **1** | Sundried clay | 8.5 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **48229** | | **1** | Sundried clay | 8.5 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **48230** | | **1** | Sundried clay | 8.5 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **48231** | | **1** | Sundried clay | 8.5 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **48232** | | **1** | Sundried clay | 8.5 | Daily Life | | | | | X | | | X | | | | | | | | X | | | |
| **48233** | | **1** | Sundried clay | 8.5 | Daily Life | | | | | X | | | X | | | | | | | | X | | | |
| **48234** | | **1** | Terracotta | 9.0 | Mummiform | | | | | X | | | | X | | | | | | | X | | | |
| **48235** | | **1** | Terracotta | 9.0 | Mummiform | | | | | X | | | | X | | | | | | | X | | | |
| **48236** | | **1** | Terracotta | 9.0 | Mummiform | | | | | X | | | | X | | | | | | | X | | | |
| **48237** | | **1** | Terracotta | 9.0 | Mummiform | | | | | X | | | | X | | | | | | | X | | | |
| **48238** | | **1** | Terracotta | 9.0 | Mummiform | | | | | X | | | | X | | | | | | | X | | | |
| **48239** | | **1** | Terracotta | 9.5 | Mummiform | | | | X | | | | X | | | | | | | X | | | | |
| **48240** | | **1** | Terracotta | 10.2 | Mummiform | | | | X | | | | X | | | | | | | X | | | | |
| **48241** | | **1** | Terracotta | 9.5 | Mummiform | | | | X | | | | X | | | | | | | X | | | | |
| **48242** | | **1** | Terracotta | 9.5 | Mummiform | | | | X | | | | X | | | | | | | X | | | | |
| **48243** | | **1** | Terracotta | 9.5 | Mummiform | | | | X | | | | X | | | | | | | X | | | | |
| **48244** | | **1** | Terracotta | 9.5 | Daily Life | X | X | | | X | | | X | | | | | | | X | | | | Hoe and whip |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **48245** | | **1** | Terracotta | 9.5 | Daily Life | X | X | | | X | | | X | | | | | | | X | | | | Hoe and whip |
| **48246** | | **1** | Terracotta | 9.5 | Daily Life | X | X | | | X | | | X | | | | | | | X | | | | Hoe and whip |
| **48247** | | **1** | Terracotta | 9.5 | Daily Life | X | X | | | X | | | X | | | | | | | X | | | | Hoe and whip |
| **48248** | | **1** | Terracotta | 9.5 | Daily Life | X | X | | | X | | | X | | | | | | | X | | | | Hoe and whip |
| **48249** | | **1** | Clay-whitish | 6.0 | Daily Life | | X | | | X | | | | X | | | | | | X | | | | |
| **48250** | | **1** | Clay-whitish | 6.0 | Daily Life | | X | | | X | | | | X | | | | | | X | | | | |
| **48251** | | **1** | Clay-whitish | 6.0 | Daily Life | | X | | | X | | | | X | | | | | | X | | | | |
| **48252** | | **1** | Clay-whitish | 6.0 | Daily Life | | X | | | X | | | | X | | | | | | X | | | | |
| **48253** | | **1** | Clay-whitish | 6.0 | Daily Life | | X | | | X | | | | X | | | | | | X | | | | |
| **48254** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48255** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48256** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48257** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48258** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48259** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48260** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48261** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48262** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48263** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48264** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48265** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48266** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48267** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48268** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48269** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48270** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48271** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48272** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48273** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48274** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48275** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48276** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48277** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48278** | | **1** | Clay-whitish | 7.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Strokes imitating glyphs |
| **48279** | | **1** | Faience | 5.2 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | 2 x type i jars on back on a yoke |
| **48280** | | **1** | Faience | 5.2 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | 2 x type i jars on back on a yoke |
| **48281** | | **1** | Faience | 5.2 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | 2 x type i jars on back on a yoke |
| **48282** | | **1** | Faience | 5.2 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | 2 x type i jars on back on a yoke |
| **48283** | | **1** | Faience | 5.2 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | 2 x type i jars on back on a yoke |
| **48284** | | **1** | Faience | 5.5 | Mummiform | X | | | | X | | | | X | | | | | | | | X | | |
| **48285** | | **1** | Faience | 5.5 | Mummiform | X | | | | X | | | | X | | | | | | | | X | | |
| **48286** | | **1** | Faience | 5.5 | Mummiform | X | | | | X | | | | X | | | | | | | | X | | |
| **48287** | | **1** | Faience | 5.5 | Mummiform | X | | | | X | | | | X | | | | | | | | X | | |
| **48288** | | **1** | Faience | 8.0 | Daily Life | X | | | X | | | | | X | | | | | | X | | | | |
| **48289** | | **1** | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| **48290** | | **1** | Faience | 11.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| **48291** | | **1** | Faience | 11.5 | Mummy with kilt | X | | | X | | | | X | | | | | | | X | | | | |
| **48292** | **Thebes** | | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Ramesseum |
| **48293** | **Thebes** | | Faience | 9.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Ramesseum |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **48294** | **Thebes** | | Terracotta | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Ramesseum |
| **48295** | | **1** | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| **48296** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48297** | **Thebes** | | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Ramesseum |
| **48298** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| **48299** | **Thebes** | | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Ramesseum |
| **48300** | **Abusir** | | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Tell Mustai |
| **48301** | **Abusir** | | Faience | 10.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Tell Mustai |
| **48302** | **Thebes** | | Faience | 6.8 | Mummiform | X | | | | X | | | X | | | | | | | X | | | | Ramesseum |
| **48303** | **Thebes** | | Faience | 11.5 | Mummiform | X | | | | X | | | X | | | | | | | X | | | | Ramesseum |
| **48304** | **Thebes** | | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | Ramesseum |
| **48305** | | **1** | Faience | 11.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **48306** | | **1** | Terracotta | 18.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | 2 x type i jars on back on yoke |
| **48307** | | **1** | Terracotta | 18.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | 2 x type i jars on back on yoke |
| **48308** | | **1** | Terracotta | 17.0 | Mummiform | X | | | | X | | | | X | | | | | X | | | | | |
| **48309** | | **1** | Terracotta | 18.5 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **48310** | | **1** | Terracotta | 17.0 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **48311** | | **1** | Terracotta | 19.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Hoe on back |
| **48312** | | **1** | Terracotta | 19.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| **48313** | | **1** | Faience | 14.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48314** | | **1** | Faience | 14.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | 2 x type i jars on back on yoke |
| **48315** | **Thebes** | | Faience | 8.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Ramesseum |
| **48316** | **Thebes** | | Terracotta | 19.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | Kurneh. 2 x type i jars on back on yoke |
| **48317** | **Thebes** | | Terracotta | 19.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | Kurneh. 2 x type i jars on back on yoke |
| **48318** | **Thebes** | | Terracotta | 19.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | Kurneh. 2 x type i jars on back on yoke |
| **48319** | **Thebes** | | Terracotta | 19.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | Kurneh. 2 x type i jars on back on yoke |
| **48320** | **Thebes** | | Terracotta | 19.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | Kurneh. 2 x type i jars on back on yoke |
| **48321** | **Thebes** | | Terracotta | 19.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | Kurneh. 2 x type i jars on back on yoke |
| **48322** | **Akhmim** | | Terracotta | 16.5 | Mummiform | X | | | | X | | | X | | | | | | | X | | | | |
| **48323** | | **1** | Terracotta | 16.5 | Mummiform | X | | | | X | | | X | | | | | | | X | | | | |
| **48324** | | **1** | Terracotta | 16.5 | Mummiform | X | | | | X | | | X | | | | | | | X | | | | |
| **48325** | | **1** | Terracotta | 11.0 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | |
| **48326** | | **1** | Terracotta | 11.0 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | |
| **48327** | | **1** | Terracotta | 9.0 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **48328** | | **1** | Terracotta | 9.0 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **48329** | | **1** | Glass | 17.5 | Mummiform | | | | | X | | | X | | | | | | X | | | | | Blue glass |
| **48330** | | **1** | Limestone | 16.5 | Mummiform | | | | | X | | | X | | | | | | X | | | | | |
| **48331** | | **1** | Aragonite | 16.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | Imps inlaid red glass |
| **48332** | | **1** | Limestone | 22.5 | Mummiform | | | | | X | | | X | | | X | | | | | | | | |
| **48333** | | **1** | Terracotta | 16.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **48334** | | **1** | Limestone | 23.0 | Mummiform | X | | | | X | X | | | | | | | | X | | | | | |
| **48335** | | **1** | Terracotta | 17.5 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | |
| **48336** | | **1** | Terracotta | 17.5 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | |
| **48337** | | **1** | Terracotta | 17.5 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | |
| **48338** | | **1** | Terracotta | 15.5 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | |
| **48339** | | **1** | Terracotta | 11.5 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | |
| **48340** | | **1** | Terracotta | 17.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **48341** | | **1** | Terracotta | 17.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **48342** | | **1** | Terracotta | 14.0 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **48343** | | **1** | Terracotta | 17.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **48344** | | **1** | Terracotta | 14.5 | Mummiform | X | | | | X | | | | X | | | | | X | | | | | |
| **48345** | | **1** | Clay | 16.0 | Mummiform | X | | | X | | | | | X | | | | | | | X | | | 2 x type i vases on back on yoke |
| **48346** | | **1** | Clay | 16.0 | Mummiform | X | | | X | | | | | X | | | | | | | X | | | 2 x type i vases on back on yoke |
| **48347** | | **1** | Wood | 22.0 | Mummiform | X | | | | X | | | | X | | | | | | | X | | | |
| **48348** | | **1** | Wood | 19.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **48349** | | **1** | Wood | 20.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **48350** | | **1** | Wood | 20.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | 2 x type i vases on back on yoke |
| **48351** | **Abydos** | | Terracotta | 12.5 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | |
| **48352** | | **1** | Terracotta | 18.0 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | *Ba* bird on chest |
| **48353** | **Thebes** | | Clay | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Ramesseum |
| **48354** | | **1** | Clay | 22.0 | Mummiform | X | | | X | | X | | | | | | | | | | X | | | |
| **48355** | | **1** | Terracotta | 16.5 | Mummiform | | | | | X | | | X | | | | | | | | X | | | |
| **48356** | | **1** | Terracotta | 17.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | 2 x type i jars hanging on red cord over right shoulder |
| **48357** | | **1** | Terracotta | 18.5 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | |
| **48358** | | **1** | Terracotta | 17.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| **48359** | | **1** | Terracotta | 19.0 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | 2 x type i jars hanging on red cord over right shoulder |
| **48360** | | **1** | Terracotta | 14.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | 2 X type i jars on yoke on back |
| **48361** | | **1** | Terracotta | 14.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | 2 X type i jars on yoke on back |
| **48362** | | **1** | Terracotta | 14.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | 2 X type i jars on yoke on back |
| **48363** | | **1** | Terracotta | 14.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | 2 X type i jars on yoke on back |
| **48364** | | **1** | Terracotta | 8.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **48365** | | **1** | Terracotta | 12.0 | Mummiform | | | | | X | | | X | | | | | | X | | | | | |
| **48366** | | **1** | Clay | 13.5 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **48367** | | **1** | Clay | 13.5 | Mummiform | | | | | X | | | X | | | | | | X | | | | | |
| **48368** | | **1** | Terracotta | 19.0 | Mummiform | | | | X | | | | X | | | | | | X | | | | | 2 x type i vases slung over right shoulder |
| **48369** | | **1** | Terracotta | 16.0 | Mummiform | | | | | X | | | X | | | | | | X | | | | | |
| **48370** | | **1** | Terracotta | 16.0 | Mummy with kilt | | | | | X | | | X | | | | | | X | | | | | |
| **48371** | | **1** | Terracotta | 11.5 | Daily Life | | X | | | X | | | | X | | | | | X | | | | | Whip described as having leash falling over back |
| **48372** | | **1** | Terracotta | 18.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| **48373** | | **1** | Terracotta | 13.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | |
| **48374** | | **1** | Terracotta | 15.5 | Mummiform | | | | | X | | | X | | | | | | | | X | | | |
| **48375** | | **1** | Terracotta | 16.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | 2 x type i pots on yoke on back |
| **48376** | | **1** | Terracotta | 18.0 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **48377** | | **1** | Terracotta | 16.0 | Mummiform | | | | X | | | | X | | | | | | | X | | | | 3 x type i jars slung on back |
| **48378** | | **1** | Terracotta | 13.5 | Daily Life | | | | | X | | | X | | | | | | | X | | | | |
| **48379** | | **1** | Terracotta | 22.0 | Mummiform | X | | | | X | X | | | | | | | | | X | | | | |
| **48380** | | **1** | Terracotta | 19.0 | Mummiform | | | | | X | | | | X | | | | | X | | | | | |
| **48381** | | **1** | Terracotta | 18.5 | Mummiform | | | | | X | | | X | | | | | | | | X | | | |
| **48382** | | **1** | Terracotta | 17.0 | Mummiform | | | | | X | | | X | | | | | | X | | | | | |
| **48383** | | **1** | Terracotta | 18.5 | Mummiform | | | | | X | | | X | | | | | | X | | | | | |
| **48384** | | **1** | Terracotta | 18.5 | Mummiform | | | | | X | | | X | | | | | | X | | | | | |
| **48385** | | **1** | Terracotta | 18.5 | Mummiform | | | | | X | | | X | | | | | | X | | | | | |
| **48386** | **Akhmim** | | Terracotta | 16.5 | Mummiform | | | | | X | | | X | | | | | | | X | | | | |
| **48387** | **Akhmim** | | Terracotta | 21.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **48388** | **Akhmim** | | Terracotta | 21.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **48389** | **Thebes** | | Terracotta | 22.5 | Mummiform | X | | | X | | | | | X | | | | | | | X | | | Kurneh. 1 x type i jar on back. Mummy net on back |
| **48390** | **Thebes** | | Terracotta | 21.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | Kurneh, Hoe & pick on back, 2 x type i jars on back |
| **48391** | **Asyut** | | Terracotta | 20.5 | Mummiform | | | | X | | | | X | | | | | | X | | | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
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| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **48392** | **Asyut** | | Terracotta | 20.5 | Mummiform | | | | X | | | | X | | | | | | X | | | | | |
| **48393** | **Abydos** | | Terracotta | 13.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | |
| **48394** | **Thebes** | | Terracotta | 18.0 | Mummiform | | | | | X | | | | X | | | | | | X | | | | Kurneh |
| **48395** | **Abydos** | | Terracotta | 13.5 | Daily Life | | | | | X | | | X | | | | | | | X | | | | |
| **48396** | **Abydos** | | Terracotta | 15.5 | Daily Life | | | X | | X | | | X | | | | | | | X | | | | Flail in each hand |
| **48397** | **Thebes** | | Terracotta | 19.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | Sheikh Abd el-Qurna. 2 x type i jars over shoulder |
| **48398** | | **1** | Terracotta | 17.0 | Mummiform | X | | | X | | | | | X | | | | | | X | | | | Imps on back with 1 x type i jars |
| **48399** | | **1** | Terracotta | 20.0 | Mummiform | X | | | X | | | | X | | | | | | | X | | | | Imps over shoulders |
| **48400** | | **N/A** | N/A | N/A | Sarcophagus | | | | | X | | | | | | | | | | | | | | |
| **48400A** | | **1** | Wood | 16.0 | Mummiform | | | | | X | | | X | | | | X | | | | | | | |
| **484400B** | | **1** | Wood | 14.0 | Mummiform | | | | | X | | | X | | | | X | | | | | | | |
| **48401** | | **1** | Wood | 29.0 | Mummiform | | | | | X | | | X | | | | X | | | | | | | |
| **48402** | | **1** | Wood | 9.0 | Mummiform | | | | | X | | | X | | | | X | | | | | | | |
| **48403** | | **1** | Wood | 10.0 | Mummiform | | | | | X | | | X | | | | X | | | | | | | |
| **48404** | | **N/A** | N/A | N/A | Sarcophagus | | | | | N/A | | | | | | | | | | | | | | |
| **48405** | | **N/A** | N/A | N/A | Sarcophagus | | | | | N/A | | | | | | | | | | | | | | |
| **48406** | | **1** | Faience | 20.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | Extensive inscription. Vulture on chest |
| **48407** | | **1** | Limestone | 18.5 | Dbl Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **48408** | **Saqqara** | | Bronze | 19.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **48409** | **Saqqara** | | Bronze | 20.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **48410** | | **1** | Wood | 22.5 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **48411** | **Deir el-Medina** | | Limestone | 21.5 | Mummiform | X | | | X | | X | | | | | | | | | | X | | | |
| **48412** | **Deir el-Medina** | | Limestone | 22.5 | Mummiform | | | | | X | X | | | | | | | | | | X | | | |
| **48413** | | **1** | Clay | 5.7 | Mummiform man | | | | | X | | | | X | | | X | | | | | | | Pair |
| **48413a** | | **1** | Unbaked clay | 5.2 | Mummiform woman | | | | | X | | | | X | | | X | | | | | | | |
| **48414** | **Abydos** | | Faience | 29.5 | Mummiform | | | X | | X | X | | | | | | | | X | | | | | Crook and flail |
| **48415** | **Thebes** | | Wood | 26.0 | Mummiform | X | | | | X | X | | | | | | | | X | | | | | Royal, Biban el-Muluk (Valley of the Kings) |
| **48416** | | **1** | Faience | 25.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | Royal, cartouche |
| **48417** | **Thebes** | | Aragonite | 11.5 | Mummiform | | | | | X | | | X | | | | | | X | | | | | Royal, Biban el-Muluk (Valley of the Kings) |
| **48418** | **Thebes** | | Aragonite | 11.5B | Mummiform | | | | | X | | | X | | | | | | X | | | | | Royal, Biban el-Muluk (Valley of the Kings) |
| **48419** | **Thebes** | | Aragonite | 12.8B | Mummiform | | | | | X | | | X | | | | | | X | | | | | Royal, Biban el-Muluk (Valley of the Kings) |
| **48420** | **Thebes** | | Aragonite | 12.5B | Mummiform | | | | | X | | | X | | | | | | X | | | | | Royal, Biban el-Muluk (Valley of the Kings) |
| **48421** | **Thebes** | | Aragonite | 14.0 | Mummiform | | | | | X | | | X | | | | | | X | | | | | Royal, Biban el-Muluk (Valley of the Kings) |
| **48422** | **Thebes** | | Aragonite | 11.0 | Mummiform | | | | | X | | | X | | | | | | X | | | | | Royal, Biban el-Muluk (Valley of the Kings) |
| **48423** | **Thebes** | | Aragonite | 8.2B | Mummiform | | | | | X | | | X | | | | | | X | | | | | Royal, Biban el-Muluk (Valley of the Kings) |
| **48424** | **Thebes** | | Aragonite | 13.5 | Mummiform | | | | | X | | | X | | | | | | X | | | | | Royal, Biban el-Muluk (Valley of the Kings) |
| **48425** | **Thebes** | | Aragonite | 13.5 | Mummiform | | | | | X | | | X | | | | | | X | | | | | Royal, Biban el-Muluk (Valley of the Kings) |
| **48426** | **Thebes** | | Aragonite | 11.5B | Mummiform | | | | | X | | | X | | | | | | X | | | | | Royal, Biban el-Muluk (Valley of the Kings) |
| **48427** | **Thebes** | | Aragonite | 12.0 | Mummiform | | | | | X | | | X | | | | | | X | | | | | Royal, Biban el-Muluk (Valley of the Kings) |
| **48428** | **Thebes** | | Aragonite | 12.0 | Mummiform | | | | | X | | | X | | | | | | X | | | | | Royal, Biban el-Muluk (Valley of the Kings) |
| **48429** | **Thebes** | | Aragonite | 13.0 | Mummiform | | | | | X | | | | X | | | | | X | | | | | Royal, Biban el-Muluk (Valley of the Kings) |
| **48430** | **Thebes** | | Aragonite | 16.5 | Mummiform | | | | | X | | | | X | | | | | X | | | | | Royal, Biban el-Muluk (Valley of the Kings) |
| **48431** | **Thebes** | | Aragonite | 16.5 | Mummiform | | | | | X | | | | X | | | | | X | | | | | Royal, Biban el-Muluk (Valley of the Kings) |
| **48432** | **Thebes** | | Aragonite | 16.5 | Mummiform | | | | | X | | | | X | | | | | X | | | | | Royal, Biban el-Muluk (Valley of the Kings) |
| **48433** | | **1** | Faience | Fragment | Mummiform | | | X | X | | | X | | | | | | | X | | | | | Royal, cartouche and flail |
| **48434** | | **1** | Faience | Fragment | Mummiform | X | | | X | | | X | | | | | | | X | | | | | Royal, cartouche |
| **48435** | | **1** | Faience | Fragment | Mummiform | X | | | X | | | X | | | | | | | X | | | | | Royal, cartouche |
| **48436** | | **1** | Faience | Fragment | Mummiform | X | | | X | | | X | | | | | | | X | | | | | Royal, cartouche |
| **48437** | | **1** | Faience | Fragment | Mummiform | X | | | X | | | X | | | | | | | X | | | | | Royal, cartouche |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**FUNERARY FIGURINE CORPUS**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **48438** | | **1** | Steatite | Fragment | Mummiform | X | | | X | | | X | | | | | | | X | | | | | Royal, cartouche |
| **48439** | | **1** | Serpentine | Fragment | Mummiform | | | | N/A | | | X | | | | | | | X | | | | | Royal, cartouche |
| **48440** | | **1** | Schist | Fragment | Mummiform | X | | | X | | | | X | | | | | | X | | | | | Royal, cartouche |
| **48441** | | **1** | Faience | Fragment | Mummiform | | | | N/A | | X | | | | | | | | X | | | | | Royal, cartouche |
| **48442** | | **1** | Faience | Fragment | Mummiform | | | | N/A | | X | | | | | | | | X | | | | | Royal, cartouche |
| **48443** | | **1** | Faience | Fragment | Mummiform | | | | N/A | | X | | | | | | | | X | | | | | Royal, cartouche |
| **48444** | | **1** | Faience | Fragment | Mummiform | | | | N/A | | X | | | | | | | | X | | | | | Royal, cartouche |
| **48445** | | **1** | Faience | Fragment | Mummiform | | | | N/A | | X | | | | | | | | X | | | | | Royal, cartouche |
| **48446** | | **1** | Faience | Fragment | Mummiform | | | | N/A | | X | | | | | | | | X | | | | | Royal, cartouche |
| **48447** | | **1** | Serpentine | Fragment | Mummiform | | | | N/A | | X | | | | | | | | X | | | | | Royal, cartouche |
| **48448** | | **1** | Faience | 16.0 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | Royal, cartouche |
| **48449** | | **1** | Faience | 16.0 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | Royal, cartouche |
| **48450** | | **1** | Faience | 16.0 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | Royal, cartouche |
| **48451** | | **1** | Faience | 16.0 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | Royal, cartouche |
| **48452** | | **1** | Faience | 16.0 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | Royal, cartouche |
| **48453** | | **1** | Faience | 16.0 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | Royal, cartouche |
| **48454** | | **1** | Faience | 16.0 | Mummiform | X | | | | X | | | X | | | | | | X | | | | | Royal, cartouche |
| **48455** | | **1** | Faience | 16.5 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Royal, cartouche |
| **48456** | | **1** | Faience | Fragment | Mummiform | | | | N/A | | | | X | | | | | | | | X | | | Royal, cartouche |
| **48457** | | **1** | Faience | Fragment | Mummiform | | | | N/A | | | | X | | | | | | | | X | | | Royal, cartouche |
| **48458** | **Thebes** | | Faience | 14.0 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | Royal, cartouche, Uraeus |
| **48459** | | **1** | Faience | 16.0 | Mummiform | X | | | | X | X | | | | | | | | | | X | | | Royal, cartouche |
| **48460** | | **1** | Faience | 16.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Royal, cartouche |
| **48461** | | **1** | Faience | 12.5 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | Royal, cartouche |
| **48462** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Royal, cartouche, Uraeus |
| **48463** | | **1** | Faience | 12.0 | Mummiform | | X | | | X | | | X | | | | | | | | X | | | Royal, cartouche, Uraeus |
| **48464** | | **1** | Faience | 11.5 | Mummiform | | X | | X | | | | X | | | | | | | | X | | | Royal, cartouche |
| **48465** | | **1** | Faience | 12.0 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Royal, Cartouche, Staff and Uraeus |
| **48466** | | **1** | Faience | 17.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48467** | | **1** | Faience | 17.5 | Mummiform | | | | X | | X | | | | | | | | | | X | | | |
| **48468** | | **1** | Faience | 15.5 | Mummiform | X | | | | X | | | X | | | | | | | | | X | | |
| **48469** | | **1** | Faience | 15.0 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |
| **48470** | | **1** | Faience | 15.0 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |
| **48471** | | **1** | Faience | 15.5 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |
| **48472** | | **1** | Faience | 23.5 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |
| **48473** | | **1** | Faience | 23.5 | Mummiform | | | | | X | | | X | | | | | | | | | X | | |
| **48474** | | **1** | Faience | 26.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **48475** | | **1** | Faience | 20.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **48476** | | **1** | Faience | 20.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **48477** | | **1** | Terracotta | 19.7 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **48478** | | **1** | Terracotta | 19.3 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **48479** | | **1** | Terracotta | 19.4 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **48480** | | **N/A** | N/A | N/A | Sarcophagus | | | | N/A | | | | | | | | | | | | | | | |
| **48481** | | **1** | Wood | 20.5 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | Face, neck and hands modelled in blue glass. Bag gold |
| **48482** | **Abydos** | | Limestone | 24.0 | Mummiform | | | | | X | | X | | | | | X | | | | | | | |
| **48483** | | **1** | Stone | 25.4 | Mummiform | | | | | X | | X | | | | | | | X | | | | | Bed, *ba* bird |
| **48484** | | **1** | Faience | 11.0 | Mummiform | X | | | | X | X | | | | | | | | | | | X | | Royal, cartouche |
| **48485** | | **1** | Serpentine | 12.0 | Mummiform | | | | N/A | | X | | | | | | | | | | X | | | Royal, cartouche, 25th Dynasty |
| **48486** | | **1** | Steatite | 7.0B | Mummiform | | | | N/A | | X | | | | | | | | X | | | | | Royal, cartouche |

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| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **48487** | | **1** | Faience | 9.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | Royal, cartouche |
| **48488** | | **1** | Faience | 9.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | Royal, cartouche |
| **48489** | | **1** | Faience | Fragment | Mummiform | | | | N/A | | | | X | | | | | | | | | X | | Royal, cartouche |
| **48490** | | **1** | Wood | 16.5 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | 2 x type i jars on yoke on back |
| **48491** | | **1** | Wood | 22.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **48492** | **Thebes** | | Wood | Fragment | Mummiform | | | | N/A | | X | | | | | | | | X | | | | | Sheikh Abd el-Qurna |
| **48493** | | **1** | Faience | 18.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | 2 x type i jars on back on yoke, basket in middle of back |
| **48494** | | **1** | Faience | Fragment | Mummiform | | | | N/A | | X | | | | | | | | X | | | | | |
| **48495** | | **1** | Faience | 15.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **48496** | | **1** | Limestone | 6.8 | Mummiform | | | | | X | | | X | | | | | | | X | | | | |
| **48497** | | **1** | Glass | 7.8 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **48498** | **Khawalid** | | Faience | 16.8 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | |
| **48499** | | **1** | Wood | 14.0 | Mummiform | | | | | X | | | X | | X | | | | | | | | | |
| **48500** | **Saqqara** | | Limestone | 16.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | |
| **48501** | | **1** | Basalt | 5.1 | Mummiform | | | | | X | | | | X | | | | | X | | | | | |
| **48502** | **El Bersheh** | | Faience | 22.5 | Mummiform | | | X | | X | | | | X | X | | | | | | | | | Bolt of cloth glyph in right hand |
| **48502A** | **El Bersheh** | | Wood | 23.0 | Mummiform | | | X | | X | | | | X | X | | | | | | | | | Bolt of cloth glyph in right hand |
| **48503** | | N/A | N/A | N/A | Yoke & Basket | | | | N/A | | | | | | | | | | | | | | | |
| **48504** | | N/A | N/A | N/A | Yoke & Basket | | | | N/A | | | | | | | | | | | | | | | |
| **48505** | | N/A | N/A | N/A | Mould | | | | N/A | | | | | | | | | | | | | | | |
| **48506** | | N/A | N/A | N/A | Mould | | | | N/A | | | | | | | | | | | | | | | |
| **48507** | | N/A | N/A | N/A | Mould | | | | N/A | | | | | | | | | | | | | | | |
| **48508** | | N/A | N/A | N/A | Mould | | | | N/A | | | | | | | | | | | | | | | |
| **48509** | | N/A | N/A | N/A | Mould | | | | N/A | | | | | | | | | | | | | | | |
| **48510** | | N/A | N/A | N/A | Mould | | | | N/A | | | | | | | | | | | | | | | |
| **48511** | | **1** | Terracotta | 14.0 | Woman | | | | | X | | | X | | | | | | | | | | X | ? Date |
| **48512** | | **1** | Terracotta | 14.0 | Woman | | | | | X | | | X | | | | | | | | | | X | ? Date |
| **48513** | | **1** | Terracotta | 15.0 | Woman | | | | | X | | | X | | | | | | | | | | X | ? Date |
| **48514** | | **1** | Terracotta | 15.0 | Woman | | | | | X | | | X | | | | | | | | | | X | ? Date |
| **48515** | | **1** | Terracotta | 12.0 | Woman | | | | | X | | | X | | | | | | | | | | X | ? Date |
| **48516** | | **1** | Faience | 10.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | Royal |
| **48517** | | **1** | Serpentine | Fragment | Mummiform | | | | X | | X | | | | | | | | | | X | | | 25th Dynasty |
| **48518** | | **1** | Wood | 15.0 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **48519** | | **1** | Faience | 6.0 | Mummiform | X | | | X | | | | X | | | | | | | | | X | | |
| **48520** | | **1** | Limestone | 21.0 | Mummiform | | | | | X | | | X | | | | | | X | | | | | |
| **48521** | | **1** | Faience | 11.5 | Man standing | X | | | X | | X | | | | | | | | | | | X | | |
| **48522** | **Deir el-Bahri Pit** | | Faience | 11.0 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | Royal, cartouche, Uraeus |
| **48523** | **Deir el-Bahri Pit** | | Faience | 11.0 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | Royal, cartouche, Uraeus |
| **48524** | **Deir el-Bahri Pit** | | Faience | 10.9 | Mummiform | X | | | | X | | | X | | | | | | | | X | | | Royal, cartouche, Uraeus |
| **48525** | **Deir el-Bahri Pit** | | Faience | 10.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | |
| **48526** | **Deir el-Bahri Pit** | | Faience | 11.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Royal, cartouche, Uraeus |
| **48527** | **Deir el-Bahri Pit** | | Faience | 16.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Royal, cartouche, Uraeus |
| **48528** | **Deir el-Bahri Pit** | | Faience | 15.0 | Mummiform | X | | | X | | | X | | | | | | | | | X | | | |
| **48529** | **Deir el-Bahri Pit** | | Faience | 17.0 | Mummiform | X | | | X | | X | | | | | | | | | | X | | | |
| **48530** | **Deir el-Bahri Pit** | | Faience | 14.0 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | |
| **48531** | **Deir el-Bahri Pit** | | Faience | 17.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48532** | **Giza** | | Wood | 26.0 | Mummiform | | | | | X | | | | X | | | | | | | | | | No date, Zawyet el-Aryan |
| **48533** | | **1** | Wood | 21.5 | Mummiform | | | | | X | | | X | | | | X | | | | | | | |
| **48534** | | **1** | Wood | 11.0 | Tree branch | | | | | X | | | X | | | | X | | | | | | | |

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| Ref No | Findspot (FS) | No FS | Fabric | Ht - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **48535** | **Thebes** | | Wood | 24.0 | Mummiform | | | | | X | | X | | | | | X | | | | | | | Kurneh |
| **48536** | **Thebes** | | Wood | 14.0 | Human figure | | | | | X | X | | | | | | X | | | | | | | Kurneh |
| **48537** | **Thebes** | | Wood | 19.0 | Mummiform | | | | | X | | | X | | | | X | | | | | | | Kurneh |
| **48538** | | **1** | Faience | 19.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | Royal, cartouche |
| **48539** | | **1** | Faience | 15.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | Royal, cartouche |
| **48540** | | **1** | Faience | 12.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | Royal, cartouche |
| **48541** | | **1** | Faience | 13.0 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | Royal, cartouche |
| **48542** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | X | | | | | | | | | | | X | | |
| **48543** | | **1** | Faience | 9.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Royal, cartouche |
| **48544** | **Thebes** | | Faience | 12.0 | Mummiform | X | | | X | | | | X | | | | | | | | X | | | Ramesseum, royal, cartouche |
| **48545** | | **1** | Wood | 17.0 | Mummiform | | | | | X | X | | | | | | | | X | | | | | Royal, cartouche |
| **48546** | | **1** | Wood | 19.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | Royal, cartouche |
| **48547** | | **1** | Wood | 19.0 | Mummiform | X | | | X | | X | | | | | | | | X | | | | | Royal, cartouche |
| **48548** | **El Amarna** | | Sandstone | Fragment | Mummiform | | | X | | X | | | X | | | | | | X | | | | | Royal, Crook & flail |
| **48549** | **El Amarna** | | Faience | Fragment | Mummiform | | | | N/A | | | | X | | | | | | X | | | | | Royal, cartouche |
| **48550** | **El Amarna** | | Sandstone | Fragment | Mummiform | | | X | | X | | | X | | | | | | X | | | | | 2 x *Ankh* - one in each hand |
| **48551** | **El Amarna** | | Sandstone | Fragment | Mummiform | | | | N/A | | | | X | | | | | | X | | | | | Royal, cartouche |
| **48552** | **El Amarna** | | Limestone | Fragment | Mummiform | | | X | | X | | | X | | | | | | X | | | | | Crook and flail |
| **48553** | **El Amarna** | | Limestone | Fragment | Mummiform | | | | | X | | | X | | | | | | X | | | | | Akhenaten - nothing in hand |
| **48554** | **El Amarna** | | Limestone | Fragment | Mummiform | | | X | | X | | | X | | | | | | X | | | | | Crook & flail |
| **48555** | **El Amarna** | | Limestone | Fragment | Mummiform | | | | N/A | | | | X | | | | | | X | | | | | Royal, cartouche |
| **48556** | **El Amarna** | | Limestone | Fragment | Mummiform | | | | N/A | | | | X | | | | | | X | | | | | Royal, cartouche |
| **48557** | **El Amarna** | | Sandstone | Fragment | Mummiform | | | | N/A | | | | X | | | | | | X | | | | | Royal, cartouche |
| **48558** | **El Amarna** | | Granite | Fragment | Mummiform | | | | N/A | | | | X | | | | | | X | | | | | Royal, cartouche |
| **48559** | **El Amarna** | | Granite | Fragment | Mummiform | | | | N/A | | | | X | | | | | | X | | | | | Royal, cartouche |
| **48560** | **El Amarna** | | Granite | Fragment | Mummiform | | | X | N/A | | | | | | | | | | X | | | | | Head & shoulders only |
| **48561** | **El Amarna** | | Granite | Fragment | Mummiform | | | | N/A | | | | X | | | | | | X | | | | | Royal, cartouche |
| **48562** | **El Amarna** | | Granite | Fragment | Mummiform | | | | N/A | | | | X | | | | | | X | | | | | Royal, cartouche |
| **48563** | **El Amarna** | | Granite | Fragment | Mummiform | | | | N/A | | | | X | | | | | | X | | | | | Royal, cartouche |
| **48564** | **El Amarna** | | Sandstone | Fragment | Mummiform | | | | | X | | | X | | | | | | X | | | | | Royal, cartouche, crook & flail |
| **48565** | **El Amarna** | | Sandstone | Fragment | Mummiform | | | X | N/A | | | | X | | | | | | X | | | | | Crook & flail |
| **48566** | **El Amarna** | | Sandstone | Fragment | Mummiform | | | | N/A | | | | X | | | | | | X | | | | | Royal, cartouche |
| **48567** | **El Amarna** | | Sandstone | Fragment | Mummiform | | | | N/A | | | | X | | | | | | X | | | | | Royal, cartouche |
| **48568** | **El Amarna** | | Sandstone | Fragment | Mummiform | | | | N/A | | | | X | | | | | | X | | | | | Crook and flail |
| **48569** | **El Amarna** | | Faience | Fragment | Mummiform | | | X | | X | | | | | | | | | X | | | | | Head and upper body. Crook, flail, uraeus |
| **48570** | **El Amarna** | | Faience | Fragment | Mummiform | | | | N/A | | | | | | | | | | X | | | | | Upper body |
| **48571** | **El Amarna** | | Faience | Fragment | Mummiform | | | | N/A | | | | | | | | | | X | | | | | Upper body |
| **48572** | | **1** | Faience | 14.0 | Mummiform | X | | | X | | | | X | | | | | | X | | | | | Royal, cartouche, uraeus |
| **48573** | **El Amarna** | | Sandstone | Head | N/A | | | | N/A | | | | | | | | | | X | | | | | Head only, probably Akhenaten |
| **48574** | | **1** | Serpentine | 16.0 | Man lying | | | | N/A | | X | | | | | | | | X | | | | | |
| **48575** | **Saqqara** | | Wood | 22.0 | Mummiform | | | | X | | X | | | | | | | | X | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | |
| | | **1629** | | | | **1355** | **248** | **63** | **1186** | **819** | **484** | | **1351** | **166** | **4** | **3** | **59** | **2** | **555** | **123** | **854** | **430** | **5** | |
| | | | | | | | | | | | | | | | | | | | | | | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | Saqqara | El-Amarna | Thebes | Thebes? | Deir el-Bahri Pit | Giza | Abydos | Abydos? | El-Bersheh | Khawalid | Kahun | Abusir | Deir el-Medina | Asyut | Akhmim | Antaeopolis | Heliopolis | Gebelein | Memphis | Danaqla (Nubia | Aswan | Luxor | Gau | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 46530 | Thebes? | | | | X | | | | | | | | | | | | | | | | | | | | |
| 46531 | Thebes? | | | | X | | | | | | | | | | | | | | | | | | | | |
| 46532 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 46534 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 46535 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 46536 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 46539 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |
| 46541 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |
| 46543 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 46544 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 46545 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 46548 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |
| 46549 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 46556 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 46558 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 46559 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 46560 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 46561 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 46562 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 46563 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 46564 | Memphis | | | | | | | | | | | | | | | | | | | X | | | | | |
| 46565 | Abydos | | | | | | X | | | | | | | | | | | | | | | | | | |
| 46566 | Abydos | | | | | | X | | | | | | | | | | | | | | | | | | |
| 46567 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 46568 | Abydos | | | | | | X | | | | | | | | | | | | | | | | | | |
| 46569 | Abydos | | | | | | X | | | | | | | | | | | | | | | | | | |
| 47162 | Abydos | | | | | | X | | | | | | | | | | | | | | | | | | |
| 47169 | Abydos | | | | | | X | | | | | | | | | | | | | | | | | | |
| 47180 | Abydos | | | | | | X | | | | | | | | | | | | | | | | | | |
| 47188 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47194 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |
| 47199 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 47200 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 47213 | Giza | | | | | | | X | | | | | | | | | | | | | | | | | |
| 47214 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47218 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |
| 47220 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |
| 47226 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47228 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47229 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |
| 47235 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 47237 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47238 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47239 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47240 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47241 | Giza | | | | | | X | | | | | | | | | | | | | | | | | | |
| 47242 | Abydos? | | | | | | | | X | | | | | | | | | | | | | | | | |
| 47243 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |
| 47244 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47245 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47246 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47248 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47257 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |

**TABLE 2 p. 1**

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | Saqqara | El-Amarna | Thebes | Thebes? | Deir el-Bahri Pit | Giza | Abydos | Abydos? | El-Bersheh | Khawalid | Kahun | Abusir | Deir el-Medina | Asyut | Akhmim | Antaeopolis | Heliopolis | Gebelein | Memphis | Danaqla (Nubia | Aswan | Luxor | Gau | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 47258 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |
| 47612 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47617 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47621 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |
| 47622 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |
| 47624 | Luxor | | | | | | | | | | | | | | | | | | | | | | X | | |
| 47625 | Giza | | | | | | X | | | | | | | | | | | | | | | | | | |
| 47626 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47630 | Luxor | | | | | | | | | | | | | | | | | | | | | | X | | |
| 47631 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47633 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47637 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |
| 47638 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |
| 47639 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |
| 47640 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |
| 47643 | Aswan | | | | | | | | | | | | | | | | | | | | | X | | | |
| 47644 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47645 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47646 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47647 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47648 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47650 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 47651 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47652 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47657 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47658 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47659 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47660 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47661 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47662 | Danaqla (Nubia) | | | | | | | | | | | | | | | | | | | | X | | | | |
| 47663 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 47664 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |
| 47665 | Gau | | | | | | | | | | | | | | | | | | | | | | | X | |
| 47667 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47672 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47675 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 47677 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 47678 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47679 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47680 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |
| 47682 | Memphis | | | | | | | | | | | | | | | | | | | X | | | | | |
| 47684 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |
| 47685 | Danaqla (Nubia) | | | | | | | | | | | | | | | | | | | | X | | | | |
| 47689 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47692 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 47693 | Gebelein | | | | | | | | | | | | | | | | | | X | | | | | | |
| 47694 | Heliopolis | | | | | | | | | | | | | | | | | X | | | | | | | |
| 47695 | Heliopolis | | | | | | | | | | | | | | | | | X | | | | | | | |
| 47696 | Heliopolis | | | | | | | | | | | | | | | | | X | | | | | | | |
| 47704 | Giza | | | | | | X | | | | | | | | | | | | | | | | | | |
| 47709 | Akhmim | | | | | | | | | | | | | | | X | | | | | | | | | |
| 47721 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47722 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |

**TABLE 2 p. 2**

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | Saqqara | El-Amarna | Thebes | Thebes? | Deir el-Bahri Pit | Giza | Abydos | Abydos? | El-Bersheh | Khawalid | Kahun | Abusir | Deir el-Medina | Asyut | Akhmim | Antaeopolis | Heliopolis | Gebelein | Memphis | Danaqla (Nubia) | Aswan | Luxor | Gau | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 47723 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47728 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47729 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47730 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 47731 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47732 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47734 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47740 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47741 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47742 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47743 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47744 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47745 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47746 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47748 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47749 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47750 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47751 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47752 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47753 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47754 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47755 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47756 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47757 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47758 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47759 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47760 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47761 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47762 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47763 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47764 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47765 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47766 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47767 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47768 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47769 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47770 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47771 | Deir el-Medina | | | | | | | | | | | | | X | | | | | | | | | | | |
| 47824 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |
| 48316 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48317 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48318 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48319 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48320 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48321 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48351 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |
| 48387 | Akhmim | | | | | | | | | | | | | | | X | | | | | | | | | |
| 48388 | Akhmim | | | | | | | | | | | | | | | X | | | | | | | | | |
| 48390 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48391 | Asyut | | | | | | | | | | | | | | X | | | | | | | | | | |
| 48392 | Asyut | | | | | | | | | | | | | | X | | | | | | | | | | |
| 48393 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |
| 48397 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |

**THE MUSEUM OF EGYPTIAN ANTIQUITIES, CAIRO**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | Saqqara | El-Amarna | Thebes | Thebes? | Deir el-Bahri Pit | Giza | Abydos | Abydos? | El-Bersheh | Khawalid | Kahun | Abusir | Deir el-Medina | Asyut | Akhmim | Antaeopolis | Heliopolis | Gebelein | Memphis | Danaqla (Nubia | Aswan | Luxor | Gau | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 48408 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 48409 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 48414 | Abydos | | | | | | | X | | | | | | | | | | | | | | | | | |
| 48415 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48417 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48418 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48419 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48420 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48421 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48422 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48423 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48424 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48425 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48426 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48427 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48428 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48429 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48430 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48431 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48432 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48492 | Thebes | | | X | | | | | | | | | | | | | | | | | | | | | |
| 48498 | Khawalid | | | | | | | | | | X | | | | | | | | | | | | | | |
| 48500 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| 48548 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48549 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48550 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48551 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48552 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48553 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48554 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48555 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48556 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48557 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48558 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48559 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48560 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48561 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48562 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48563 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48564 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48565 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48566 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48567 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48568 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48569 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48570 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48571 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48573 | El Amarna | | X | | | | | | | | | | | | | | | | | | | | | | |
| 48575 | Saqqara | X | | | | | | | | | | | | | | | | | | | | | | | |
| | **TOTALS** | **50** | **25** | **44** | **2** | **0** | **10** | **24** | **1** | **0** | **1** | **0** | **0** | **34** | **2** | **3** | **0** | **3** | **1** | **2** | **2** | **1** | **2** | **1** | **208** |
| | **%** | **24.04%** | **12.02%** | **21.15%** | **0.96%** | **0.00%** | **4.81%** | **11.54%** | **0.48%** | **0.00%** | **0.48%** | **0.00%** | **0.00%** | **16.35%** | **0.96%** | **1.44%** | **0.00%** | **1.44%** | **0.48%** | **0.96%** | **0.96%** | **0.48%** | **0.96%** | **0.48%** | **100.00%** |

**NATIONAL MUSEUM OF ANTIQUITIES, LEIDEN**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRAPOLATED FROM SCHNEIDER 1977**

| Schneider Ref No | Thebes | Thebes? | Saqqara | Saqqara? | Tell Basta | Memphis | Abydos | Unknown | Comments |
|---|---|---|---|---|---|---|---|---|---|
| 3.1.1.1 | X | | | | | | | | |
| 3.1.1.2 | | X | | | | | | | |
| 3.1.1.3 | | X | | | | | | | |
| 3.1.1.4 | | X | | | | | | | |
| 3.1.1.5 | | X | | | | | | | |
| 3.1.1.6 | X | | | | | | | | |
| 3.1.1.7 | X | | | | | | | | |
| 3.1.1.8 | | X | | | | | | | |
| 3.1.1.9 | | | | | | | | X | |
| 3.1.1.10 | | | | | | | | X | |
| 3.1.1.11 | | | | | | | | X | |
| 3.1.1.12 | | X | | | | | | | |
| 3.1.1.13 | | | | | | | | X | |
| 3.1.1.14 | X | | | | | | | | |
| 3.1.1.15 | X | | | | | | | | |
| 3.1.1.16 | X | | | | | | | | |
| 3.1.1.17 | | X | | | | | | | |
| 3.1.1.18 | | | | | | | | X | |
| 3.1.1.19 | | | | | | | | X | |
| 3.1.1.20 | X | | | | | | | | |
| 3.1.1.21 | X | | | | | | | | |
| 3.1.1.22 | | X | | | | | | | |
| 3.1.1.23 | X | | | | | | | | |
| 3.1.1.24 | X | | | | | | | | |
| 3.1.1.25 | | | | | | | | X | |
| 3.1.1.26 | | | | | | | | X | |
| 3.1.1.27 | | | | | | | | X | |
| 3.1.1.28 | | | | | | | | X | |
| 3.1.1.29 | | | | | | | | X | |
| 3.1.1.30 | | | | | | | | X | |
| 3.1.1.31 | X | | | | | | | | |
| 3.1.1.32 | X | | | | | | | | |
| 3.1.1.33 | | | | | | | | X | |
| 3.1.1.34 | | | | | | | | X | |
| 3.1.1.35 | | | | | | | | X | |
| 3.1.1.36 | | X | | | | | | | |
| 3.1.1.37 | | X | | | | | | | |
| 3.1.1.38 | | | | | | | | X | |
| 3.1.1.39 | | | | | | | | X | |
| 3.1.1.40 | | | | | | | | X | |
| 3.1.1.41 | | | | | | | | X | |
| 3.1.1.42 | | | | | | | | X | |
| 3.1.1.43 | | | | | | | | X | |
| 3.1.1.44 | | | | | | | | X | |
| 3.1.2.1 | | | X | | | | | | |
| 3.1.2.2 | | | | | | | | X | |
| 3.1.2.3 | | | | | | | | X | |
| 3.1.2.4 | | | | | | | | X | |
| 3.1.2.5 | | | | | | | | X | |
| 3.1.2.6 | | | | | | | | X | |
| 3.1.2.7 | | | | | | | | X | |
| **Sub-Total 1** | **12** | **10** | **1** | **0** | **0** | **0** | **0** | **28** | |

## NATIONAL MUSEUM OF ANTIQUITIES, LEIDEN
## NEW KINGDOM FIGURINES PROVENIENCE
## DATA EXTRAPOLATED FROM SCHNEIDER 1977

| Schneider Ref No | Thebes | Thebes? | Saqqara | Saqqara? | Tell Basta | Memphis | Abydos | Unknown | Comments |
|---|---|---|---|---|---|---|---|---|---|
| 3.1.2.8 | | | | | | | | X | |
| 3.1.2.9 | | | | | | | | X | |
| 3.1.2.10 | | | | | | | | X | |
| 3.1.2.11 | | | | | | | | X | |
| 3.1.2.12 | | | | | | | | X | |
| 3.1.2.13 | | | | | | | | X | |
| 3.1.2.14 | | | | | | | | X | |
| 3.1.2.15 | | | | | | | | X | |
| 3.1.2.16 | | | | | | | | X | |
| 3.1.3.1 | | | | | | | | X | |
| 3.1.3.2 | | | | | | | | X | |
| 3.1.3.3 | | | | | | | | X | |
| 3.1.3.4 | | | | | | | | X | |
| 3.1.3.5 | | | | | | | | X | |
| 3.1.4.1 | | X | | | | | | | |
| 3.1.4.2 | | X | | | | | | | |
| 3.1.4.3 | | X | | | | | | | |
| 3.1.4.4 | | | | | | | | X | |
| 3.1.5.1 | | | | | | | | X | |
| 3.1.5.2 | | X | | | | | | | |
| 3.1.5.3 | | | | X | | | | | |
| 3.1.5.4 | | | X | | | | | | |
| 3.1.5.5 | | | X | | | | | | |
| 3.2.1.1 | | X | | | | | | | |
| 3.2.1.2 | | | X | | | | | | |
| 3.2.1.3 | | | | | | | | X | |
| 3.2.1.4 | | | X | | | | | | |
| 3.2.1.5 | | X | | | | | | | |
| 3.2.1.6 | | X | | | | | | | |
| 3.2.1.7 | | | X | | | | | | |
| 3.2.1.8 | | | | | | | | X | |
| 3.2.1.9 | | | | | | | | X | |
| 3.2.1.10 | | | | | | | | X | |
| 3.2.1.11 | | | | | | | | X | |
| 3.2.1.12 | | | | | | | | X | |
| 3.2.1.13 | | | | | | | | X | |
| 3.2.1.14 | | | | | | | | X | |
| 3.2.1.15 | | | X | | | | | | |
| 3.2.1.16 | | | | X | | | | | |
| 3.2.1.17 | | | | | | | | X | |
| 3.2.1.18 | | | | X | | | | | |
| 3.2.1.19 | X | | | | | | | | |
| 3.2.1.20 | | | | | | | | X | |
| 3.2.1.21 | | | X | | | | | | |
| 3.2.1.22 | | | X | | | | | | |
| 3.2.1.23 | | | X | | | | | | |
| 3.2.1.24 | | | X | | | | | | |
| 3.2.1.25 | X | | | | | | | | |
| 3.2.1.26 | | | | | | | | X | |
| 3.2.1.27 | X | | | | | | | | |
| 3.2.1.28 | | | X | | | | | | |
| **Sub-Total 2** | **3** | **7** | **11** | **3** | **0** | **0** | **0** | **27** | |

**TABLE 3 p. 2**

## NATIONAL MUSEUM OF ANTIQUITIES, LEIDEN
## NEW KINGDOM FIGURINES PROVENIENCE
## DATA EXTRAPOLATED FROM SCHNEIDER 1977

| Schneider Ref No | Thebes | Thebes? | Saqqara | Saqqara? | Tell Basta | Memphis | Abydos | Unknown | Comments |
|---|---|---|---|---|---|---|---|---|---|
| 3.2.1.29 | | | X | | | | | | |
| 3.2.1.30 | | | | | | | | X | |
| 3.2.1.31 | | | | | | | | X | |
| 3.2.1.32 | | | | | | | | X | |
| 3.2.1.33 | | | X | | | | | | |
| 3.2.1.34 | | | X | | | | | | |
| 3.2.1.35 | | | | | | | | X | |
| 3.2.1.36 | | | X | | | | | | |
| 3.2.1.37 | | | | | | | | X | |
| 3.2.1.38 | | | | | | | | X | |
| 3.2.1.39 | | | | | | | | X | |
| 3.2.1.40 | | | | | | | | X | |
| 3.2.1.41 | | | | | | | | X | |
| 3.2.1.42 | | | | | | | | X | |
| 3.2.1.43 | | X | | | | | | | |
| 3.2.1.44 | X | | | | | | | | |
| 3.2.1.45 | | | | | | | | X | |
| 3.2.1.46 | | | | | | | | X | |
| 3.2.1.47 | | X | | | | | | | |
| 3.2.1.48 | | X | | | | | | | |
| 3.2.1.49 | | | | X | | | | | |
| 3.2.1.50 | | | | | | | | X | |
| 3.2.1.51 | | | | | | | | X | |
| 3.2.1.52 | | | | | | | | X | |
| 3.2.1.53 | | | X | | | | | | |
| 3.2.1.54 | | | | | | | | X | |
| 3.2.1.55 | | | | | | | | X | |
| 3.2.1.56 | | | | | | | | X | |
| 3.2.1.57 | | | | | | | | X | |
| 3.2.1.58 | | | | | | | | X | |
| 3.2.2.1 | | | | | | | | X | |
| 3.2.2.2 | | | | | | | | X | |
| 3.2.2.3 | | | | | | | | X | |
| 3.2.2.4 | | | | | | | | X | |
| 3.2.2.5 | | | | | | | | X | |
| 3.2.2.6 | | | | | | | | X | |
| 3.2.2.7 | | | | | | | | X | |
| 3.2.2.8 | | | | | | | | X | |
| 3.2.2.9 | | | X | | | | | | |
| 3.2.2.10 | | | | | | | | X | |
| 3.2.2.11 | | | | | | | | X | |
| 3.2.3.1 | | | X | | | | | | |
| 3.2.3.2 | | | | | | | | X | |
| 3.2.3.3 | | | | | | | | X | |
| 3.2.3.4 | | | | | | | | X | |
| 3.2.3.5 | | | | | | | | X | |
| 3.2.3.6 | | | | | | | | X | |
| 3.2.3.7 | | | X | | | | | | |
| 3.2.3.8 | | | | | | | | X | |
| 3.2.4.1 | | | | | | | | X | |
| 3.2.4.2 | | | | | | | | X | |
| **Sub-Total 3** | **1** | **3** | **8** | **1** | **0** | **0** | **0** | **38** | |

**NATIONAL MUSEUM OF ANTIQUITIES, LEIDEN**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRAPOLATED FROM SCHNEIDER 1977**

| Schneider Ref No | Thebes | Thebes? | Saqqara | Saqqara? | Tell Basta | Memphis | Abydos | Unknown | Comments |
|---|---|---|---|---|---|---|---|---|---|
| **3.2.4.3** | | | | | | | | X | |
| **3.2.4.4** | | | | | | | | X | |
| **3.2.4.5** | | | | | | | | X | |
| **3.2.4.6** | | | | | | | | X | |
| **3.2.4.7** | | | | | | | | X | |
| **3.2.4.8** | | | | | | | | X | Amarna or Thebes? |
| **3.2.4.9** | | | | | | | | X | |
| **3.2.4.10** | | | | | | | | X | |
| **3.2.4.11** | | | | | | | | X | |
| **3.2.5.1** | | | X | | | | | | |
| **3.2.5.2** | | | | | | | | X | |
| **3.2.5.3** | | | X | | | | | | |
| **3.2.5.4** | | | X | | | | | | |
| **3.2.5.5** | | | X | | | | | | |
| **3.2.5.6** | | | X | | | | | | |
| **3.2.5.7** | | | X | | | | | | |
| **3.2.5.8** | | X | | | | | | | |
| **3.2.5.9** | | X | | | | | | | |
| **3.2.5.10** | | | X | | | | | | |
| **3.2.5.11** | | | X | | | | | | |
| **3.2.5.12** | | | X | | | | | | |
| **3.2.5.13** | | | X | | | | | | |
| **3.2.5.14** | | | X | | | | | | |
| **3.2.5.15** | | | X | | | | | | |
| **3.2.5.16** | | | X | | | | | | |
| **3.2.5.17** | | | X | | | | | | |
| **3.2.5.18** | | | | | | | | X | |
| **3.2.5.19** | | | | | | | | X | |
| **3.2.7.1** | | | X | | | | | | |
| **3.2.7.2** | | | X | | | | | | |
| **3.2.8.1** | | | | | | | | X | |
| **3.2.8.2** | | | X | | | | | | |
| **3.2.8.3** | | | | X | | | | | |
| **3.2.8.4** | | | | X | | | | | |
| **3.2.8.5** | | | | X | | | | | |
| **3.2.8.6** | | | | X | | | | | |
| **3.2.8.7** | | | | X | | | | | |
| **3.2.8.8** | | | | | | | | X | |
| **3.2.8.9** | X | | | | | | | | |
| **3.3.0.1** | X | | | | | | | | |
| **3.3.0.2** | X | | | | | | | | |
| **3.3.0.3** | X | | | | | | | | |
| **3.3.0.4** | X | | | | | | | | |
| **3.3.0.5** | | | | | X | | | | |
| **3.3.0.6** | X | | | | | | | | |
| **3.3.1.1** | | X | | | | | | | |
| **3.3.1.2** | | | | | | | | X | |
| **3.3.1.3** | | | | | | | | X | |
| **3.3.1.4** | | X | | | | | | | |
| **3.3.1.5** | | X | | | | | | | |
| **3.3.1.6** | | X | | | | | | | |
| **Sub-Total 4** | **6** | **6** | **17** | **5** | **1** | **0** | **0** | **16** | |

## NATIONAL MUSEUM OF ANTIQUITIES, LEIDEN
## NEW KINGDOM FIGURINES PROVENIENCE
## DATA EXTRAPOLATED FROM SCHNEIDER 1977

| Schneider Ref No | Thebes | Thebes? | Saqqara | Saqqara? | Tell Basta | Memphis | Abydos | Unknown | Comments |
|---|---|---|---|---|---|---|---|---|---|
| **3.3.1.7** | X | | | | | | | | |
| **3.3.1.8** | | | | | | | | X | |
| **3.3.1.9** | | | | | | | | X | |
| **3.3.1.10** | X | | | | | | | | |
| **3.3.1.11** | | | | | | | | X | |
| **3.3.1.12** | | | | | | | | X | |
| **3.3.1.13** | X | | | | | | | | |
| **3.3.1.14** | | | X | | | | | | |
| **3.3.1.15** | | | X | | | | | | |
| **3.3.1.16** | | | X | | | | | | |
| **3.3.1.17** | | | X | | | | | | |
| **3.3.1.18** | | | | X | | | | | |
| **3.3.1.19** | | | X | | | | | | |
| **3.3.1.20** | | | X | | | | | | |
| **3.3.1.21** | | | | | | | | X | |
| **3.3.1.22** | | | X | | | | | | |
| **3.3.1.23** | | | | | | | | X | |
| **3.3.1.24** | | | | | | | | X | |
| **3.3.1.25** | | | | | | | | X | |
| **3.3.1.26** | | | X | | | | | | |
| **3.3.1.27** | | | | X | | | | | |
| **3.3.1.28** | | | | X | | | | | |
| **3.3.1.29** | | | | | | | | X | |
| **3.3.1.30** | | | | | | | | X | |
| **3.3.2.1** | | | | | | | | X | |
| **3.3.2.2** | | | | | | | | X | |
| **3.3.2.3** | | | | | | | | X | |
| **3.3.2.4** | | | | | | | | X | |
| **3.3.2.5** | | | | | | | | X | |
| **3.3.2.6** | | | | | | | | X | |
| **3.3.5.1** | | | X | | | | | | |
| **3.3.5.2** | | | X | | | | | | |
| **3.3.5.3** | | | X | | | | | | |
| **3.3.5.4** | | | | | | | | X | |
| **3.3.5.5** | | | | | | | | X | |
| **3.3.5.6** | | | | | | X | | | |
| **3.3.5.7** | | | | | | X | | | |
| **3.3.5.8** | | | | | | | | X | |
| **3.5.1.1** | | | | | | | | X | |
| **3.5.1.2** | | | | | | | | X | |
| **3.5.1.3** | | | | | | | | X | |
| **3.5.1.4** | | | | | | | | X | |
| **3.5.1.5** | | | | | | | X | | |
| **3.5.1.6** | X | | | | | | | | |
| **3.5.2.1** | | | | | | | | X | |
| **3.5.2.2** | | | | | | | | X | |
| **3.5.2.3** | | | | | | | | X | |
| **3.5.2.4** | | | | | | | | X | |
| **3.5.2.5** | | | | | | | | X | |
| **3.5.2.6** | | | | | | | | X | |
| **3.5.2.7** | | | | | | | | X | |
| **Sub-Total 5** | **4** | **0** | **11** | **3** | **0** | **2** | **1** | **30** | |

## NATIONAL MUSEUM OF ANTIQUITIES, LEIDEN
## NEW KINGDOM FIGURINES PROVENIENCE
## DATA EXTRAPOLATED FROM SCHNEIDER 1977

| Schneider Ref No | Thebes | Thebes? | Saqqara | Saqqara? | Tell Basta | Memphis | Abydos | Unknown | Comments |
|---|---|---|---|---|---|---|---|---|---|
| 3.5.2.8 | | | | | | | | X | |
| 3.5.2.9 | | | | | | | | X | |
| 3.5.4.1 | | | | | | | | X | |
| 3.5.4.2 | | | | | | | | X | |
| 3.5.4.3 | | | | | | | | X | |
| | | | | | | | | | |
| Sub-Total 6 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 5 | |
| Sub-Total 5 | 4 | 0 | 11 | 3 | 0 | 2 | 1 | 30 | |
| Sub-Total 4 | 6 | 6 | 17 | 5 | 1 | 0 | 0 | 16 | |
| Sub-Total 3 | 1 | 3 | 8 | 1 | 0 | 0 | 0 | 38 | |
| Sub-Total 2 | 3 | 7 | 11 | 3 | 0 | 0 | 0 | 27 | |
| Sub-Total 1 | 12 | 10 | 1 | 0 | 0 | 0 | 0 | 28 | |
| | | | | | | | | | |
| TOTALS | 26 | 26 | 48 | 12 | 1 | 2 | 1 | 144 | 260 |
| | | | | | | | | | |
| % | 10.0 | 10.0 | 18.5 | 4.6 | 0.4 | 0.8 | 0.4 | 55.4 | 100.0 |
| | | | | | | | | | |

**MANCHESTER MUSEUM**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRAPOLATED FROM JANES 2012**

| Accession No | Thebes | Thebes? | Sedment | Abydos | Gurob | Deir Rifeh | Esna | Unknown |
|---|---|---|---|---|---|---|---|---|
| 636 | | | | | X | | | |
| 637 | | | | | X | | | |
| 638 | | | | | X | | | |
| 639 | | | | | X | | | |
| 640 | | | | | X | | | |
| 641 | | | | | X | | | |
| 1156 | | | | X | | | | |
| 1157 | | | | X | | | | |
| 1158 | | | | X | | | | |
| 1416 | | | | | X | | | |
| 1432a | | | | | X | | | |
| 1432b | | | | | X | | | |
| 1434 | | | | | X | | | |
| 1435a | | | | | X | | | |
| 1435b | | | | | X | | | |
| 1435c | | | | | X | | | |
| 1436 | | | | | X | | | |
| 1437 | | | | | X | | | |
| 1438 | | | | | X | | | |
| 1439 | | | | | X | | | |
| 1440 | | | | | X | | | |
| 1441 | | | | | X | | | |
| 1442 | | | X | | | | | |
| 1443 | | | | | X | | | |
| 1444 | | | | | X | | | |
| 1445 | | | | | X | | | |
| 1446a | | | | | X | | | |
| 1446b | | | | | X | | | |
| 1446c | | | | | X | | | |
| 1446d | | | | | X | | | |
| 1446e | | | | | X | | | |
| 1447a | | | | | X | | | |
| 1447b | | | | | X | | | |
| 1448a | | | | | X | | | |
| 1448b | | | | | X | | | |
| 1448c | | | | | X | | | |
| 1449 | | | X | | | | | |
| 1450 | | | X | | | | | |
| 1451a | | | | | X | | | |
| 1451b | | | | | X | | | |
| 1452 | | | X | | | | | |
| 1454 | | | | | X | | | |
| 1977.1157 | | X | | | | | | |
| 2107 | | | | | X | | | |
| 2303 | | | | | X | | | |
| 2302 | | | | | X | | | |
| Sub-total 1 | 0 | 1 | 4 | 3 | 38 | 0 | 0 | 0 |

**TABLE 4 p. 1**

**MANCHESTER MUSEUM**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRAPOLATED FROM JANES 2012**

| Accession No | Thebes | Thebes? | Sedment | Abydos | Gurob | Deir Rifeh | Esna | Unknown |
|---|---|---|---|---|---|---|---|---|
| 2953 | | | | X | | | | |
| 3620 | | | | X | | | | |
| 3624 | | | | X | | | | |
| 3626 | | | | X | | | | |
| 3835 | | | | | | | X | |
| 3836 | | | | X | | | | |
| 3837 | | | | | | | X | |
| 3859 | | | | | | | X | |
| 3901 | | | | | | | | X |
| 3987 | | | | | | | X | |
| 4037 | | | | X | | | | |
| 4348 | | | | | X | | | |
| 4409 | | | | | X | | | |
| 4410 | | | | | X | | | |
| 4411 | | | | | X | | | |
| 4412 | | | | | X | | | |
| 4413 | | | | | X | | | |
| 4414 | | | | | X | | | |
| 4415 | | | | | X | | | |
| 4416 | | | | | X | | | |
| 4417 | | | | | X | | | |
| 4418 | | | | | X | | | |
| 4420 | | | | | X | | | |
| 4421 | | | | | X | | | |
| 4422 | | | | | X | | | |
| 4423 | | | | | X | | | |
| 5893 | | | | | X | | | |
| 6225 | | | | | | | | X |
| 6646 | | | X | | | | | |
| 6650b | | | | | | | | X |
| 6653 | | | X | | | | | |
| 6660a | | | | | X | | | |
| 6660b | | | | | X | | | |
| 6660c | | | | | X | | | |
| 6660d | | | | | X | | | |
| 6864 | | | X | | | | | |
| 6871a | | | X | | | | | |
| 6871b | | | X | | | | | |
| 66871c | | | X | | | | | |
| 6871d | | | X | | | | | |
| 6872a | | | X | | | | | |
| 6872b | | | X | | | | | |
| 6873 | | | X | | | | | |
| 6877 | | | X | | | | | |
| 6878 | | | X | | | | | |
| 6880a | | | X | | | | | |
| Sub-total 2 | 0 | 0 | 12 | 6 | 4 | 16 | 4 | 3 |

**TABLE 4 p. 2**

**MANCHESTER MUSEUM**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRAPOLATED FROM JANES 2012**

| Accession No | Thebes | Thebes? | Sedment | Abydos | Gurob | Deir Rifeh | Esna | Unknown |
|---|---|---|---|---|---|---|---|---|
| 6880b | | | X | | | | | |
| 6880c | | | X | | | | | |
| 6880d | | | X | | | | | |
| 6881 | | | X | | | | | |
| 6882a | | | X | | | | | |
| 6882b | | | X | | | | | |
| 6882c | | | X | | | | | |
| 6882d | | | X | | | | | |
| 6882e | | | X | | | | | |
| 6882f | | | X | | | | | |
| 6882g | | | X | | | | | |
| 6888a | | | X | | | | | |
| 6888b | | | X | | | | | |
| 6888c | | | X | | | | | |
| 6888d | | | X | | | | | |
| 6888e | | | X | | | | | |
| 6888f | | | X | | | | | |
| 6888g | | | X | | | | | |
| 6888h | | | X | | | | | |
| 6888i | | | X | | | | | |
| 6890 | | | | | | | | X |
| 6962 | | | X | | | | | |
| 6963 | | | X | | | | | |
| 6964 | | | X | | | | | |
| 6965 | | | X | | | | | |
| 6966 | | | X | | | | | |
| 6969 | | | X | | | | | |
| 8098 | | | | | | | | X |
| 8100 | | | | | | | | X |
| 8101 | | | | | | | | X |
| 9385 | | | | | | | | X |
| 9665a | | | | | | | | X |
| 9665b | | | | | | | | X |
| 9848 | X | | | | | | | |
| 9889 | X | | | | | | | |
| 9894 | X | | | | | | | |
| 9898a | | | | | | | | X |
| 9898b | | | | | | | | X |
| 10581 | | | | | | | | X |
| 10583 | | | | | | | | X |
| 10784 | | | | | | | | X |
| 11096 | | | | | | | | X |
| 11313 | | | | | | | | X |
| 11376 | | | | | | | | X |
| 11380 | | | | | | | | X |
| 11687 | | | | | | | | X |
| **Sub-total 3** | **3** | **0** | **27** | **0** | **0** | **0** | **0** | **17** |

**TABLE 4 p. 3**

**MANCHESTER MUSEUM**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRAPOLATED FROM JANES 2012**

| Accession No | Thebes | Thebes? | Sedment | Abydos | Gurob | Deir Rifeh | Esna | Unknown |
|---|---|---|---|---|---|---|---|---|
| 11688 | | | | | | | | X |
| 13906 | X | | | | | | | |
| | | | | | | | | |
| Sub-total 4 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| Sub-total 3 | 3 | 0 | 27 | 0 | 0 | 0 | 0 | 17 |
| Sub-total 2 | 0 | 0 | 12 | 6 | 4 | 16 | 4 | 3 |
| Sub-total 1 | 0 | 1 | 4 | 3 | 38 | 0 | 0 | 0 |
| | | | | | | | | |
| TOTALS | 4 | 1 | 43 | 9 | 42 | 16 | 4 | 21 |
| | | | | | | | | 140 |
| | | | | | | | | |
| % | 2.9 | 0.7 | 30.7 | 6.4 | 30.0 | 11.4 | 2.9 | 15.0 |
| | | | | | | | | 100.0 |
| | | | | | | | | |

**MUSEO GREGORIANO EGIZIO, THE VATICAN**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRAPOLATED FROM GRENIER 1996**

| MGA Inv. Number | Thebes | Saqqara | Deir el-Medina | Provenance Inconnue | TOTALS |
|---|---|---|---|---|---|
| **19143** | | X | | | |
| **19154** | | X | | | |
| **19155** | X | | | | |
| **19156** | X | | | | |
| **19157** | | | | X | |
| **19157** | | | | X | |
| **19159** | X | | | | |
| **19161** | | | | X | |
| **19162** | | | | X | |
| **19163** | | X | | | |
| **19164** | | X | | | |
| **19165** | | | | X | |
| **19166** | | | | X | |
| **19167** | | | | X | |
| **19170** | | | | X | |
| **19171** | | | | X | |
| **19172** | | | | X | |
| **19173** | | | | X | |
| **19174** | | | | X | |
| **19175** | | | | X | |
| **19176** | | X | | | |
| **19177** | | | | X | |
| **19178** | | | | X | |
| **19179** | | | | X | |
| **19180** | | | | X | |
| **19181** | | | | X | |
| **19182** | | | | X | |
| **19183** | | | | X | |
| **19184** | | | | X | |
| **19186** | | | | X | |
| **19187** | | | | X | |
| **19188** | | | | X | |
| **19190** | | | | X | |
| **19191** | X | | | | |
| **19192** | X | | | | |
| **19193** | X | | | | |
| **19194** | X | | | | |
| **19195** | X | | | | |
| **19196** | X | | | | |
| **19197** | X | | | | |
| **19198** | | | | X | |
| **19199** | | | | X | |
| **19200** | | | | X | |
| **19201** | | | | X | |
| **19202** | | | | X | |
| **19203** | | | | X | |
| **19204** | | | | X | |
| **Sub-total 1** | **10** | **5** | **0** | **32** | 47 |

**TABLE 5 p. 1**

**MUSEO GREGORIANO EGIZIO, THE VATICAN**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRAPOLATED FROM GRENIER 1996**

| MGE Inv. Number | Thebes | Saqqara | Deir el-Medina | Provenance Inconnue | TOTALS |
|---|---|---|---|---|---|
| **19250** | | | X | | |
| **19252** | | | | X | |
| **19254** | | | | X | |
| **19255** | | | | X | |
| **19256** | | | | X | |
| **19257** | | | | X | |
| **19259** | X | | | | |
| **19262** | | | | X | |
| **19332** | | X | | | |
| **19333** | | | | X | |
| **19334** | | | | X | |
| **19335** | | | | X | |
| **19337** | | X | | | |
| **19339** | | | | X | |
| **19340** | | | | X | |
| **19341** | | | | X | |
| **19342** | | | | X | |
| **19343** | | | | X | |
| **19344** | | | | X | |
| **19345** | | | | X | |
| **19393** | | | | X | |
| **19399** | | | | X | |
| **25203** | | | | X | |
| **37475** | | | | X | |
| **38082** | X | | | | |
| **38083** | X | | | | |
| **38084** | X | | | | |
| **38085** | X | | | | |
| **38493** | | | | X | |
| **38494** | | | | X | |
| **38495** | | | | X | |
| **38496** | | | | X | |
| **38497** | | | | X | |
| **38498** | | | | X | |
| **38499** | | | | X | |
| **38500** | | | | X | |
| **38676** | | | | X | |
| **38677** | | | | X | |
| **38678** | | | | X | |
| **38679** | | | | X | |
| **38680** | | | | X | |
| **38681** | | | | X | |
| **38682** | | | | X | |
| **38683** | | | | X | |
| **38684** | | | | X | |
| **38685** | | | | X | |
| **55025** | | X | | | |
| **Sub-Total 2** | **5** | **3** | **1** | **38** | **47** |

**TABLE 5 p. 2**

**MUSEO GREGORIANO EGIZIO, THE VATICAN**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRAPOLATED FROM GRENIER 1996**

| MGE Inv. Number | Thebes | Saqqara | Deir el-Medina | Provenance Inconnue | Comments |
|---|---|---|---|---|---|
| **55144** | | | | X | |
| **55147** | | | | X | |
| **55148** | | | | X | |
| **55151** | | | | X | |
| **55306** | | | | X | |
| **55377** | | | | X | |
| **55386** | | | | X | |
| **55387** | | | | X | |
| **55393** | | | | X | |
| **55435** | | | | X | |
| **55436** | | | | X | |
| **55455** | X | | | | |
| **55456** | X | | | | |
| **55457** | X | | | | |
| | | | | | |
| **Sub-total 3** | **3** | **0** | **0** | **11** | **14** |
| **Sub-total 2** | **5** | **3** | **1** | **38** | **47** |
| **Sub-total 1** | **10** | **5** | **0** | **32** | **47** |
| | | | | | |
| **TOTALS** | **18** | **8** | **1** | **81** | **108** |
| **%** | **16.7** | **7.4** | **0.9** | **75.0** | **100.0** |
| | | | | | |

**TABLE 5 p. 3**

**KUNSTHISTORISCHES MUSEUM, VIENNA**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRAPOLATED FROM REISER-HASLAUER 1990**

| KHM Accession No | Thebes | Saqqara | Deir el-Medina | Herkunft Unbekannt | |
|---|---|---|---|---|---|
| **17** | | | | X | |
| **19** | | | | X | |
| **22** | | | | X | |
| **29** | | | | X | |
| **829** | X | | | | |
| **831** | | | | X | |
| **836** | | | | X | |
| **850** | X | | | | |
| **852** | | | | X | |
| **856** | | | | X | |
| **858** | | | | X | |
| **889** | | | | X | |
| **893** | | | | X | |
| **898** | | | | X | |
| **1066** | | | | X | |
| **1323a** | | | | X | |
| **1338** | | | | X | |
| **1686a/1** | | | | X | |
| **1686a/4** | | | | X | |
| **1686a/5** | | | | X | |
| **1686a/6** | | | | X | |
| **1686a/7** | | | | X | |
| **1686a/9** | | | | X | |
| **1686a/10** | | | | X | |
| **1686a/13** | | | | X | |
| **1686a/14** | | | | X | |
| **1686a/15** | | | | X | |
| **1686a/16** | | | | X | |
| **1686a/17** | | | | X | |
| **1686a/18** | | | | X | |
| **1686a/19** | | | | X | |
| **1686a/20** | | | | X | |
| **1686a/21** | | | | X | |
| **1686a/22** | | | | X | |
| **1686a/23** | | | | X | |
| **1686a/29** | | | | X | |
| **1694a/5** | | | | X | |
| **4805** | | | | X | |
| **5405** | | | | X | |
| **5407** | | | | X | |
| **5409** | | | | X | |
| **6614** | | | X | | |
| **7927** | | | | X | |
| **8188** | | | | X | |
| **8270** | | | | X | |
| **8322** | | | | X | |
| **Sub-total 1** | **2** | **0** | **1** | **43** | |

**TABLE 6 p. 1**

**KUNSTHISTORISCHES MUSEUM, VIENNA**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRAPOLATED FROM REISER-HASLAUER 1990**

| KHM Accession No | Thebes | Saqqara | Deir el-Medina | Herkunft Unbekannt | Comments |
|---|---|---|---|---|---|
| **8351** | | | | X | |
| **8666** | X | | | | |
| **8667** | | | | X | |
| **8668** | | | | X | |
| **8670** | | X | | | |
| **8688** | | | | X | |
| **8700** | | | | X | |
| **8701** | | | | X | |
| **8702** | | | | X | |
| **8703** | | | | X | |
| **8717** | | | | X | |
| **8718** | | | | X | |
| **8719** | | | | X | |
| **8720** | | | | X | |
| **8721** | | | | X | |
| **8725** | | | | X | |
| **8777** | | | | X | |
| **8784** | | | | X | |
| **8785** | | | | X | |
| **8786** | | | | X | |
| **8787** | | | | X | |
| **8788** | | | | X | |
| **8789** | | | | X | |
| **8790** | | | | X | |
| **8791** | | | | X | |
| **9166** | | X | | | |
| **9347** | | | | X | |
| | | | | | |
| **Sub-total 2** | **1** | **2** | **0** | **24** | |
| **Sub-total 1** | **2** | **0** | **1** | **43** | |
| | | | | | |
| **TOTALS** | **3** | **2** | **1** | **67** | **73** |
| **%** | **4.1** | **2.7** | **1.4** | **91.8** | **100.0** |
| | | | | | |

**TABLE 6 p. 2**

**MUSEUM OF FINE ARTS, BOSTON**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRACTED FROM ONLINE COLLECTION DETAILS**

| Accession No | Unknown | Semna (Nubia) | Giza | Shellal | Tell Nabasha | Aniba | Herakleopolis Magna | Abydos | Naga el-Deir | Sheikh Farag | Thebes | Gebel Barkal | Deir el-Medina | Deir el-Bersha | Dendera |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 72.4118 | X | | | | | | | | | | | | | | |
| 25.5255 | | | X | | | | | | | | | | | | |
| 27.906 | | | | | | | | | | | | | | | |
| 7/2/d.1 | | | | X | | | | | | | | | | | |
| 19.29 | X | | | | | | | | | | | | | | |
| RES.72.61 | X | | | | | | | | | | | | | | |
| 57.404 | X | | | | | | | | | | | | | | |
| 11.2522 | | | X | | | | | | | | | | | | |
| 87.785 | | | | | X | | | | | | | | | | |
| 72.754 | X | | | | | | | | | | | | | | |
| 58.1361 | X | | | | | | | | | | | | | | |
| 1991.1162 | | | | | | X | | | | | | | | | |
| 1991.1161 | | | | | | X | | | | | | | | | |
| 1991.1171 | | | | | | X | | | | | | | | | |
| 87.583 | | | | | X | | | | | | | | | | |
| 87.573 | | | | | X | | | | | | | | | | |
| 25.5268 | | | X | | | | | | | | | | | | |
| 25.5267 | | | X | | | | | | | | | | | | |
| 1991.1163 | | | | | | X | | | | | | | | | |
| 72.4036 | X | | | | | | | | | | | | | | |
| 72.1660 | X | | | | | | | | | | | | | | |
| 91.266 | | | | | | | X | | | | | | | | |
| 87.574 | | | | | X | | | | | | | | | | |
| 87.575 | | | | | X | | | | | | | | | | |
| 87.576 | | | | | X | | | | | | | | | | |
| 72.1661 | X | | | | | | | | | | | | | | |
| 91.260 | | | | | | | X | | | | | | | | |
| 87.568 | | | | | X | | | | | | | | | | |
| 11.1527 | X | | | | | | | | | | | | | | |
| 72.4099 | X | | | | | | | | | | | | | | |
| 02.779 | | | | | | | | X | | | | | | | |
| RES.72.34 | X | | | | | | | | | | | | | | |

**TABLE 7 p. 1**

**MUSEUM OF FINE ARTS, BOSTON**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRACTED FROM ONLINE COLLECTION DETAILS**

| Accession No | Unknown | Semna (Nubia) | Giza | Shellal | Tell Nabasha | Aniba | Herakleopolis Magna | Abydos | Naga el-Deir | Sheikh Farag | Thebes | Gebel Barkal | Deir el-Medina | Deir el-Bersha | Dendera |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 72.4117 | X | | | | | | | | | | | | | | |
| 72.4119 | X | | | | | | | | | | | | | | |
| 72.4102 | X | | | | | | | | | | | | | | |
| RES.72.68 | X | | | | | | | | | | | | | | |
| RES.72.62 | X | | | | | | | | | | | | | | |
| 1991.1165 | | | | | | X | | | | | | | | | |
| 00.697 | | | | | | | | X | | | | | | | |
| 72.1664 | X | | | | | | | | | | | | | | |
| 11.1496 | X | | | | | | | | | | | | | | |
| 12.1188 | | | | | | | | | X | | | | | | |
| 72.1669 | X | | | | | | | | | | | | | | |
| RES.72.33 | X | | | | | | | | | | | | | | |
| RES.72.50 | X | | | | | | | | | | | | | | |
| RES.72.57 | X | | | | | | | | | | | | | | |
| 72.4120 | X | | | | | | | | | | | | | | |
| 72.4092 | X | | | | | | | | | | | | | | |
| 72.1613 | X | | | | | | | | | | | | | | |
| 02.532 | X | | | | | | | | | | | | | | |
| 02.529 | X | | | | | | | | | | | | | | |
| 19.25 | X | | | | | | | | | | | | | | |
| 72.1766 | X | | | | | | | | | | | | | | |
| RES.22.14 | X | | | | | | | | | | | | | | |
| 05.93 | X | | | | | | | | | | | | | | |
| RES.72.31 | X | | | | | | | | | | | | | | |
| 12.1191 a-b | | | | | | | | | X | | | | | | |
| RES.72.59 | X | | | | | | | | | | | | | | |
| RES.72.82 | X | | | | | | | | | | | | | | |
| 1991.1166 | | | | | | X | | | | | | | | | |
| 72.4108 | X | | | | | | | | | | | | | | |
| RES.72.80 | X | | | | | | | | | | | | | | |
| RES.72.71 | X | | | | | | | | | | | | | | |
| 72.1659 | X | | | | | | | | | | | | | | |

**MUSEUM OF FINE ARTS, BOSTON**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRACTED FROM ONLINE COLLECTION DETAILS**

| Accession No | Unknown | Semna (Nubia) | Giza | Shellal | Tell Nabasha | Aniba | Herakleopolis Magna | Abydos | Naga el-Deir | Sheikh Farag | Thebes | Gebel Barkal | Deir el-Medina | Deir el-Bersha | Dendera |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| RES.72.46 | X | | | | | | | | | | | | | | |
| 02.531 | X | | | | | | | | | | | | | | |
| 72.1765 | X | | | | | | | | | | | | | | |
| 72.1708 | X | | | | | | | | | | | | | | |
| 1991.1168 | | | | | | X | | | | | | | | | |
| 1991.1169 | | | | | | X | | | | | | | | | |
| 1991.1170 | | | | | | X | | | | | | | | | |
| 1991.1167 | | | | | | X | | | | | | | | | |
| 87.571 | | | | | X | | | | | | | | | | |
| 1991.1164 | | | | | | | | | | | | | | | |
| 12.1352 | | | | | | X | | | | | | | | | |
| 72.4090 | X | | | | | | | | X | | | | | | |
| 72.4103 | X | | | | | | | | | | | | | | |
| RES.72.38 | X | | | | | | | | | | | | | | |
| 72.4098 | X | | | | | | | | | | | | | | |
| RES.72.48 | X | | | | | | | | | | | | | | |
| RES.72.65 | X | | | | | | | | | | | | | | |
| RES.72.74 | X | | | | | | | | | | | | | | |
| 72.1654 | X | | | | | | | | | | | | | | |
| 72.748 | X | | | | | | | | | | | | | | |
| 72.4093 | X | | | | | | | | | | | | | | |
| 72.4110 | X | | | | | | | | | | | | | | |
| 13.3847 | | | | | | | | | | X | | | | | |
| RES.72.81 | X | | | | | | | | | | | | | | |
| 91.261 | | | | | | | X | | | | | | | | |
| 16.46 | X | | | | | | | | | | | | | | |
| RES.72.36 | X | | | | | | | | | | | | | | |
| RES.72.45 | X | | | | | | | | | | | | | | |
| RES.72.58 | X | | | | | | | | | | | | | | |
| 72.1662 | X | | | | | | | | | | | | | | |
| 72.4089 | X | | | | 0 | | | | | | | | | | |
| 72.4096 | X | | | | | | | | | | | | | | |

**TABLE 7 p. 3**

**MUSEUM OF FINE ARTS, BOSTON**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRACTED FROM ONLINE COLLECTION DETAILS**

| Accession No | Unknown | Semna (Nubia) | Giza | Shellal | Tell Nabasha | Aniba | Herakleopolis Magna | Abydos | Naga el-Deir | Sheikh Farag | Thebes | Gebel Barkal | Deir el-Medina | Deir el-Bersha | Dendera |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 72.4097 | X | | | | | | | | | | | | | | |
| 72.4109 | X | | | | | | | | | | | | | | |
| 72.4104 | X | | | | | | | | | | | | | | |
| 72.4095 | X | | | | | | | | | | | | | | |
| 72.1764 | X | | | | | | | | | | | | | | |
| 72.1615 | X | | | | | | | | | | | | | | |
| 07.562a | | | X | | | | | | | | | | | | |
| RES.72.51 | X | | | | | | | | | | | | | | |
| 72.4094 | X | | | | | | | | | | | | | | |
| 72.4086 | X | | | | | | | | | | | | | | |
| 72.4105 | X | | | | | | | | | | | | | | |
| RES.73.2 | X | | | | | | | | | | | | | | |
| RES.72.47 | X | | | | | | | | | | | | | | |
| 04.1766 | | | | | | | | | | | | | | | |
| 72.4106 | X | | | | | | | | | | X | | | | |
| 16-4-507 | | | | | | | | | | | | X | | | |
| 72.4107 | X | | | | | | | | | | | | | | |
| 25.5260 | | | X | | | | | | | | | | | | |
| 72.4121a-c | X | | | | | | | | | | | | | | |
| 1974.576 | X | | | | | | | | | | | | | | |
| 27.905 | | X | | | | | | | | | | | | | |
| 11.1494 | | | | | | | | | | | | | X | | |
| 72.759 | X | | | | | | | | | | | | | | |
| 72.4902 | X | | | | | | | | | | | | | | |
| 1991.659 | X | | | | | | | | | | | | | | |
| 00.693 | | | | | | | | X | | | | | | | |
| 62.1195 | X | | | | | | | | | | | | | | |
| 72.749 | | | | | | | | | | | | | X | | |
| 72.751 | | | | | | | | | | | | | X | | |
| 98.1090 | | | | | | | | | | | | | | | X |
| 72.75O | X | | | | | | | | | | | | | | |
| 72.758 | X | | | | | | | | | | | | | | |

**TABLE 7 p. 4**

**MUSEUM OF FINE ARTS, BOSTON**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRACTED FROM ONLINE COLLECTION DETAILS**

| Accession No | Unknown | Semna (Nubia) | Giza | Shellal | Tell Nabasha | Aniba | Herakleopolis Magna | Abydos | Naga el-Deir | Sheikh Farag | Thebes | Gebel Barkal | Deir el-Medina | Deir el-Bersha | Dendera |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 72.1656 | X | | | | | | | | | | | | | | |
| 72.1657 | X | | | | | | | | | | | | | | |
| 72.760 | X | | | | | | | | | | | | | | |
| 72.4125 | X | | | | | | | | | | | | | | |
| 72.4087 | X | | | | | | | | | | | | | | |
| 72.1663 | X | | | | | | | | | | | | | | |
| 72.691 a-b | X | | | | | | | | | | | | | | |
| 72.752 | X | | | | | | | | | | | | | | |
| 72.1670 | X | | | | | | | | | | | | | | |
| 72.1655 | X | | | | | | | | | | | | | | |
| 72.761 | X | | | | | | | | | | | | | | |
| 78.161 | X | | | | | | | | | | | | | | |
| 87.569 | | | | | X | | | | | | | | | | |
| 87.570 | | | | | X | | | | | | | | | | |
| 72.1683 | X | | | | | | | | | | | | | | |
| 72.4115 | X | | | | | | | | | | | | | | |
| 72.1652 | X | | | | | | | | | | | | | | |
| 72.762 | X | | | | | | | | | | | | | | |
| 72.1653 | X | | | | | | | | | | | | | | |
| 4.1767 | | | | | | | | | | | X | | | | |
| 12.1351 | | | | | | | | | X | | | | | | |
| 72.1667 | X | | | | | | | | | | | | | | |
| 72.1666 | X | | | | | | | | | | | | | | |
| 72.1665 | X | | | | | | | | | | | | | | |
| 04.1768 | | | | | | | | | | | X | | | | |
| 04.1769 | | | | | | | | | | | X | | | | |
| 2015.2160 | X | | | | | | | | | | | | | | |
| 56.1268 | X | | | | | | | | | | | | | | |
| 64.2251 | X | | | | | | | | | | | | | | |
| 22.550 | X | | | | | | | | | | | | | | |
| 00.692 | | | | | | | | X | | | | | | | |
| RES.72.32 | | | | | | | | | | | X | | | | |

**MUSEUM OF FINE ARTS, BOSTON**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRACTED FROM ONLINE COLLECTION DETAILS**

| Accession No | Unknown | Semna (Nubia) | Giza | Shellal | Tell Nabasha | Aniba | Herakleopolis Magna | Abydos | Naga el-Deir | Sheikh Farag | Thebes | Gebel Barkal | Deir el-Medina | Deir el-Bersha | Dendera |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 72.744 | X | | | | | | | | | | | | | | |
| 72.763 | X | | | | | | | | | | | | | | |
| 72.756 | X | | | | | | | | | | | | | | |
| 03.1747 | | | | | | | | X | | | | | | | |
| 03.1746 | | | | | | | | X | | | | | | | |
| 03.1754 | | | | | | | | X | | | | | | | |
| 03.1753 | | | | | | | | X | | | | | | | |
| 03.1752 | | | | | | | | X | | | | | | | |
| 03.1751 | | | | | | | | X | | | | | | | |
| 03.1750 | | | | | | | | X | | | | | | | |
| 03.1749 | | | | | | | | X | | | | | | | |
| 03.1748 | | | | | | | | X | | | | | | | |
| 72.755 | X | | | | | | | | | | | | | | |
| 1985.707 | X | | | | | | | | | | | | | | |
| 03.1136 | | | | | | | | | | | X | | | | |
| 91.262 | | | | | | | X | | | | | | | | |
| 72.4114 | | | | | | | | | | | X | | | | |
| 13.3798a-b | X | | | | | | | | | | | | | | |
| 02.530 | X | | | | | | | | | | | | | | |
| 91.267 | | | | | | | X | | | | | | | | |
| 12.600 | X | | | | | | | | | | | | | | |
| 1984.411 | X | | | | | | | | | | | | | | |
| 72.4088 | X | | | | | | | | | | | | | | |
| 72.670 | X | | | | | | | | | | | | | | |
| 00.694 | | | | | | | | X | | | | | | | |
| 00.695 | X | | | | | | | | | | | | | | |
| 1973.664 | X | | | | | | | | | | | | | | |
| 72.4091 | | | | | | | | | | | X | | | | |
| 72.747 | X | | | | | | | | | | | | | | |
| RES.72.72 | | | | | | | | | | | X | | | | |
| 72.4112 | | | | | | | | | | | X | | | | |
| 72.4111 | | | | | | | | | | | X | | | | |

**MUSEUM OF FINE ARTS, BOSTON**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRACTED FROM ONLINE COLLECTION DETAILS**

| Accession No | Unknown | Semna (Nubia) | Giza | Shellal | Tell Nabasha | Aniba | Herakleopolis Magna | Abydos | Naga el-Deir | Sheikh Farag | Thebes | Gebel Barkal | Deir el-Medina | Deir el-Bersha | Dendera |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 72.4113 | | | | | | | | | | | X | | | | |
| 72.4116 | | | | | | | | | | | X | | | | |
| 72.4101 | | | | | | | | | | | X | | | | |
| O3.1098 | | | | | | | | | | | X | | | | |
| 78.1590 | X | | | | | | | | | | | | | | |
| 72.4100 | | | | | | | | | | | X | | | | |
| 03.1100 | | | | | | | | | | | X | | | | |
| 49.1071 | | | | | | | | | | | X | | | | |
| 11.1495 | | | | | | | | | | | X | | | | |
| 72.4818 | X | | | | | | | | | | | | | | |
| O4.1854 | | | | | | | | | | | X | | | | |
| 65.466 | X | | | | | | | | | | | | | | |
| 03.1099 | | | | | | | | | | | X | | | | |
| 00.698 | | | | | | | | X | | | | | | | |
| 03.1769a-b | | | | | | | | X | | | | | | | |
| 87.572 | | | | | | | | | | | | | | | |
| 11.1526 | X | | | | | | | | | | | | | | |
| 72.764 | X | | | | | | | | | | | | | | |
| 00.699 | | | | | | | | X | | | | | | | |
| 02.536 | X | | | | | | | | | | | | | | |
| 72.753 | X | | | | | | | | | | | | | | |
| 1977.717 | X | | | | | | | | | | | | | | |
| 30.834b | | | X | | | | | | | | | | | | |
| 21.407 | | | | | | | | | | | | | | X | |
| 21.409 | | | | | | | | | | | | | | X | |
| 21.411 | | | | | | | | | | | | | | X | |
| 21.831 | | | | | | | | | | | | | | X | |
| 21.886 | | | | | | | | | | | | | | X | |
| 21.877 | | | | | | | | | | | | | | X | |
| 21.880 | | | | | | | | | | | | | | X | |
| | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | |

**MUSEUM OF FINE ARTS, BOSTON**
**NEW KINGDOM FIGURINES PROVENIENCE**
**DATA EXTRACTED FROM ONLINE COLLECTION DETAILS**

| Accession No | Unknown | Semna (Nubia) | Giza | Shellal | Tell Nabasha | Aniba | Herakleopolis Magna | Abydos | Naga el-Deir | Sheikh Farag | Thebes | Gebel Barkal | Deir el-Medina | Deir el-Bersha | Dendera |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | | | | | | | | | |
| **TOTALS** | **130** | **2** | **7** | **1** | **11** | **11** | **5** | **17** | **4** | **1** | **21** | **1** | **3** | **7** | **1** |
| % | **58.56%** | **0.90%** | **3.15%** | **0.45%** | **4.95%** | **4.95%** | **2.25%** | **7.66%** | **1.80%** | **0.45%** | **9.46%** | **0.45%** | **1.35%** | **3.15%** | **0.45%** |
| | | | | | | | | | | | | | | | **222** |
| | | | | | | | | | | | | | | | **100.00%** |
| | | | | | | | | | | | | | | | |

The University of Georgia

Center for Applied Isotope Studies

# RADIOCARBON ANALYSIS REPORT

October 11, 2018

Richard Newman
Museum of Fine Art
465 Huntington Ave.
Boston, MA 02115

Dear Mr. Newman,

Enclosed please find the results of $^{14}C$ Radiocarbon analyses and Stable Isotope Ratio $\delta^{13}C$ analyses for the samples received by our laboratory on September 25, 2018.

| UGAMS# | Sample ID | $\delta^{13}C$,‰ | $^{14}C$ age, years BP | ± | pMC | ± |
|---|---|---|---|---|---|---|
| 38185 | Shawabty | -21.09 | 3720 | 20 | 62.96 | 0.18 |

The wood was treated with aceton to remove possible contamination from organic paint or lacquer. After that it was treated with 5% HCl at the temperature 80°C for 1 hour, then it was washed and with deionized water on the fiberglass filter and rinsed with diluted NaOH to remove possible contamination by humic acids. After that the sample was treated with diluted HCL again, washed with deionized water and dried at 60°C. For accelerator mass spectrometry analysis the cleaned samples were combusted at 900°C in evacuated / sealed ampoules in the presence of CuO.
For accelerator mass spectrometry analysis the cleaned samples were combusted at 900°C in evacuated / sealed ampoules in the presence of CuO.
The resulting carbon dioxide was cryogenically purified from the other reaction products and catalytically converted to graphite using the method of Vogel *et al.* (1984) Nuclear Instruments and Methods in Physics Research B5, 289-293.
Graphite $^{14}C/^{13}C$ ratios were measured using the CAIS 0.5 MeV accelerator mass spectrometer. The sample ratios were compared to the ratio measured from the Oxalic Acid I (NBS SRM 4990).
The sample $^{13}C/^{12}C$ ratios were measured separately using a stable isotope ratio mass spectrometer and expressed as $\delta^{13}C$ with respect to PDB, with an error of less than 0.1‰.
The quoted uncalibrated dates have been given in radiocarbon years before 1950 (years BP), using the $^{14}C$ half-life of 5568 years. The error is quoted as one standard deviation and reflects both statistical and experimental errors. The date has been corrected for isotope fractionation.

ilac-MRA PJLA Testing Accreditation No. 87144

ISO/IEC 17025:2005

Sincerely,

Alexander Cherkinsky, Ph.D.
Senior Research Scientist

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An Equal Opportunity/Affirmative Action Institution

**Table 8**

RADIOCARBON CALIBRATION PROGRAM*

CALIB REV7.1.0 Copyright 1986-2018 M Stuiver and PJ Reimer *To be used in conjunction with: Stuiver, M., and Reimer, P.J., 1993, Radiocarbon, 35, 215-230.

Shawabty
38185
wood
Radiocarbon Age BP 3720 +/- 20
Calibration data set: intcal13.14c # Reimer et al. 2013

| % area enclosed | cal AD age ranges | relative area under probability distribution |
|---|---|---|
| 68.3 (1 sigma) | cal BC 2192- 2180 | 0.134 |
| | 2142- 2126 | 0.216 |
| | 2090- 2045 | 0.650 |
| 95.4 (2 sigma) | cal BC 2197- 2166 | 0.177 |
| | 2150- 2109 | 0.257 |
| | 2105- 2036 | 0.566 |

Median Probability: -2093

References for calibration datasets:
Reimer PJ, Bard E, Bayliss A, Beck JW, Blackwell PG, Bronk Ramsey C, Buck CE Cheng H, Edwards RL, Friedrich M, Grootes PM, Guilderson TP, Haflidason H, Hajdas I, Hatté C, Heaton TJ, Hogg AG, Hughen KA, Kaiser KF, Kromer B, Manning SW, Niu M, Reimer RW, Richards DA, Scott EM, Southon JR, Turney CSM, van der Plicht J. IntCal13 and MARINE13 radiocarbon age calibration curves 0-50000 years calBP Radiocarbon 55(4). DOI: 10.2458/azu_js_rc.55.16947
Comments:
* This standard deviation (error) includes a lab error multiplier.
** 1 sigma = square root of (sample std. dev.^2 + curve std. dev.^2)
** 2 sigma = 2 x square root of (sample std. dev.^2 + curve std. dev.^2) where ^2 = quantity squared.
[ ] = calibrated range impinges on end of calibration data set
0* represents a "negative" age BP
1955* or 1960* denote influence of nuclear testing C-14
NOTE: Cal ages and ranges are rounded to the nearest year which may be too precise in many instances. Users are advised to round results to the nearest 10 yr for samples with standard deviation in the radiocarbon age greater than 50 yr.

**TABLE 9**

# THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO
# FIGURINES BY WOOD TYPE
# DATA EXTRAPOLATED FROM NEWBERRY 1930

| Catalogue Number | Middle Kingdom | 12th | 17th | 17th or early 18th | 18th | late 18th or 19th | 19th | 19th or 20th | 20th | 21st | 21st or 22nd | 22nd | No Date | Wood | Ebony | Tamarisk | Sycomore | Pine | Painted | Stucco | Bitumen |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 46542 | | | | | 1 | | | | | | | | | 1 | | | | | | | |
| 46543 | | | | | | | 1 | | | | | | | 1 | | | | | | | |
| 46544 | | | | | | | 1 | | | | | | | 1 | | | | | | | |
| 46545 | | | | | | | 1 | | | | | | | 1 | | | | | | | |
| 46556 | | | | | | | 1 | | | | | | | 1 | | | | | | | |
| 46558 | | | | | 1 | | | | | | | | | 1 | | | | | | | |
| 46559 | | | | | | | 1 | | | | | | | 1 | | | | | | | |
| 46565 | | | | | | 1 | | | | | | | | 1 | | | | | | | |
| 46566 | | | | | 1 | | | | | | | | | 1 | | | | | | | |
| 47225 | | | | | | | | 1 | | | | | | 1 | | | | | | | |
| 47227 | | | | | | | | 1 | | | | | | | | | | | 1 | | |
| 47232 | | | | | | | 1 | | | | | | | 1 | | | | | | | |
| 47235 | | | | | | | | 1 | | | | | | 1 | | | | | | | |
| 47236 | | | | | 1 | | | | | | | | | 1 | | | | | | | |
| 47241 | | | | | | | | | 1 | | | | | | | | | 1 | | | |
| 47242 | | | | | | | | 1 | | | | | | 1 | | | | | | | |
| 47250 | | | | | | | | 1 | | | | | | 1 | | | | | | | |
| 47254 | | | | | | | 1 | | | | | | | 1 | | | | | | | |
| 47278 | | | | | | | 1 | | | | | | | 1 | | | | | | | |
| 47279 | | | | | | | | 1 | | | | | | 1 | | | | | | | |
| 47280 | | | | | | | 1 | | | | | | | 1 | | | | | | | |
| 47283 | | | | | | | | 1 | | | | | | 1 | | | | | | | |
| 47284 | | | | | | | | | | | | | 1 | | | | | | 1 | | |
| 47285 | | | | | | | | | | | | | 1 | | | | | | 1 | | |
| 47286 | | | | | | | 1 | | | | | | | 1 | | | | | | | |
| 47610 | | | | | | | | | 1 | | | | | 1 | | | | | | | |
| 47611 | | | | | 1 | | | | | | | | | 1 | | | | | | | |
| 47612 | | | | | | | 1 | | | | | | | 1 | | | | | | | |
| 47618 | | | | | | | | | | 1 | | | | 1 | | | | | | | |
| 47625 | | | | | | | 1 | | | | | | | 1 | | | | | | | |
| 47627 | | | | | | | 1 | | | | | | | 1 | | | | | | | |
| 47628 | | | | | | | 1 | | | | | | | 1 | | | | | | | |

**TABLE 10 p. 1**

# THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO
## FIGURINES BY WOOD TYPE
## DATA EXTRAPOLATED FROM NEWBERRY 1930

| Catalogue Number | Middle Kingdom | 12th | 17th | 17th or early 18th | 18th | late 18th or 19th | 19th | 19th or 20th | 20th | 21st | 21st or 22nd | 22nd | No Date | Wood | Ebony | Tamarisk | Sycomore | Pine | Painted | Stucco | Bitumen |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 47630 | | | | | 1 | | | | | | | | | 1 | | | | | | | |
| 47631 | | | | | | | 1 | | | | | | | 1 | | | | | | | |
| 47632 | | | | | 1 | | | | | | | | | | 1 | | | | | | |
| 47633 | | | | | | | | 1 | | | | | | | | | | | 1 | | |
| 47634 | | | | | | | | 1 | | | | | | | | | | | 1 | | |
| 47659 | | | | | | | | 1 | | | | | | | | | | | 1 | | |
| 47664 | | | | | | | 1 | | | | | | | 1 | | | | | | | |
| 47666 | | | | | | | | 1 | | | | | | 1 | | | | | | | |
| 47667 | | | | | | | | | 1 | | | | | 1 | | | | | | | |
| 47669 | | | | | | | | | 1 | | | | | 1 | | | | | | | |
| 47673 | | | | | | | | | | | | | 1 | | | | | | | 1 | |
| 47687 | | | | | | | | | | | 1 | | | 1 | | | | | | | |
| 47688 | | | | | | | | | | | 1 | | | 1 | | | | | | | |
| 47689 | | | | | | | | 1 | | | | | | | | | | | 1 | | |
| 47690 | | | | | | | | 1 | | | | | | | | | | | 1 | | |
| 47691 | | | | | | | | 1 | | | | | | | | | | | 1 | | |
| 47692 | | | | | | | | 1 | | | | | | | | | | | 1 | | |
| 47693 | | | | | | | | 1 | | | | | | | | | | | 1 | | |
| 47704 | | | | | | | 1 | | | | | | | 1 | | | | | | | |
| 47705 | | | | | 1 | | | | | | | | | 1 | | | | | | | |
| 47706 | | | | | 1 | | | | | | | | | 1 | | | | | | | |
| 47707 | | | | | | | 1 | | | | | | | | | | | | 1 | | |
| 47708 | 1 | | | | | | | | | | | | | | | | | | 1 | | |
| 47709 | | | | | | | | 1 | | | | | | | | | | | 1 | | |
| 47710 | | | | | | | | 1 | | | | | | | | | | | 1 | | |
| 47711 | | | | | | | | 1 | | | | | | | | | | | 1 | | |
| 47712 | | | | | | | | 1 | | | | | | | | | | | 1 | | |
| 47713 | | | | | | | | | 1 | | | | | | | | | | 1 | | |
| 47714 | | | | | | | | 1 | | | | | | 1 | | | | | | | |
| 47718 | | | | | | | | | | | | 1 | | 1 | | | | | | | |
| 47719 | | | | | | | | | | | | 1 | | | | | | | 1 | | |
| 47720 | | | | | | | | | | | | 1 | | | | | | | 1 | | |

**TABLE 10 p. 2**

# THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO
## FIGURINES BY WOOD TYPE
## DATA EXTRAPOLATED FROM NEWBERRY 1930

| Catalogue Number | Middle Kingdom | 12th | 17th | 17th or early 18th | 18th | late 18th or 19th | 19th | 19th or 20th | 20th | 21st | 21st or 22nd | 22nd | No Date | Wood | Ebony | Tamarisk | Sycomore | Pine | Painted | Stucco | Bitumen |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47721** | | | | | | | | 1 | | | | | | | | | | | 1 | | |
| **47722** | | | | | | | | 1 | | | | | | | | | | | 1 | | |
| **47723** | | | | | | | | 1 | | | | | | 1 | | | | | | | |
| **47724** | | | | | | | | 1 | | | | | | 1 | | | | | | | |
| **47725** | | | | | | | | | | 1 | | | | | | | | | 1 | | |
| **47726** | | | | | | | | | | 1 | | | | | | | | | 1 | | |
| **47727** | | | | | | | | | | 1 | | | | | | | | | 1 | | |
| **47728** | | | | | | | | 1 | | | | | | | | | | | 1 | | |
| **47729** | | | | | | | | 1 | | | | | | | | | | | 1 | | |
| **47730** | | | | | | | | 1 | | | | | | | | | | | 1 | | |
| **47731** | | | | | | | | | 1 | | | | | | | | | | 1 | | |
| **47732** | | | | | | | | | 1 | | | | | | | | | | 1 | | |
| **47733** | | | | | 1 | | | | | | | | | | | | | | 1 | | |
| **47734** | | | | | | | | | 1 | | | | | | | | | | 1 | | |
| **47735** | | | | | | | | | 1 | | | | | | | | | | 1 | | |
| **47736** | | | | | | | 1 | | | | | | | | | | | | 1 | | |
| **47737** | | | | | | | | 1 | | | | | | | | | | | 1 | | |
| **47741** | | | | | | | | | 1 | | | | | 1 | | | | | | | |
| **47749** | | | | | | | | | 1 | | | | | | | | | | 1 | | |
| **47761** | | | | | | | | | 1 | | | | | | | | | | 1 | | |
| **47762** | | | | | | | | | 1 | | | | | | | | | | 1 | | |
| **47764** | | | | | | | | | 1 | | | | | | | | | | 1 | | |
| **47771** | | | | | | | | | 1 | | | | | | | | | | 1 | | |
| **47877** | | | | | | | | 1 | | | | | | | | | | | 1 | | |
| **47878** | | | | | | | 1 | | | | | | | | | | | | 1 | | |
| **47879** | | | | | | | 1 | | | | | | | | | | | | 1 | | |
| **47880** | | | | | | | | | | 1 | | | | | | | | | | | 1 |
| **47881** | | | | | | | | | | 1 | | | | | | | | | | | 1 |
| **47882** | | | | | | | | | | 1 | | | | | | | | | | | 1 |
| **47907** | | | 1 | | | | | | | | | | | | | | 1 | | | | |
| **47908** | | | 1 | | | | | | | | | | | | | 1 | | | | | |
| **47909** | | | 1 | | | | | | | | | | | 1 | | | | | | | |

**TABLE 10 p. 3**

# THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO
## FIGURINES BY WOOD TYPE
## DATA EXTRAPOLATED FROM NEWBERRY 1930

| Catalogue Number | Middle Kingdom | 12th | 17th | 17th or early 18th | 18th | late 18th or 19th | 19th | 19th or 20th | 20th | 21st | 21st or 22nd | 22nd | No Date | Wood | Ebony | Tamarisk | Sycomore | Pine | Painted | Stucco | Bitumen |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47910** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47911** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47912** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47913** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47914** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47915** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47916** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47917** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47918** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47919** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47920** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47921** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47922** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47923** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47924** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47925** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47926** | | | 1 | | | | | | | | | | | | | 1 | | | | | |
| **47927** | | | 1 | | | | | | | | | | | | | 1 | | | | | |
| **47928** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47929** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47930** | | | 1 | | | | | | | | | | | | | | | | | 1 | |
| **47931** | | | | 1 | | | | | | | | | | | | 1 | | | | | |
| **47932** | | | 1 | | | | | | | | | | | | | | | | | 1 | |
| **47934** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47935** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47936** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47937** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47938** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47939** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47940** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47941** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **47942** | | | 1 | | | | | | | | | | | 1 | | | | | | | |

**TABLE 10 p. 4**

## THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO
## FIGURINES BY WOOD TYPE
## DATA EXTRAPOLATED FROM NEWBERRY 1930

| Catalogue Number | Middle Kingdom | 12th | 17th | 17th or early 18th | 18th | late 18th or 19th | 19th | 19th or 20th | 20th | 21st | 21st or 22nd | 22nd | No Date | Wood | Ebony | Tamarisk | Sycomore | Pine | Painted | Stucco | Bitumen |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 47943 | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| 47944 | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| 47945 | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| 47946 | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| 47947 | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| 47948 | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| 47949 | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| 47950 | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| 48347 | | | | | | | | | 1 | | | | | | | | | | 1 | | |
| 48348 | | | | | | | | | | 1 | | | | | | | | | 1 | | |
| 48349 | | | | | | | | | | 1 | | | | | | | | | 1 | | |
| 48350 | | | | | | | | 1 | | | | | | | | | | | 1 | | |
| 48400A | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| 48400B | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| 48401 | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| 48402 | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| 48403 | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| 48407 | | | | | | | 1 | | | | | | | 1 | | | | | | | |
| 48410 | | | | | 1 | | | | | | | | | | 1 | | | | | | |
| 48415 | | | | | | | | | 1 | | | | | | | | | | 1 | | |
| 48481 | | | | | 1 | | | | | | | | | | | | | | | 1 | |
| 48490 | | | | | | | | | 1 | | | | | | | | | | 1 | | |
| 48491 | | | | | 1 | | | | | | | | | 1 | | | | | | | |
| 48492 | | | | | 1 | | | | | | | | | 1 | | | | | | | |
| 48499 | | | | | | | | | | | | | 1 | | | | | | 1 | | |
| 48502A | | 1 | | | | | | | | | | | | | | | | | 1 | | |
| 48503 | | | | | | | | | | | | | | | | | | | | | |
| 48518 | | | | | | | 1 | | | | | | | | | | | | 1 | | |
| 48533 | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| 48534 | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| 48535 | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| 48536 | | | 1 | | | | | | | | | | | 1 | | | | | | | |

**TABLE 10 p. 5**

## THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO
## FIGURINES BY WOOD TYPE
## DATA EXTRAPOLATED FROM NEWBERRY 1930

| Catalogue Number | Middle Kingdom | 12th | 17th | 17th or early 18th | 18th | late 18th or 19th | 19th | 19th or 20th | 20th | 21st | 21st or 22nd | 22nd | No Date | Wood | Ebony | Tamarisk | Sycomore | Pine | Painted | Stucco | Bitumen |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **48537** | | | 1 | | | | | | | | | | | 1 | | | | | | | |
| **48545** | | | | | | | 1 | | | | | | | | | | | | | | 1 |
| **48546** | | | | | | | 1 | | | | | | | | | | | | | | 1 |
| **48547** | | | | | | | 1 | | | | | | | | | | | | | | 1 |
| **48575** | | | | | | | 1 | | | | | | | 1 | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | |
| | **1** | **1** | **52** | **1** | **14** | **1** | **27** | **31** | **18** | **9** | **2** | **3** | **4** | **94** | **2** | **4** | **1** | **1** | **52** | **4** | **6** |
| **Total No** | | | | | | | | | | | | | **164** | | | | | | | | **164** |
| **by %** | **0.61** | **0.61** | **31.71** | **0.61** | **8.54** | **0.61** | **16.46** | **18.90** | **10.98** | **5.49** | **1.22** | **1.83** | **2.44** | **57.32** | **1.22** | **2.44** | **0.61** | **0.61** | **31.71** | **2.44** | **3.66** |
| | | | | | | | | | | | | | **100.00** | | | | | | | | **100.00** |
| | | | | | | | | | | | | | | | | | | | | | |

**NATIONAL MUSEUM OF ANTIQUITIES, LEIDEN**
**FIGURINES BY WOOD TYPE**
**DATA EXTRAPOLATED FROM SCHNEIDER 1977**

| Catalogue Number | 17th | 18th | late 18th or 19th | 19th | 19th or 20th | 20th | 21st | 21st or 22nd | 22nd | No Date | Wood | Ebony | Tamarisk | Sycomore | Pine | Painted | Stucco | Bitumen | | Comments |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **2.1.0.1** | 1 | | | | | | | | | | 1 | | | | | | | | | Dark brown |
| **2.1.1.1** | | 1 | | | | | | | | | 1 | | | | | | | | | Yellow-brown, Ahmose |
| **2.1.1.2** | 1 | | | | | | | | | | 1 | | | | | | | | | |
| **2.1.1.3** | 1 | | | | | | | | | | 1 | | | | | | | | | |
| **2.1.1.4** | 1 | | | | | | | | | | | | | | | 1 | | | | |
| **2.1.1.5** | 1 | | | | | | | | | | 1 | | | | | | | | | |
| **2.1.1.6** | 1 | | | | | | | | | | | | | | | 1 | | | | |
| **2.1.1.7** | 1 | | | | | | | | | | 1 | | | | | | | | | |
| **2.1.1.8** | 1 | | | | | | | | | | 1 | | | | | | | | | |
| **2.1.2.1** | 1 | | | | | | | | | | 1 | | | | | | | | | |
| **2.1.2.3** | 1 | | | | | | | | | | | | | | | 1 | | | | |
| **2.1.4.1** | 1 | | | | | | | | | | | | | | | 1 | | | | SIP - late |
| **3.1.0.1** | | | | 1 | | | | | | | 1 | | | | | | | | | Brown - One of 16 shabtis of King Seti |
| **3.1.0.2** | | | | 1 | | | | | | | 1 | | | | | | | | | Brown - One of 16 shabtis of King Seti |
| **3.1.0.3** | | | | 1 | | | | | | | 1 | | | | | | | | | Brown - One of 16 shabtis of King Seti |
| **3.1.0.4** | | | | 1 | | | | | | | 1 | | | | | | | | | Brown - One of 16 shabtis of King Seti |
| **3.1.0.5** | | | | 1 | | | | | | | 1 | | | | | | | | | Brown - One of 16 shabtis of King Seti |
| **3.1.0.6** | | | | 1 | | | | | | | 1 | | | | | | | | | Brown - One of 16 shabtis of King Seti |
| **3.1.0.7** | | | | 1 | | | | | | | 1 | | | | | | | | | Brown - One of 16 shabtis of King Seti |
| **3.1.0.8** | | | | 1 | | | | | | | 1 | | | | | | | | | Brown - One of 16 shabtis of King Seti |
| **3.1.0.9** | | | | 1 | | | | | | | 1 | | | | | | | | | Brown - One of 16 shabtis of King Seti |
| **3.1.0.10** | | | | 1 | | | | | | | 1 | | | | | | | | | Brown - One of 16 shabtis of King Seti |
| **3.1.0.11** | | | | 1 | | | | | | | 1 | | | | | | | | | Brown - One of 16 shabtis of King Seti |
| **3.1.0.12** | | | | 1 | | | | | | | 1 | | | | | | | | | Brown - One of 16 shabtis of King Seti |
| **3.1.0.13** | | | | 1 | | | | | | | 1 | | | | | | | | | Brown - One of 16 shabtis of King Seti |
| **3.1.0.14** | | | | 1 | | | | | | | 1 | | | | | | | | | Brown - One of 16 shabtis of King Seti |
| **3.1.0.15** | | | | 1 | | | | | | | 1 | | | | | | | | | Brown - One of 16 shabtis of King Seti |
| **3.1.0.16** | | | | 1 | | | | | | | 1 | | | | | | | | | Brown - One of 16 shabtis of King Seti |
| **3.1.1.1** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.1.2** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.1.3** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.1.4** | | | | 1 | | | | | | | 1 | | | | | | | | | |
| **3.1.1.5** | | | | 1 | | | | | | | | 1 | | | | | | | | |
| **3.1.1.6** | | | | | | 1 | | | | | | | | | | 1 | | | | |
| **3.1.1.7** | | 1 | | | | | | | | | | | | | | 1 | | | | 18 (1) |
| **3.1.1.8** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.1.9** | | | | 1 | | | | | | | 1 | | | | | | | | | Dark brown |
| **3.1.1.10** | | | | 1 | | | | | | | 1 | | | | | | | | | Dark brown |
| **3.1.1.11** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.1.12** | | | | | 1 | | | | | | | | | | | 1 | | | | |
| **3.1.1.13** | | 1 | | | | | | | | | | | | | | 1 | | | | |
| **3.1.1.14** | | | | | 1 | | | | | | | | | | | 1 | | | | |
| **3.1.1.15** | | | | | 1 | | | | | | 1 | | | | | | | | | |
| **3.1.1.16** | | | | | 1 | | | | | | 1 | | | | | | | | | |

**NATIONAL MUSEUM OF ANTIQUITIES, LEIDEN**
**FIGURINES BY WOOD TYPE**
**DATA EXTRAPOLATED FROM SCHNEIDER 1977**

| Catalogue Number | 17th | 18th | late 18th or 19th | 19th | 19th or 20th | 20th | 21st | 21st or 22nd | 22nd | No Date | Wood | Ebony | Tamarisk | Sycamore | Pine | Painted | Stucco | Bitumen | | Comments |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **3.1.1.17** | | 1 | | | | | | | | | | | | | | 1 | | | | Dark brown, Dynasty 18th middle-late |
| **3.1.1.18** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.1.19** | | | | | | | | | | 1 | 1 | | | | | | | | | |
| **3.1.1.20** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.1.21** | | | | 1 | | | | | | | 1 | | | | | | | | | |
| **3.1.1.22** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.1.23** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.1.24** | | 1 | | | | | | | | | 1 | | | | | | | | | |
| **3.1.1.25** | | 1 | | | | | | | | | | | | | | 1 | | | | |
| **3.1.1.26** | | 1 | | | | | | | | | | | | | | 1 | | | | |
| **3.1.1.27** | | 1 | | | | | | | | | | | | | | 1 | | | | Dark brown, Dynasty 18th middle-late |
| **3.1.1.28** | | | | 1 | | | | | | | | | | | | 1 | | | | Dynasty 19th - late |
| **3.1.1.29** | | | | 1 | | | | | | | 1 | | | | | | | | | Dynasty 19th - late |
| **3.1.1.30** | | | | 1 | | | | | | | 1 | | | | | | | | | Dynasty 19th - late |
| **3.1.1.31** | | | | | | 1 | | | | | | | | | | 1 | | | | |
| **3.1.1.32** | | | | | | 1 | | | | | | | | | | 1 | | | | |
| **3.1.1.33** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.1.34** | | | | 1 | | | | | | | | | | | | 1 | | | | Dynasty 19th - late |
| **3.1.1.35** | | 1 | | | | | | | | | | | | | | 1 | | | | |
| **3.1.1.36** | | | | | 1 | | | | | | | | | | | 1 | | | | |
| **3.1.1.37** | | | 1 | | | | | | | | 1 | | | | | | | | | |
| **3.1.1.38** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.1.39** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.1.40** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.1.41** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.1.42** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.1.43** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.1.44** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.2.1** | | 1 | | | | | | | | | | | | | | 1 | | | | Dark brown, Dynasty 18th - middle/late |
| **3.1.2.2** | | | | 1 | | | | | | | | | | | | 1 | | | | Dynasty 19th - late |
| **3.1.2.3** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.2.4** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.2.5** | | | | 1 | | | | | | | | | | | | 1 | | | | Dynasty 19th - late |
| **3.1.2.6** | | | | 1 | | | | | | | 1 | | | | | | | | | Dynasty 19th - late |
| **3.1.2.7** | | | | 1 | | | | | | | 1 | | | | | | | | | Dynasty 19th - late |
| **3.1.2.8** | | | | | 1 | | | | | | | | | | | 1 | | | | |
| **3.1.2.9** | | | | | 1 | | | | | | | | | | | 1 | | | | |
| **3.1.2.10** | | | | | 1 | | | | | | | | | | | 1 | | | | |
| **3.1.2.11** | | | | | 1 | | | | | | | | | | | 1 | | | | |
| **3.1.2.12** | | | | | 1 | | | | | | | | | | | 1 | | | | |
| **3.1.2.13** | | | | 1 | | | | | | | | | | | | 1 | | | | Dynasty 19th - late |
| **3.1.2.14** | | | | | 1 | | | | | | | | | | | 1 | | | | |
| **3.1.2.15** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.3.1** | | | 1 | | | | | | | | | | | | | 1 | | | | |

**NATIONAL MUSEUM OF ANTIQUITIES, LEIDEN**
**FIGURINES BY WOOD TYPE**
**DATA EXTRAPOLATED FROM SCHNEIDER 1977**

| Catalogue Number | 17th | 18th | late 18th or 19th | 19th | 19th or 20th | 20th | 21st | 21st or 22nd | 22nd | No Date | Wood | Ebony | Tamarisk | Sycomore | Pine | Painted | Stucco | Bitumen | | Comments |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **3.1.3.2** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.3.3** | | | 1 | | | | | | | | 1 | | | | | | | | | |
| **3.1.3.4** | | | | 1 | | | | | | | 1 | | | | | | | | | |
| **3.1.3.5** | | | | 1 | | | | | | | 1 | | | | | | | | | Presumed wood |
| **3.1.4.1** | | | | 1 | | | | | | | | | | | | 1 | | | | Black varnish |
| **3.1.4.2** | | | | 1 | | | | | | | 1 | | | | | | | | | |
| **3.1.4.3** | | | | 1 | | | | | | | 1 | | | | | | | | | |
| **3.1.4.4** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.5.1** | | | | | 1 | | | | | | | | | | | 1 | | | | |
| **3.1.5.2** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.5.3** | | | | 1 | | | | | | | | 1 | | | | | | | | Ebony |
| **3.1.5.4** | | | | 1 | | | | | | | | | | | | 1 | | | | |
| **3.1.5.5** | | | | 1 | | | | | | | 1 | | | | | | | | | |
| **4.1.1.1** | | | | | | | | | | 1 | 1 | | | | | | | | | Dynasty 23-25 (?) |
| **4.1.5.1** | | | | | | 1 | | | | | | | | | | 1 | | | | Dynasty 20/21 |
| **4.1.5.2** | | | | | | 1 | | | | | | | | | | 1 | | | | Dynasty 20/21 |
| **4.1.5.3** | | | | | | 1 | | | | | | | | | | 1 | | | | Dynasty 20/21 |
| **4.1.5.4** | | | | | | 1 | | | | | | | | | | 1 | | | | Dynasty 20/21 |
| | | | | | | | | | | | | | | | | | | | | |
| | **11** | **10** | **3** | **61** | **12** | **7** | **0** | **0** | **0** | **2** | **44** | **2** | **0** | **0** | **0** | **60** | **0** | **0** | | |
| | | | | | | | | | | | | | | | | | | | **106** | |
| **% totals** | **10.38** | **9.43** | **2.83** | **57.55** | **11.32** | **6.60** | **0.00** | **0.00** | **0.00** | **1.89** | **41.51** | **1.89** | **0.00** | **0.00** | **0.00** | **56.60** | **0.00** | **0.00** | **100.00** | |
| | | | | | | | | | | **100.00** | | | | | | | | | | |

# THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO
# NEW KINGDOM STONE FIGURINES AVERAGE HEIGHT
# DATA EXTRAPOLATED FROM NEWBERRY 1930

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form |
|---|---|---|---|---|---|
| **46530** | Thebes? | | Limestone | 25.0 | Mummiform |
| **46532** | Thebes | | Limestone | 29.5 | Mummiform |
| **46533** | | 1 | Limestone | 29.5 | Mummiform |
| **46534** | Thebes | | Limestone | 30.0 | Mummiform |
| **46535** | Thebes | | Limestone | 29.0 | Mummiform |
| **46536** | Thebes | | Limestone | 31.8 | Mummiform |
| **46537** | | 1 | Limestone | 28.0 | Mummiform |
| **46538** | | 1 | Limestone | 33.0 | Mummiform |
| **46539** | Abydos | | Serpentine | 21.0 | Mummiform |
| **46540** | | 1 | Sandstone | 31.0 | Mummiform |
| **46541** | Abydos | | Limestone | 23.5 | Mummiform |
| **46547** | | 1 | Limestone | 16.5 | Mummiform |
| **46548** | Abydos | | Limestone | 24.0 | Mummiform |
| **46549** | Saqqara | | Limestone | 25.0 | Mummiform |
| **46550** | Saqqara | | Dolorite | 17.0 | Mummiform |
| **46551** | Abydos | | Limestone | 24.5 | Mummiform |
| **46552** | Abydos | | Limestone | 24.0 | Mummiform |
| **46553** | | 1 | Limestone | 22.5 | Mummiform |
| **46554** | | 1 | Limestone | 16.0 | Mummiform |
| **46555** | | 1 | Limestone | 26.0 | Mummiform |
| **46557** | | 1 | Limestone | 20.0 | Mummiform |
| **46560** | Saqqara | | Limestone | 20.0 | Mummiform |
| **46561** | Thebes | | Sandstone | 25.0 | Mummiform |
| **46562** | Saqqara | | Aragonite | 15.0 | Mummiform |
| **46563** | Saqqara | | Schist | 13.0 | Mummiform |
| **46564** | Memphis | | Aragonite | 14.0 | Mummiform |
| **46567** | Thebes | | Serpentine | 25.5 | Mummiform |
| **46568** | Abydos | | Granite | 15.0 | Dbl Mummiform |
| **47206** | | 1 | Aragonite | 29.5 | Daily Life |
| **47207** | | 1 | Aragonite | 26.0 | Daily Life |
| **47208** | | 1 | Limestone | 31.0 | Daily Life |
| **47209** | | 1 | Aragonite | 19.5 | Daily Life |
| **47210** | | 1 | Aragonite | 24.0 | Daily Life |
| **47211** | | 1 | Steatite | 15.5 | Daily Life |
| **47212** | | 1 | Aragonite | 20.5 | Daily Life |
| **47213** | Giza | | Limestone | 17.0 | Daily Life |
| **47214** | Saqqara | | Serpentine | 19.0 | Daily Life |
| **47215** | | 1 | Serpentine | 18.0 | Mummiform |
| **47216** | | 1 | Aragonite | 32.0 | Daily Life |
| **47217** | | 1 | Aragonite | 20.5 | Daily Life |
| **47218** | Abydos | | Limestone | 21.0 | Daily Life |
| **47219** | | 1 | Granite | 19.5 | Daily Life |
| **47220** | Abydos | | Aragonite | 30.0 | Daily Life |
| **47221** | | 1 | Aragonite | 36.5 | Daily Life |
| **47222** | | 1 | Slate | 17.5 | Daily Life |
| **47223** | | 1 | Serpentine | 20.5 | Daily Life |
| **47224** | | 1 | Schist | 19.5 | Daily Life |
| **47226** | Saqqara | | Sandstone | 24.0 | Daily Life |



**TABLE 12 p. 1**

# THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO
# NEW KINGDOM STONE FIGURINES AVERAGE HEIGHT
# DATA EXTRAPOLATED FROM NEWBERRY 1930

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form |
|---|---|---|---|---|---|
| **47228** | Saqqara | | Limestone | 20.5 | Daily Life |
| **47229** | Abydos | | Limestone | 23.5 | Mummiform |
| **47230** | | 1 | Sandstone | 48.5 | Daily Life |
| **47231** | | 1 | Sandstone | 48.5 | Daily Life |
| **47233** | | 1 | Aragonite | 19.5 | Mummiform |
| **47234** | | 1 | Limestone | 22.0 | Mummiform |
| **47237** | Saqqara | | Aragonite | 19.5 | Mummiform |
| **47238** | Saqqara | | Aragonite | 20.5 | Mummiform |
| **47239** | Saqqara | | Aragonite | 18.0 | Mummiform |
| **47240** | Saqqara | | Limestone | 23.5 | Mummiform |
| **47243** | Abydos | | Limestone | 22.0 | Mummiform |
| **47244** | Saqqara | | Aragonite | 15.5 | Mummiform |
| **47245** | Saqqara | | Serpentine | 13.5 | Mummiform |
| **47246** | Saqqara | | Serpentine | 14.5 | Mummiform |
| **47247** | | 1 | Serpentine | 11.0 | Mummiform |
| **47248** | Saqqara | | Serpentine | 13.0 | Mummiform |
| **47249** | | 1 | Slate | 12.0 | Mummiform |
| **47251** | | 1 | Serpentine | 24.5 | Mummiform |
| **47252** | | 1 | Sandstone | 29.0 | Mummiform |
| **47253** | | 1 | Limestone | 24.5 | Mummiform |
| **47255** | | 1 | Aragonite | 37.0 | Mummiform |
| **47256** | | 1 | Aragonite | 17.0 | Mummiform |
| **47257** | Abydos | | Limestone | 20.2 | Mummiform |
| **47258** | Abydos | | Limestone | 29.0 | Mummiform |
| **47259** | | 1 | Limestone | 22.5 | Mummiform |
| **47271** | | 1 | Limestone | 25.0 | Mummiform |
| **47272** | | 1 | Limestone | 24.5 | Mummiform |
| **47273** | | 1 | Limestone | 19.0 | Mummiform |
| **47274** | | 1 | Limestone | 20.0 | Mummiform |
| **47275** | | 1 | Limestone | 22.0 | Mummiform |
| **47276** | | 1 | Limestone | 22.0 | Mummiform |
| **47277** | | 1 | Limestone | 20.0 | Mummiform |
| **47608** | | 1 | Limestone | 12.5 | Mummiform |
| **47609** | Abydos | | Aragonite | 13.0 | Mummiform |
| **47613** | | 1 | Slate | 10.0 | Mummiform |
| **47614** | | 1 | Steatite | 9.3 | Mummiform |
| **47616** | | 1 | Granite | 20.0 | Mummiform |
| **47617** | Saqqara | | Limestone | 18.5 | Mummiform |
| **47619** | | 1 | Limestone | 25.0 | Mummiform |
| **47620** | Abydos | | Serpentine | 14.0 | Mummiform |
| **47621** | Abydos | | Limestone | 16.5 | Mummiform |
| **47622** | Abydos | | Limestone | 17.0 | Mummiform |
| **47623** | | 1 | Limestone | 28.8 | Mummiform |
| **47624** | Luxor | | Dolorite | 22.5 | Mummiform |
| **47626** | Saqqara | | Limestone | 28.0 | Mummiform |
| **47629** | Abydos | | Limestone | 23.8 | Mummiform |
| **47635** | | 1 | Limestone | 24.0 | Mummiform |
| **47636** | | 1 | Limestone | 24.5 | Mummiform |



**TABLE 12 p. 2**

# THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO
# NEW KINGDOM STONE FIGURINES AVERAGE HEIGHT
# DATA EXTRAPOLATED FROM NEWBERRY 1930

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form |
|---|---|---|---|---|---|
| **47637** | Abydos | | Granite | 19.0 | Mummiform |
| **47638** | Abydos | | Limestone | 31.0 | Mummiform |
| **47639** | Abydos | | Limestone | 27.5 | Mummiform |
| **47640** | Abydos | | Granite | 11.0 | Mummiform |
| **47641** | Abydos | | Limestone | 14.5 | Mummiform |
| **47642** | | 1 | Limestone | 27.0 | Mummiform |
| **47643** | Aswan | | Limestone | 22.0 | Mummiform |
| **47644** | Saqqara | | Slate | 14.5 | Mummiform |
| **47645** | Saqqara | | Granite | 14.5 | Daily Life |
| **47646** | Saqqara | | Slate | 15.0 | Mummiform |
| **47647** | Saqqara | | Aragonite | 18.0 | Mummiform |
| **47648** | Saqqara | | Aragonite | 18.0 | Mummiform |
| **47649** | | 1 | Aragonite | 23.5 | Mummiform |
| **47650** | Thebes | | Aragonite | 22.5 | Mummiform |
| **47651** | Saqqara | | Aragonite | 16.5 | Daily Life |
| **47652** | Saqqara | | Aragonite | 18.0 | Daily Life |
| **47653** | | 1 | Limestone | 23.5 | Daily Life |
| **47654** | | 1 | Aragonite | 18.5 | Daily Life |
| **47655** | | 1 | Aragonite | 18.0 | Daily Life |
| **47656** | | 1 | Schist | 23.0 | Daily Life |
| **47657** | Saqqara | | Sandstone | 16.0 | Daily Life |
| **47658** | Saqqara | | Serpentine | 12.5 | Daily Life |
| **47663** | Thebes | | Limestone | 25.5 | Mummiform |
| **47665** | Gau | | Limestone | 18.0 | Mummiform |
| **47668** | | 1 | Limestone | 17.0 | Mummiform |
| **47670** | | 1 | Limestone | 17.0 | Mummiform |
| **47671** | | 1 | Slate | 13.0 | Mummiform |
| **47672** | Saqqara | | Limestone | 20.0 | Mummiform |
| **47674** | | 1 | Aragonite | 21.5 | Mummiform |
| **47675** | Thebes | | Limestone | 21.5 | Mummiform |
| **47676** | | 1 | Serpentine | 18.0 | Mummiform |
| **47677** | Thebes | | Limestone | 19.5 | Mummiform |
| **47678** | Saqqara | | Limestone | 23.5 | Mummiform |
| **47679** | Saqqara | | Serpentine | 8.5 | Daily Life |
| **47680** | Abydos | | Aragonite | 21.5 | Mummiform |
| **47681** | | 1 | Limestone | 16.0 | Mummiform |
| **47682** | Memphis | | Limestone | 18.0 | Mummiform |
| **47683** | | 1 | Limestone | 23.0 | Mummiform |
| **47684** | Abydos | | Limestone | 26.0 | Mummiform |
| **47685** | Danaqla (Nubia) | | Limestone | 21.0 | Mummiform |
| **47686** | | 1 | Sandstone | 24.5 | Mummiform |
| **47715** | Thebes | | Granite | 17.0 | Mummiform |
| **47740** | Deir el-Medina | | Limestone | 28.5 | Mummiform |
| **47742** | Deir el-Medina | | Limestone | 17.0 | Mummiform |
| **47743** | Deir el-Medina | | Limestone | 18.0 | Mummiform |
| **47744** | Deir el-Medina | | Limestone | 23.5 | Daily Life |
| **47745** | Deir el-Medina | | Limestone | 24.0 | Mummiform |
| **47746** | Deir el-Medina | | Limestone | 23.5 | Mummiform |



**TABLE 12 p. 3**

# THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO
# NEW KINGDOM STONE FIGURINES AVERAGE HEIGHT
# DATA EXTRAPOLATED FROM NEWBERRY 1930

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form |
|---|---|---|---|---|---|
| **47747** | | 1 | Limestone | 25.5 | Mummiform |
| **47748** | Deir el-Medina | | Limestone | 21.5 | Mummiform |
| **47750** | Deir el-Medina | | Limestone | 14.5 | Mummiform |
| **47759** | Deir el-Medina | | Limestone | 20.0 | Mummiform |
| **47760** | Deir el-Medina | | Limestone | 20.0 | Mummiform |
| **47763** | Deir el-Medina | | Limestone | 21.0 | Mummiform |
| **47765** | Deir el-Medina | | Limestone | 19.0 | Mummiform |
| **47766** | Deir el-Medina | | Limestone | 21.5 | Mummiform |
| **47767** | Deir el-Medina | | Limestone | 16.0 | Mummiform |
| **47768** | Deir el-Medina | | Limestone | 13.0 | Mummiform |
| **47769** | Deir el-Medina | | Limestone | 16.5 | Mummiform |
| **47770** | Deir el-Medina | | Limestone | 17.5 | Mummiform |
| **47824** | Abydos | | Aragonite | 24.0 | Mummiform |
| **47825** | | 1 | Serpentine | 20.5 | Mummiform |
| **47826** | | 1 | Dolorite | 15.0 | Mummiform |
| **47827** | | 1 | Dolorite | 15.0 | Mummiform |
| **47828** | | 1 | Granite | 20.0 | Mummiform |
| **47829** | | 1 | Sandstone | 20.5 | Mummiform |
| **47830** | | 1 | Limestone | 15.0 | Mummiform |
| **47831** | | 1 | Limestone | 13.0 | Mummiform |
| **47832** | | 1 | Limestone | 13.0 | Mummiform |
| **47883** | | 1 | Limestone | 24.0 | Mummiform |
| **47884** | | 1 | Limestone | 21.5 | Mummiform |
| **47899** | | 1 | Limestone | 20.3 | Mummiform |
| **47900** | | 1 | Limestone | 21.5 | Mummiform |
| **47901** | | 1 | Sandstone | 20.0 | Mummiform |
| **47902** | | 1 | Limestone | 29.0 | Mummiform |
| **47903** | | 1 | Limestone | 27.0 | Mummiform |
| **47904** | | 1 | Limestone | 24.5 | Mummiform |
| **47905** | | 1 | Limestone | 22.0 | Mummiform |
| **48119** | | 1 | Limestone | 36.0 | Mummiform |
| **48330** | | 1 | Limestone | 16.5 | Mummiform |
| **48331** | | 1 | Aragonite | 16.0 | Mummiform |
| **48332** | | 1 | Limestone | 22.5 | Mummiform |
| **48334** | | 1 | Limestone | 23.0 | Mummiform |
| **48407** | | 1 | Limestone | 18.5 | Dbl Mummiform |
| **48411** | Deir el-Medina | | Limestone | 21.5 | Mummiform |
| **48412** | Deir el-Medina | | Limestone | 22.5 | Mummiform |
| **48417** | Thebes | | Aragonite | 11.5 | Mummiform |
| **48421** | Thebes | | Aragonite | 14.0 | Mummiform |
| **48422** | Thebes | | Aragonite | 11.0 | Mummiform |
| **48424** | Thebes | | Aragonite | 13.5 | Mummiform |
| **48425** | Thebes | | Aragonite | 13.5 | Mummiform |
| **48427** | Thebes | | Aragonite | 12.0 | Mummiform |
| **48428** | Thebes | | Aragonite | 12.0 | Mummiform |
| **48429** | Thebes | | Aragonite | 13.0 | Mummiform |
| **48430** | Thebes | | Aragonite | 16.5 | Mummiform |
| **48431** | Thebes | | Aragonite | 16.5 | Mummiform |



**TABLE 12 p. 4**

# THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO
# NEW KINGDOM STONE FIGURINES AVERAGE HEIGHT
# DATA EXTRAPOLATED FROM NEWBERRY 1930

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form |
|---|---|---|---|---|---|
| **48432** | Thebes | | Aragonite | 16.5 | Mummiform |
| **48482** | Abydos | | Limestone | 24.0 | Mummiform |
| **48483** | | 1 | Stone | 25.4 | Mummiform |
| **48485** | | 1 | Serpentine | 12.0 | Mummiform |
| **48496** | | 1 | Limestone | 6.8 | Mummiform |
| **48500** | Saqqara | | Limestone | 16.0 | Mummiform |
| **48501** | | 1 | Basalt | 5.1 | Mummiform |
| **48520** | | 1 | Limestone | 21.0 | Mummiform |
| **48574** | | 1 | Serpentine | 16.0 | Man lying |
| | | | | | |
| | | | **Total** | **4137.5** | |
| | | | | | |
| | | | **Ave Height** | **20.58 cm** | |
| | | | | | |

**NATIONAL MUSEUM OF ANTIQUITIES, LEIDEN**
**NEW KINGDOM MUMMIFORM FIGURINES**
**BAG CLASSIFICATION SUMMARY BY FABRIC**
**DATA EXTRAPOLATED FROM SCHNEIDER 1977**

| Bag Type | Wood | % | Stone | % | Faience | % | Pottery | % | TOTALS | % |
|---|---|---|---|---|---|---|---|---|---|---|
| **0** | **17** | 24.6 | **27** | 30.0 | **9** | 25.0 | **10** | 55.6 | **63** | **29.6** |
| **1a** | **0** | 0.0 | **5** | 5.6 | **0** | 0.0 | **0** | 0.0 | **5** | **2.3** |
| **1b** | **0** | 0.0 | **3** | 3.3 | **0** | 0.0 | **0** | 0.0 | **3** | **1.4** |
| **2** | **0** | 0.0 | **2** | 2.2 | **0** | 0.0 | **0** | 0.0 | **2** | **0.9** |
| **3a** | **2** | 2.9 | **8** | 8.9 | **4** | 11.1 | **0** | 0.0 | **14** | **6.6** |
| **3b** | **0** | 0.0 | **2** | 2.2 | **1** | 2.8 | **0** | 0.0 | **3** | **1.4** |
| **4a** | **1** | 1.4 | **4** | 4.4 | **0** | 0.0 | **0** | 0.0 | **5** | **2.3** |
| **4b** | **0** | 0.0 | **2** | 2.2 | **0** | 0.0 | **0** | 0.0 | **2** | **0.9** |
| **5a** | **2** | 2.9 | **4** | 4.4 | **0** | 0.0 | **0** | 0.0 | **6** | **2.8** |
| **5b** | **5** | 7.2 | **9** | 10.0 | **2** | 5.6 | **1** | 5.6 | **17** | **8.0** |
| **5c** | **0** | 0.0 | **1** | 1.1 | **0** | 0.0 | **0** | 0.0 | **1** | **0.5** |
| **6a** | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | **0.0** |
| **6b** | **1** | 1.4 | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **1** | **0.5** |
| **7** | **0** | 0.0 | **2** | 2.2 | **0** | 0.0 | **0** | 0.0 | **2** | **0.9** |
| **8** | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | **0.0** |
| **9a** | **9** | 13.0 | **8** | 8.9 | **0** | 0.0 | **3** | 16.7 | **20** | **9.4** |
| **9b** | **3** | 4.3 | **0** | 0.0 | **3** | 8.3 | **0** | 0.0 | **6** | **2.8** |
| **10a** | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | **0.0** |
| **10b** | **0** | 0.0 | **4** | 4.4 | **0** | 0.0 | **0** | 0.0 | **4** | **1.9** |
| **11** | **2** | 2.9 | **3** | 3.3 | **5** | 13.9 | **0** | 0.0 | **10** | **4.7** |
| **12a** | **4** | 5.8 | **1** | 1.1 | **3** | 8.3 | **1** | 5.6 | **9** | **4.2** |
| **12b** | **1** | 1.4 | **1** | 1.1 | **3** | 8.3 | **1** | 5.6 | **6** | **2.8** |
| **13a** | **4** | 5.8 | **1** | 1.1 | **1** | 2.8 | **0** | 0.0 | **6** | **2.8** |
| **13b** | **2** | 2.9 | **0** | 0.0 | **2** | 5.6 | **0** | 0.0 | **4** | **1.9** |
| **14** | **0** | 0.0 | **0** | 0.0 | **2** | 5.6 | **0** | 0.0 | **2** | **0.9** |
| **15** | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | **0.0** |
| **16** | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | **0.0** |
| **17** | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | **0.0** |
| **18** | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | **0.0** |
| **19** | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | **0.0** |
| **20** | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | **0.0** |
| **21** | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | **0.0** |
| **22** | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | **0.0** |
| **23a** | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | **0.0** |
| **23b** | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | **0.0** |
| **24** | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | **0.0** |
| **25** | **1** | 1.4 | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **1** | **0.5** |
| **26a** | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | **0.0** |
| **26b** | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | **0.0** |
| **27** | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | **0.0** |
| **28** | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | **0.0** |
| **29** | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **0** | **0.0** |
| **30** | **0** | 0.0 | **0** | 0.0 | **1** | 2.8 | **0** | 0.0 | **1** | **0.5** |
| **?** | **8** | 11.6 | **3** | 3.3 | **0** | 0.0 | **2** | 11.1 | **13** | **6.1** |
| **Lost** | **7** | 10.1 | **0** | 0.0 | **0** | 0.0 | **0** | 0.0 | **7** | **3.3** |
| | | | | | | | | | | |
| **TOTALS** | **69** | 100.0 | **90** | **100.0** | **36** | 100.0 | **18** | 100.0 | **213** | **100.0** |
| **With Bags** | **37** | | **60** | | **27** | | **6** | | **130** | |

**TABLE 13**

**THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO**
**FIGURINES IN THE DRESS OF DAILY LIFE**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 46580 | | 1 | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46581 | | 1 | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46582 | | 1 | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46583 | | 1 | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46584 | | 1 | Faience | 13.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46585 | | 1 | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46586 | | 1 | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46587 | | 1 | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46588 | | 1 | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46589 | | 1 | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46613 | | 1 | Faience | 9.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46614 | | 1 | Faience | 9.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Height variance Refs 46614 to 46620 |
| 46615 | | 1 | Faience | 9.3 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | 9.2cm to 9.5cm Allocated randomly |
| 46616 | | 1 | Faience | 9.4 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46617 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46618 | | 1 | Faience | 9.4 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46619 | | 1 | Faience | 9.3 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46620 | | 1 | Faience | 9.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46644 | | 1 | Faience | 9.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46645 | | 1 | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46646 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46647 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46648 | | 1 | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46649 | | 1 | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46650 | | 1 | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46651 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46652 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46653 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46654 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46655 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46656 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46657 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46658 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46659 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46660 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46661 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46662 | | 1 | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| 46704 | | 1 | Faience | 11.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | And flail |
| 46705 | | 1 | Faience | 11.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | And flail |
| 46706 | | 1 | Faience | 11.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | And flail |
| 46707 | | 1 | Faience | 11.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | And flail |
| 46708 | | 1 | Faience | 11.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | And flail |
| 46727 | | 1 | Faience | 12.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| 46729 | | 1 | Faience | 12.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| 46730 | | 1 | Faience | 12.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| 46731 | | 1 | Faience | 12.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| 46732 | | 1 | Faience | 12.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| 46733 | | 1 | Faience | 13.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| 46749 | | 1 | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| 46750 | | 1 | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| 46751 | | 1 | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| 46752 | | 1 | Faience | 10.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| 46753 | | 1 | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| 46754 | | 1 | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| 46755 | | 1 | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| 46756 | | 1 | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |

**THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO**
**FIGURINES IN THE DRESS OF DAILY LIFE**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **46757** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| **46758** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| **46764** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46765** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46766** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46767** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46784** | | **1** | Faience | 8.2 | Daily Life | | | | | X | | | X | | | | | | X | | | | | Thong |
| **46785** | | **1** | Faience | 8.2 | Daily Life | | | | | X | | | X | | | | | | X | | | | | Thong |
| **46786** | | **1** | Faience | 8.2 | Daily Life | | | | | X | | | X | | | | | | X | | | | | Thong |
| **46787** | | **1** | Faience | 8.2 | Daily Life | | | | | X | | | X | | | | | | | | X | | | Thong |
| **46788** | | **1** | Faience | 8.2 | Daily Life | | | | | X | | | X | | | | | | | | X | | | Thong |
| **46799** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46800** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46801** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46802** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46803** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46813** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **46814** | | **1** | Faience | 9.7 | Daily Life | | | X | X | | | | X | | | | | | X | | | | | Flail |
| **46816** | | **1** | Faience | 10.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46817** | | **1** | Faience | 10.5 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46818** | | **1** | Faience | 10.5 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46824** | | **1** | Faience | 13.0 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **46825** | | **1** | Faience | 13.0 | Daily Life | | | X | | X | | | | X | | | | | | | X | | | Flail |
| **46826** | | **1** | Faience | 13.0 | Daily Life | | | X | | X | | | | X | | | | | | | X | | | Flail |
| **46827** | | **1** | Faience | 13.0 | Daily Life | | | X | | X | | | | X | | | | | | | X | | | Flail |
| **46828** | | **1** | Faience | 13.0 | Daily Life | | | X | | X | | | | X | | | | | | | X | | | Flail |
| **46844** | | **1** | Faience | 14.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46845** | | **1** | Faience | 14.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46846** | | **1** | Faience | 14.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46847** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46848** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46863** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46864** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46865** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46866** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46867** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46868** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46869** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46870** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46871** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46872** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46883** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46884** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46885** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46886** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46887** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46888** | | **1** | Faience | 9.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46889** | | **1** | Faience | 9.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46890** | | **1** | Faience | 9.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46891** | | **1** | Faience | 9.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46892** | | **1** | Faience | 9.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46913** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46914** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46915** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46916** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46917** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |

**THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO**
**FIGURINES IN THE DRESS OF DAILY LIFE**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **46918** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46919** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46920** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46921** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46922** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46928** | | **1** | Faience | 12.5 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46929** | | **1** | Faience | 12.5 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46930** | | **1** | Faience | 12.5 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46931** | | **1** | Faience | 12.5 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46932** | | **1** | Faience | 12.5 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46944** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46945** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46946** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46957** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46958** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46959** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46960** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46961** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46971** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46972** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46973** | | **1** | Faience | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46974** | | **1** | Faience | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46975** | | **1** | Faience | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46991** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46992** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46993** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46994** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46995** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46996** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46997** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46998** | | **1** | Faience | 12.4 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46999** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **47000** | | **1** | Faience | 12.0 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **47011** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47012** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47013** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47014** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47015** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47016** | | **1** | Faience | 10.0 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | Noted badly executed |
| **47017** | | **1** | Faience | 10.0 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | |
| **47018** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| **47019** | | **1** | Faience | 10.0 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | |
| **47020** | | **1** | Faience | 10.0 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | |
| **47045** | | **1** | Faience | 12.0 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **47046** | | **1** | Faience | 11.0 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **47047** | | **1** | Faience | 11.0 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **47048** | | **1** | Faience | 11.0 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **47049** | | **1** | Faience | 10.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **47076** | | **1** | Faience | 9.2 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Whip and hoe |
| **47077** | | **1** | Faience | 9.2 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Whip and hoe |
| **47078** | | **1** | Faience | 9.2 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Whip and hoe |
| **47079** | | **1** | Faience | 9.2 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Whip and hoe |
| **47080** | | **1** | Faience | 9.2 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Whip and hoe |
| **47081** | | **1** | Faience | 11.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47082** | | **1** | Faience | 11.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47083** | | **1** | Faience | 11.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |

**THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO**
**FIGURINES IN THE DRESS OF DAILY LIFE**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47084** | | **1** | Faience | 11.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47085** | | **1** | Faience | 11.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47102** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47103** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47104** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47105** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47106** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47107** | | **1** | Faience | 11.5 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | Hoe and thong |
| **47108** | | **1** | Faience | 11.5 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | Hoe and thong |
| **47109** | | **1** | Faience | 11.5 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | Hoe and thong |
| **47110** | | **1** | Faience | 11.5 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | Hoe and thong |
| **47116** | | **1** | Faience | 10.2 | Daily Life | X | | | | X | | | X | | | | | | X | | | | | |
| **47117** | | **1** | Faience | 10.2 | Daily Life | X | | | | X | | | X | | | | | | X | | | | | |
| **47118** | | **1** | Faience | 10.2 | Daily Life | X | | | | X | | | X | | | | | | X | | | | | |
| **47119** | | **1** | Faience | 10.2 | Daily Life | X | | | | X | | | X | | | | | | X | | | | | |
| **47120** | | **1** | Faience | 10.2 | Daily Life | X | | | | X | | | X | | | | | | X | | | | | |
| **47126** | | **1** | Faience | 13.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47127** | | **1** | Faience | 13.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47128** | | **1** | Faience | 13.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47129** | | **1** | Faience | 13.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47130** | | **1** | Faience | 13.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47136** | | **1** | Faience | 10.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47137** | | **1** | Faience | 10.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47138** | | **1** | Faience | 10.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47139** | | **1** | Faience | 10.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47140** | | **1** | Faience | 10.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47141** | | **1** | Faience | 8.5 | Daily Life | X | X | | | X | | | X | | | | | | X | | | | | |
| **47142** | | **1** | Faience | 8.5 | Daily Life | X | X | | | X | | | X | | | | | | X | | | | | |
| **47143** | | **1** | Faience | 8.5 | Daily Life | X | X | | | X | | | X | | | | | | X | | | | | |
| **47144** | | **1** | Faience | 8.5 | Daily Life | X | X | | | X | | | X | | | | | | X | | | | | |
| **47145** | | **1** | Faience | 6.8 | Daily Life | X | X | | | X | | | X | | | | | | X | | | | | |
| **47150** | | **1** | Faience | 6.5 | Daily Life | | | | | X | | | | X | | | | | | | X | | | |
| **47156** | | **1** | Faience | 9.8 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47157** | | **1** | Faience | 9.8 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47158** | | **1** | Faience | 9.8 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47159** | | **1** | Faience | 9.8 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47160** | | **1** | Faience | 9.8 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47165** | | **1** | Faience | 12.5 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **47171** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47172** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47173** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47174** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47175** | | **1** | Faience | 11.5 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47176** | | **1** | Faience | 12.3 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47177** | | **1** | Faience | 12.3 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47178** | | **1** | Faience | 12.3 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47179** | | **1** | Faience | 14.0 | Daily Life | | X | X | X | | X | | | | | | | | X | | | | | Whip and flail |
| **47180** | **Abydos** | | Faience | 13.2 | Daily Life | X | | | X | | X | | | | | | | | X | | | | | |
| **47186** | | **1** | Faience | 15.0 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47187** | | **1** | Faience | 16.0 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47188** | **Saqqara** | | Faience | 15.5 | Daily Life | X | | | X | | X | | | | | | | | X | | | | | |
| **47194** | **Abydos** | | Faience | 12.0 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **47206** | | **1** | Aragonite | 29.5 | Daily Life | | | | | X | X | | | | | | | | X | | | | | |
| **47207** | | **1** | Aragonite | 26.0 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | Djed and knot of Isis |
| **47208** | | **1** | Limestone | 31.0 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | Djed and knot of Isis and necklace with *ankh* |
| **47209** | | **1** | Aragonite | 19.5 | Daily Life | | | X | | X | | | X | | | | | | X | | | | | Djed and knot of Isis |

**THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO**
**FIGURINES IN THE DRESS OF DAILY LIFE**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47210** | | **1** | Aragonite | 24.0 | Daily Life | | | X | | X | | | X | | | | | | X | | | | | *Djed* and knot of Isis |
| **47211** | | **1** | Steatite | 15.5 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | *Djed* and knot of Isis |
| **47212** | | **1** | Aragonite | 20.5 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | *Djed* and knot of Isis |
| **47213** | **Giza** | | Limestone | 17.0 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | *Djed* and knot of Isis |
| **47214** | **Saqqara** | | Serpentine | 19.0 | Daily Life | | | | | X | X | | | | | | | | X | | | | | *Ba* bird holding in its talons shen ring |
| **47216** | | **1** | Aragonite | 32.0 | Daily Life | | | | | X | X | | | | | | | | X | | | | | |
| **47217** | | **1** | Aragonite | 20.5 | Daily Life | | | | | X | | | | X | | | | | X | | | | | |
| **47218** | **Abydos** | | Limestone | 21.0 | Daily Life | | | X | | X | | | X | | | | | | X | | | | | *Djed* and knot of Isis |
| **47219** | | **1** | Granite | 19.5 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **47220** | **Abydos** | | Aragonite | 30.0 | Daily Life | | | X | X | | X | | | | | | | | X | | | | | *Djed* and knot of Isis |
| **47221** | | **1** | Aragonite | 36.5 | Daily Life | X | | X | X | | X | | | | | | | | X | | | | | Pick. *Djed.* Pot bk right shoulder |
| **47222** | | **1** | Slate | 17.5 | Daily Life | X | | | X | | X | | | | | | | | X | | | | | Pot on single string around neck |
| **47223** | | **1** | Serpentine | 20.5 | Daily Life | X | | | | X | X | | | | | | | | X | | | | | |
| **47224** | | **1** | Schist | 19.5 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | *Djed* and knot of Isis |
| **47225** | | **1** | Wood | 21.5 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **47226** | **Saqqara** | | Sandstone | 24.0 | Daily Life | | | | | X | X | | | | | | | | X | | | | | *Ba* bird |
| **47227** | | **1** | Wood | 23.0 | Daily Life | | | | | X | | | X | | | | | | X | | | | | *Ba* bird |
| **47228** | **Saqqara** | | Limestone | 20.5 | Daily Life | X | | | | X | | | X | | | | | | X | | | | | |
| **47230** | | **1** | Sandstone | 48.5 | Daily Life | | | | | X | X | | | | | | | | X | | | | | *Ba* bird |
| **47231** | | **1** | Sandstone | 48.5 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | *Djed* and knot of Isis and *ba* bird |
| **47281** | | **1** | Faience | 12.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47627** | | **1** | Wood | 20.5 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | Flail over left shoulder |
| **47628** | | **1** | Wood | 21.0 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47645** | **Saqqara** | | Granite | 14.5 | Daily Life | X | | | X | | X | | | | | | | | X | | | | | |
| **47651** | **Saqqara** | | Aragonite | 16.5 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | *Djed* and knot of Isis |
| **47652** | **Saqqara** | | Aragonite | 18.0 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | *Djed a*nd knot of Isis |
| **47653** | | **1** | Limestone | 23.5 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | *Ba* bird |
| **47654** | | **1** | Aragonite | 18.5 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | *Djed* and knot of Isis, *ba* bird |
| **47655** | | **1** | Aragonite | 18.0 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47656** | | **1** | Schist | 23.0 | Daily Life | | | X | | X | | | | X | | | | | X | | | | | *Djed* and knot of Isis |
| **47657** | **Saqqara** | | Sandstone | 16.0 | Daily Life | | | X | | X | X | | | | | | | | X | | | | | *Djed* and knot of Isis |
| **47658** | **Saqqara** | | Serpentine | 12.5 | Daily Life | X | | | X | | X | | | | | | | | X | | | | | |
| **47659** | **Saqqara** | | Wood | 23.5 | Daily Life | | | | | X | X | | | | | | | | X | | | | | |
| **47660** | **Saqqara** | | Faience | 19.0 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **47661** | **Saqqara** | | Faience | 18.5 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **47662** | **Danaqla (Nubia)** | | Terracotta | 17.5 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **47679** | **Saqqara** | | Serpentine | 8.5 | Daily Life | X | | | X | | X | | | | | | | | X | | | | | |
| **47696** | **Heliopolis** | | Faience | 11.0 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47701** | | **1** | Faience | 7.0 | Daily Life | | | | | X | | | X | | | | | | | | X | | | |
| **47702** | | **1** | Faience | 7.0 | Daily Life | | | | | X | | | X | | | | | | | | X | | | |
| **47703** | | **1** | Faience | 7.0 | Daily Life | | | | | X | | | X | | | | | | | | X | | | |
| **47724** | | **1** | Wood | 20.5 | Daily Life | X | | | | X | X | | | | | | | | X | | | | | |
| **47735** | | **1** | Wood | 18.0 | Daily Life | X | | | | X | | | X | | | | | | X | | | | | |
| **47744** | **Deir el-Medina** | | Limestone | 23.5 | Daily Life | | | | | X | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47751** | **Deir el-Medina** | | Terracotta | 18.0 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47752** | **Deir el-Medina** | | Terracotta | 18.0 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | TT1 Sennedjem and family |
| **47780** | **Saqqara** | | Faience | 14.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **47783** | | **1** | Faience | 11.5 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Staff and whip |
| **47882** | | **1** | Wood | 19.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47976** | | **1** | Sunbaked clay | 6.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47977** | | **1** | Sunbaked clay | 6.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47978** | | **1** | Sunbaked clay | 6.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47979** | | **1** | Sunbaked clay | 6.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47980** | | **1** | Sunbaked clay | 6.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47981** | | **1** | Sunbaked clay | 6.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47982** | | **1** | Sunbaked clay | 6.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |

**THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO**
**FIGURINES IN THE DRESS OF DAILY LIFE**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47983** | | **1** | Sunbaked clay | 6.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47994** | | **1** | Terracotta | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47995** | | **1** | Terracotta | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47996** | | **1** | Terracotta | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47997** | | **1** | Terracotta | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47998** | | **1** | Terracotta | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47999** | | **1** | Terracotta | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48000** | | **1** | Terracotta | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48001** | | **1** | Terracotta | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48002** | | **1** | Terracotta | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48003** | | **1** | Terracotta | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48019** | | **1** | Sundried clay | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48020** | | **1** | Sundried clay | 11.0 | Daily Life | | X | | | X | | | | X | | | | | | | X | | | |
| **48021** | | **1** | Sundried clay | 11.0 | Daily Life | | X | | | X | | | | X | | | | | | | X | | | |
| **48022** | | **1** | Sundried clay | 11.0 | Daily Life | | X | | | X | | | | X | | | | | | | X | | | |
| **48023** | | **1** | Sundried clay | 11.0 | Daily Life | | X | | | X | | | | X | | | | | | | X | | | |
| **48035** | | **1** | Terracotta | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48036** | | **1** | Terracotta | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48037** | | **1** | Terracotta | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48038** | | **1** | Terracotta | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48039** | | **1** | Terracotta | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48092** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48105** | | **1** | Faience | 9.0 | Daily Life | | | | | X | | | | X | | | | | | | X | | | |
| **48106** | | **1** | Faience | 10.5 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | |
| **48134** | | **1** | Terracotta | 14.0 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail in both hands |
| **48135** | | **1** | Terracotta | 14.0 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail in both hands |
| **48146** | | **1** | Terracotta | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Whip described as having leash behind |
| **48147** | | **1** | Terracotta | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48148** | | **1** | Terracotta | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48149** | | **1** | Terracotta | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48175** | | **1** | Terracotta | 11.0 | Daily Life | | | | | X | | | | X | | | | | | X | | | | |
| **48176** | | **1** | Terracotta | 11.0 | Daily Life | | | | | X | | | | X | | | | | | X | | | | |
| **48177** | | **1** | Terracotta | 11.0 | Daily Life | | | | | X | | | | X | | | | | | X | | | | |
| **48178** | | **1** | Terracotta | 11.0 | Daily Life | | | | | X | | | | X | | | | | | X | | | | |
| **48179** | | **1** | Terracotta | 11.0 | Daily Life | | | | | X | | | | X | | | | | | X | | | | |
| **48180** | | **1** | Terracotta | 9.5 | Daily Life | | | | | X | | | | X | | | | | | X | | | | |
| **48181** | | **1** | Terracotta | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| **48182** | | **1** | Terracotta | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| **48183** | | **1** | Terracotta | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| **48184** | | **1** | Terracotta | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| **48227** | | **1** | Sundried clay | 8.5 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **48228** | | **1** | Sundried clay | 8.5 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **48229** | | **1** | Sundried clay | 8.5 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **48230** | | **1** | Sundried clay | 8.5 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **48231** | | **1** | Sundried clay | 8.5 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **48232** | | **1** | Sundried clay | 8.5 | Daily Life | | | | | X | | | X | | | | | | | | X | | | |
| **48233** | | **1** | Sundried clay | 8.5 | Daily Life | | | | | X | | | X | | | | | | | | X | | | |
| **48244** | | **1** | Terracotta | 9.5 | Daily Life | X | X | | | X | | | X | | | | | | | X | | | | Hoe and whip |
| **48245** | | **1** | Terracotta | 9.5 | Daily Life | X | X | | | X | | | X | | | | | | | X | | | | Hoe and whip |
| **48246** | | **1** | Terracotta | 9.5 | Daily Life | X | X | | | X | | | X | | | | | | | X | | | | Hoe and whip |
| **48247** | | **1** | Terracotta | 9.5 | Daily Life | X | X | | | X | | | X | | | | | | | X | | | | Hoe and whip |
| **48248** | | **1** | Terracotta | 9.5 | Daily Life | X | X | | | X | | | X | | | | | | | X | | | | Hoe and whip |
| **48249** | | **1** | Clay-whitish | 6.0 | Daily Life | | X | | | X | | | | X | | | | | | X | | | | |
| **48250** | | **1** | Clay-whitish | 6.0 | Daily Life | | X | | | X | | | | X | | | | | | X | | | | |
| **48251** | | **1** | Clay-whitish | 6.0 | Daily Life | | X | | | X | | | | X | | | | | | X | | | | |
| **48252** | | **1** | Clay-whitish | 6.0 | Daily Life | | X | | | X | | | | X | | | | | | X | | | | |

**THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO**
**FIGURINES IN THE DRESS OF DAILY LIFE**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **48253** | | **1** | Clay-whitish | 6.0 | Daily Life | | X | | | X | | | | X | | | | | | X | | | | |
| **48288** | | **1** | Faience | 8.0 | Daily Life | X | | | X | | | | | X | | | | | | X | | | | |
| **48296** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48304** | **Thebes** | | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | Ramesseum |
| **48309** | | **1** | Terracotta | 18.5 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **48310** | | **1** | Terracotta | 17.0 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **48313** | | **1** | Faience | 14.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48315** | **Thebes** | | Faience | 8.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Ramesseum |
| **48327** | | **1** | Terracotta | 9.0 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **48328** | | **1** | Terracotta | 9.0 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **48366** | | **1** | Clay | 13.5 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **48371** | | **1** | Terracotta | 11.5 | Daily Life | | X | | | X | | | | X | | | | | X | | | | | Whip described as having leash falling over back |
| **48376** | | **1** | Terracotta | 18.0 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **48378** | | **1** | Terracotta | 13.5 | Daily Life | | | | | X | | | X | | | | | | | X | | | | |
| **48395** | **Abydos** | | Terracotta | 13.5 | Daily Life | | | | | X | | | X | | | | | | | X | | | | |
| **48396** | **Abydos** | | Terracotta | 15.5 | Daily Life | | | X | | X | | | X | | | | | | | X | | | | Flail in each hand |
| **48460** | | **1** | Faience | 16.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Royal, cartouche |
| **48462** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Royal, cartouche, Uraeus |
| **48465** | | **1** | Faience | 12.0 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Royal, Cartouche & Staff & Uraeus |
| **48466** | | **1** | Faience | 17.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48518** | | **1** | Wood | 15.0 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **48530** | **Deir el-Bahri Pit** | | Faience | 14.0 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | |
| **48531** | **Deir el-Bahri Pit** | | Faience | 17.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| | | | | **4471.5** | | 85 | 222 | 39 | 44 | 315 | 29 | 0 | 305 | 25 | 0 | 0 | 0 | 0 | 104 | 25 | 230 | 0 | 0 | |
| | | **329** | **Average Height** | **12.46** | **%** | | | | **12.26** | **87.74** | **8.08** | | **84.96** | **6.96** | | | | | **28.97** | **6.96** | **64.07** | | | |

**THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO**
**FAIENCE FIGURINES IN THE DRESS OF DAILY LIFE**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **46580** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46581** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46582** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46583** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46584** | | **1** | Faience | 13.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46585** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46586** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46587** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46588** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46589** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46613** | | **1** | Faience | 9.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46614** | | **1** | Faience | 9.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Height variance Refs 46614 to 46620 |
| **46615** | | **1** | Faience | 9.3 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | 9.2cm to 9.5cm Allocated randomly |
| **46616** | | **1** | Faience | 9.4 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46617** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46618** | | **1** | Faience | 9.4 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46619** | | **1** | Faience | 9.3 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46620** | | **1** | Faience | 9.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46644** | | **1** | Faience | 9.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46645** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46646** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46647** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46648** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46649** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46650** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46651** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46652** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46653** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46654** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46655** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46656** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46657** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46658** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46659** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46660** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46661** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46662** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46704** | | **1** | Faience | 11.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | And flail |
| **46705** | | **1** | Faience | 11.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | And flail |
| **46706** | | **1** | Faience | 11.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | And flail |
| **46707** | | **1** | Faience | 11.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | And flail |
| **46708** | | **1** | Faience | 11.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | And flail |
| **46727** | | **1** | Faience | 12.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| **46729** | | **1** | Faience | 12.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46730** | | **1** | Faience | 12.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46731** | | **1** | Faience | 12.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46732** | | **1** | Faience | 12.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46733** | | **1** | Faience | 13.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |

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| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **46749** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| **46750** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| **46751** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| **46752** | | **1** | Faience | 10.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46753** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| **46754** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| **46755** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| **46756** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| **46757** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| **46758** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| **46764** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46765** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46766** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46767** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46784** | | **1** | Faience | 8.2 | Daily Life | | | | | X | | | X | | | | | | X | | | | | Thong |
| **46785** | | **1** | Faience | 8.2 | Daily Life | | | | | X | | | X | | | | | | X | | | | | Thong |
| **46786** | | **1** | Faience | 8.2 | Daily Life | | | | | X | | | X | | | | | | X | | | | | Thong |
| **46787** | | **1** | Faience | 8.2 | Daily Life | | | | | X | | | X | | | | | | | | X | | | Thong |
| **46788** | | **1** | Faience | 8.2 | Daily Life | | | | | X | | | X | | | | | | | | X | | | Thong |
| **46799** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46800** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46801** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46802** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46803** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46813** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **46814** | | **1** | Faience | 9.7 | Daily Life | | | X | X | | | | X | | | | | | X | | | | | Flail |
| **46816** | | **1** | Faience | 10.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46817** | | **1** | Faience | 10.5 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46818** | | **1** | Faience | 10.5 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46824** | | **1** | Faience | 13.0 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **46825** | | **1** | Faience | 13.0 | Daily Life | | | X | | X | | | | X | | | | | | | X | | | Flail |
| **46826** | | **1** | Faience | 13.0 | Daily Life | | | X | | X | | | | X | | | | | | | X | | | Flail |
| **46827** | | **1** | Faience | 13.0 | Daily Life | | | X | | X | | | | X | | | | | | | X | | | Flail |
| **46828** | | **1** | Faience | 13.0 | Daily Life | | | X | | X | | | | X | | | | | | | X | | | Flail |
| **46844** | | **1** | Faience | 14.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46845** | | **1** | Faience | 14.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46846** | | **1** | Faience | 14.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46847** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46848** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46863** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46864** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46865** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46866** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46867** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46868** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46869** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46870** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |

**THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO**
**FAIENCE FIGURINES IN THE DRESS OF DAILY LIFE**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **46871** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46872** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46883** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46884** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46885** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46886** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46887** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46888** | | **1** | Faience | 9.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46889** | | **1** | Faience | 9.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46890** | | **1** | Faience | 9.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46891** | | **1** | Faience | 9.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46892** | | **1** | Faience | 9.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46913** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46914** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46915** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46916** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46917** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46918** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46919** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46920** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46921** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46922** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46928** | | **1** | Faience | 12.5 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46929** | | **1** | Faience | 12.5 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46930** | | **1** | Faience | 12.5 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46931** | | **1** | Faience | 12.5 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46932** | | **1** | Faience | 12.5 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **46944** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46945** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46946** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46957** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46958** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46959** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46960** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46961** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46971** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46972** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46973** | | **1** | Faience | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46974** | | **1** | Faience | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46975** | | **1** | Faience | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46991** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46992** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46993** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46994** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46995** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46996** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |

**THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO**
**FAIENCE FIGURINES IN THE DRESS OF DAILY LIFE**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **46997** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46998** | | **1** | Faience | 12.4 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46999** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | |
| **47000** | | **1** | Faience | 12.0 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **47011** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47012** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47013** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47014** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47015** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47016** | | **1** | Faience | 10.0 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | Noted badly executed |
| **47017** | | **1** | Faience | 10.0 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | |
| **47018** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | X | | | | | | | | X | | | |
| **47019** | | **1** | Faience | 10.0 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | |
| **47020** | | **1** | Faience | 10.0 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | |
| **47045** | | **1** | Faience | 12.0 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **47046** | | **1** | Faience | 11.0 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **47047** | | **1** | Faience | 11.0 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **47048** | | **1** | Faience | 11.0 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Flail |
| **47049** | | **1** | Faience | 10.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **47076** | | **1** | Faience | 9.2 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Whip and hoe |
| **47077** | | **1** | Faience | 9.2 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Whip and hoe |
| **47078** | | **1** | Faience | 9.2 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Whip and hoe |
| **47079** | | **1** | Faience | 9.2 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Whip and hoe |
| **47080** | | **1** | Faience | 9.2 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Whip and hoe |
| **47081** | | **1** | Faience | 11.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47082** | | **1** | Faience | 11.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47083** | | **1** | Faience | 11.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47084** | | **1** | Faience | 11.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47085** | | **1** | Faience | 11.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47102** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| **47103** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| **47104** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| **47105** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| **47106** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| **47107** | | **1** | Faience | 11.5 | Daily Life | X | | | X | | | | X | | | | | | | X | | | | Hoe and thong |
| **47108** | | **1** | Faience | 11.5 | Daily Life | X | | | X | | | | X | | | | | | | X | | | | Hoe and thong |
| **47109** | | **1** | Faience | 11.5 | Daily Life | X | | | X | | | | X | | | | | | | X | | | | Hoe and thong |
| **47110** | | **1** | Faience | 11.5 | Daily Life | X | | | X | | | | X | | | | | | | X | | | | Hoe and thong |
| **47116** | | **1** | Faience | 10.2 | Daily Life | X | | | | X | | | X | | | | | | | X | | | | |
| **47117** | | **1** | Faience | 10.2 | Daily Life | X | | | | X | | | X | | | | | | | X | | | | |
| **47118** | | **1** | Faience | 10.2 | Daily Life | X | | | | X | | | X | | | | | | | X | | | | |
| **47119** | | **1** | Faience | 10.2 | Daily Life | X | | | | X | | | X | | | | | | | X | | | | |
| **47120** | | **1** | Faience | 10.2 | Daily Life | X | | | | X | | | X | | | | | | | X | | | | |
| **47126** | | **1** | Faience | 13.2 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| **47127** | | **1** | Faience | 13.2 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| **47128** | | **1** | Faience | 13.2 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |

**THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO**
**FAIENCE FIGURINES IN THE DRESS OF DAILY LIFE**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47129** | | **1** | Faience | 13.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47130** | | **1** | Faience | 13.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47136** | | **1** | Faience | 10.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47137** | | **1** | Faience | 10.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47138** | | **1** | Faience | 10.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47139** | | **1** | Faience | 10.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47140** | | **1** | Faience | 10.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47141** | | **1** | Faience | 8.5 | Daily Life | X | X | | | X | | | X | | | | | | X | | | | | |
| **47142** | | **1** | Faience | 8.5 | Daily Life | X | X | | | X | | | X | | | | | | X | | | | | |
| **47143** | | **1** | Faience | 8.5 | Daily Life | X | X | | | X | | | X | | | | | | X | | | | | |
| **47144** | | **1** | Faience | 8.5 | Daily Life | X | X | | | X | | | X | | | | | | X | | | | | |
| **47145** | | **1** | Faience | 6.8 | Daily Life | X | X | | | X | | | X | | | | | | X | | | | | |
| **47150** | | **1** | Faience | 6.5 | Daily Life | | | | | X | | | | X | | | | | | | X | | | |
| **47156** | | **1** | Faience | 9.8 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47157** | | **1** | Faience | 9.8 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47158** | | **1** | Faience | 9.8 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47159** | | **1** | Faience | 9.8 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47160** | | **1** | Faience | 9.8 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47165** | | **1** | Faience | 12.5 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **47171** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47172** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47173** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47174** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47175** | | **1** | Faience | 11.5 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47176** | | **1** | Faience | 12.3 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47177** | | **1** | Faience | 12.3 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47178** | | **1** | Faience | 12.3 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47179** | | **1** | Faience | 14.0 | Daily Life | | X | X | X | | X | | | | | | | | X | | | | | Whip and flail |
| **47180** | **Abydos** | | Faience | 13.2 | Daily Life | X | | | X | | X | | | | | | | | X | | | | | |
| **47186** | | **1** | Faience | 15.0 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47187** | | **1** | Faience | 16.0 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47188** | **Saqqara** | | Faience | 15.5 | Daily Life | X | | | X | | X | | | | | | | | X | | | | | |
| **47194** | **Abydos** | | Faience | 12.0 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **47281** | | **1** | Faience | 12.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47660** | **Saqqara** | | Faience | 19.0 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **47661** | **Saqqara** | | Faience | 18.5 | Daily Life | | | | | X | | | X | | | | | | X | | | | | |
| **47696** | **Heliopolis** | | Faience | 11.0 | Daily Life | X | | | X | | | | X | | | | | | X | | | | | |
| **47701** | | **1** | Faience | 7.0 | Daily Life | | | | | X | | | X | | | | | | | | X | | | |
| **47702** | | **1** | Faience | 7.0 | Daily Life | | | | | X | | | X | | | | | | | | X | | | |
| **47703** | | **1** | Faience | 7.0 | Daily Life | | | | | X | | | X | | | | | | | | X | | | |
| **47780** | **Saqqara** | | Faience | 14.0 | Daily Life | X | | | | X | | | X | | | | | | | | X | | | |
| **47783** | | **1** | Faience | 11.5 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Staff & whip |
| **48092** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48105** | | **1** | Faience | 9.0 | Daily Life | | | | | X | | | | X | | | | | | | X | | | |
| **48106** | | **1** | Faience | 10.5 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | |
| **48288** | | **1** | Faience | 8.0 | Daily Life | X | | | X | | | | | X | | | | | | X | | | | |

**THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO**
**FAIENCE FIGURINES IN THE DRESS OF DAILY LIFE**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **48296** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48304** | **Thebes** | | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | Ramesseum |
| **48313** | | **1** | Faience | 14.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48315** | **Thebes** | | Faience | 8.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Ramesseum |
| **48460** | | **1** | Faience | 16.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Royal, cartouche |
| **48462** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Royal, cartouche, Uraeus |
| **48465** | | **1** | Faience | 12.0 | Daily Life | | | X | | X | | | X | | | | | | | | X | | | Royal, Cartouche & Staff & Uraeus |
| **48466** | | **1** | Faience | 17.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48530** | **Deir el-Bahri Pit** | | Faience | 14.0 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | |
| **48531** | **Deir el-Bahri Pit** | | Faience | 17.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| | | **232** | | **2767.5** | | | | | **33** | **210** | **3** | | **233** | **7** | | | | | **53** | **2** | **188** | | | |
| | | | **Ave Height** | **11.39** | | | | **%** | **13.58** | **86.42** | **1.235** | | **95.88** | **2.881** | | | | | **21.81** | **0.823** | **77.37** | | | |

**THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO**
**FAIENCE FIGURINES IN THE DRESS OF DAILY LIFE CARRYING A WHIP**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **46580** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46581** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46582** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46583** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46584** | | **1** | Faience | 13.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46585** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46586** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46587** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46588** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46589** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46613** | | **1** | Faience | 9.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46614** | | **1** | Faience | 9.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Height variance Refs 46614 to 46620 |
| **46615** | | **1** | Faience | 9.3 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | 9.2cm to 9.5cm Allocated randomly |
| **46616** | | **1** | Faience | 9.4 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46617** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46618** | | **1** | Faience | 9.4 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46619** | | **1** | Faience | 9.3 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46620** | | **1** | Faience | 9.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46644** | | **1** | Faience | 9.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46645** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46646** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46647** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46648** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46649** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46650** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46651** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46652** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46653** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46654** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46655** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46656** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46657** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46658** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46659** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46660** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46661** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46662** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46704** | | **1** | Faience | 11.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | And flail |
| **46705** | | **1** | Faience | 11.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | And flail |
| **46706** | | **1** | Faience | 11.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | And flail |
| **46707** | | **1** | Faience | 11.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | And flail |
| **46708** | | **1** | Faience | 11.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | And flail |
| **46764** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46765** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46766** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46767** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46799** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |

**THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO**
**FAIENCE FIGURINES IN THE DRESS OF DAILY LIFE CARRYING A WHIP**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **46800** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46801** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46802** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46803** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46813** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **46844** | | **1** | Faience | 14.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46845** | | **1** | Faience | 14.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46846** | | **1** | Faience | 14.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46847** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46848** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46863** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46864** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46865** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46866** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46867** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46868** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46869** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46870** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46871** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46872** | | **1** | Faience | 13.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46883** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46884** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46885** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46886** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46887** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46888** | | **1** | Faience | 9.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46889** | | **1** | Faience | 9.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46890** | | **1** | Faience | 9.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46891** | | **1** | Faience | 9.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46892** | | **1** | Faience | 9.7 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46913** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46914** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46915** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46916** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46917** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46918** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46919** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46920** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46921** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46922** | | **1** | Faience | 9.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46944** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46945** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46946** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46957** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46958** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |

**THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO**
**FAIENCE FIGURINES IN THE DRESS OF DAILY LIFE CARRYING A WHIP**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **46959** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46960** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46961** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46971** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **46972** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46973** | | **1** | Faience | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46974** | | **1** | Faience | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46975** | | **1** | Faience | 11.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **46991** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46992** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46993** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46994** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46995** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46996** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46997** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46998** | | **1** | Faience | 12.4 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **46999** | | **1** | Faience | 12.5 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **47000** | | **1** | Faience | 12.0 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Hoe and whip |
| **47011** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47012** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47013** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47014** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47015** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **47016** | | **1** | Faience | 10.0 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | Noted badly executed |
| **47017** | | **1** | Faience | 10.0 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | |
| **47019** | | **1** | Faience | 10.0 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | |
| **47020** | | **1** | Faience | 10.0 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | |
| **47076** | | **1** | Faience | 9.2 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Whip and hoe |
| **47077** | | **1** | Faience | 9.2 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Whip and hoe |
| **47078** | | **1** | Faience | 9.2 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Whip and hoe |
| **47079** | | **1** | Faience | 9.2 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Whip and hoe |
| **47080** | | **1** | Faience | 9.2 | Daily Life | X | X | | | X | | | X | | | | | | | | X | | | Whip and hoe |
| **47081** | | **1** | Faience | 11.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47082** | | **1** | Faience | 11.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47083** | | **1** | Faience | 11.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47084** | | **1** | Faience | 11.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47085** | | **1** | Faience | 11.2 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47102** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| **47103** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| **47104** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| **47105** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| **47106** | | **1** | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| **47126** | | **1** | Faience | 13.2 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| **47127** | | **1** | Faience | 13.2 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |
| **47128** | | **1** | Faience | 13.2 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | |

**THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO**
**FAIENCE FIGURINES IN THE DRESS OF DAILY LIFE CARRYING A WHIP**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form | Imps Yes | Whip | Other Atts | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | MK | MK or SIP | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Ptol | Additional Information |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47129** | | **1** | Faience | 13.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47130** | | **1** | Faience | 13.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47136** | | **1** | Faience | 10.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47137** | | **1** | Faience | 10.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47138** | | **1** | Faience | 10.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47139** | | **1** | Faience | 10.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47140** | | **1** | Faience | 10.2 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47141** | | **1** | Faience | 8.5 | Daily Life | X | X | | | X | | | X | | | | | | X | | | | | |
| **47142** | | **1** | Faience | 8.5 | Daily Life | X | X | | | X | | | X | | | | | | X | | | | | |
| **47143** | | **1** | Faience | 8.5 | Daily Life | X | X | | | X | | | X | | | | | | X | | | | | |
| **47144** | | **1** | Faience | 8.5 | Daily Life | X | X | | | X | | | X | | | | | | X | | | | | |
| **47145** | | **1** | Faience | 6.8 | Daily Life | X | X | | | X | | | X | | | | | | X | | | | | |
| **47156** | | **1** | Faience | 9.8 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47157** | | **1** | Faience | 9.8 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47158** | | **1** | Faience | 9.8 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47159** | | **1** | Faience | 9.8 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47160** | | **1** | Faience | 9.8 | Daily Life | | X | | | X | | | X | | | | | | X | | | | | |
| **47171** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47172** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47173** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47174** | | **1** | Faience | 14.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Thong |
| **47179** | | **1** | Faience | 14.0 | Daily Life | | X | X | X | | X | | | | | | | | X | | | | | Whip and flail |
| **47281** | | **1** | Faience | 12.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48092** | | **1** | Faience | 10.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48106** | | **1** | Faience | 10.5 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | |
| **48296** | | **1** | Faience | 10.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48304** | **Thebes** | | Faience | 11.5 | Daily Life | | X | | | X | | | X | | | | | | | X | | | | Ramesseum |
| **48313** | | **1** | Faience | 14.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48315** | **Thebes** | | Faience | 8.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Ramesseum |
| **48460** | | **1** | Faience | 16.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Royal, cartouche |
| **48462** | | **1** | Faience | 12.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | Royal, cartouche, Uraeus |
| **48466** | | **1** | Faience | 17.5 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| **48530** | **Deir el-Bahri Pit** | | Faience | 14.0 | Daily Life | | X | | X | | | | X | | | | | | | | X | | | |
| **48531** | **Deir el-Bahri Pit** | | Faience | 17.0 | Daily Life | | X | | | X | | | X | | | | | | | | X | | | |
| | | **167** | | **1960.2** | | | **171** | | **7** | **164** | **1** | | **170** | **0** | | | | | **27** | **1** | **143** | | | |
| | | | **Ave Height** | **8.07** | | | | **%** | **2.881** | **67.49** | **0.412** | | **69.96** | **0** | | | | | **11.11** | **0.412** | **58.85** | | | |

# FIGURINES WEARING THE DUPLEX WIG
# DATA EXTRAPOLATED FROM VOLUME TWO DATASET

| Identification Number | Location of Find | Owner and Title | Form | Height | Period | Dynasty | Fabric | Frt | Back | Emb |
|---|---|---|---|---|---|---|---|---|---|---|
| **MFA 1973.664** | Unknown | Aia, Chief Singer of Ptah | Dress of daily life | 10.5 cm | New Kingdom | 19th - 20th dynasty | Wood | G | 5 | f.h |
| **MFA 11.1494** | Thebes, Deir el-Medina | Khaemtore | Mummiform | 20 cm? | New Kingdom | 19th dynasty | Stone | G | 4 | f.h |
| **MFA 72.4818** | Unknown | Pendjerty, Priest of Khnum | Mummiform | 22.5 cm | New Kingdom | 18th - 19th dynasty | Stone | G | 4 | g |
| **MFA 02.532** | Unknown | Not known | Dress of daily life | 12 cm? | New Kingdom | 18th - 20th dynasty | Pottery | G | 4 | e |
| **MFA 05.93** | Unknown | Unknown | Mummiform | 14.7 cm | New Kingdom | 19th - 20th dynasty | Stone | G | 4 | f.g |
| **MFA 07.562f** | Giza or Deir Rifeh | Unknown | Mummiform | Broken | New Kingdom | 19th - 20th dynasty | Pottery | G | 1 | e |
| **MFA 07.562g** | Giza or Deir Rifeh | Unknown | Mummiform | 16.2 cm | New Kingdom | 19th - 20th dynasty | Pottery | G | 5 | e |
| **MFA 11.1496** | Unknown | Not known | Mummiform | 22.6 cm | New Kingdom | 18th - 20th dynasty | Wood | G | 4 | e |
| **MFA 72.761** | Unknown | Thutmose? | Mummiform | 12.0 cm? | New Kingdom | 18th - 20th dynasty | Pottery | G | 4 | f.g |
| **MFA 72.691a-b** | Unknown | Ameneminet, Scribe | Dress of daily life | 21.5 cm | New Kingdom | 18th - 20th dynasty | Stone | G | 4 | f.h |
| **MFA inv. 2631** | Unknown | unknown | Mummiform | Unknown | New Kingdom | 18th - 20th dynasty | Faience | G | 4 | f |
| **MFA 56.1268** | Unknown | Unknown | Dress of daily life | 27.0 cm? | New Kingdom | 18th - 20th dynasty | Wood | G | 1 | e |
| **MFA 56.1270** | Unknown | Unknown | Dress of daily life | 16.5 cm | Third Intermediate Period | 21st - 24th dynasty | Faience | G | 5 | e |
| **MFA 58.1361** | Unknown | Unknown | Dress of daily life | 20.5 cm | New Kingdom | 18th - 20th dynasty | Wood | G | 5 | e |
| **MFA 72.4117** | Unknown | Unknown | Dress of daily life | 24.1 cm? | New Kingdom | 18th - 20th dynasty | Wood | G | 5 | e |
| **MFA 72.4118** | Unknown | Unknown | Dress of daily life | 22.2 cm | New Kingdom | 18th - 20th dynasty | Wood | G | 4 | f.g |
| **MFA 72.4119** | Unknown | Unknown | Dress of daily life | 18.3 cm | New Kingdom | 18th - 20th dynasty | Wood | G | 5 | e |
| **BRK 37.147E** | Unknown | Unknown | Dress of daily life | 15.2 cm? | New Kingdom | 19th dynasty | Pottery | G | 0 | e.f |
| **MFA 07.562d** | Giza or Deir Rifeh | Unknown | Mummiform | Broken | New Kingdom | 19th - 20th dynasty | Pottery | G | 4 | e |
| **EA 67784** | Deir el-Medina | Djehutyhermaktef | Mummiform | 26.7 cm | New Kingdom | 19th dynasty | Stone | G | 4 | e |
| **EA 35266** | Unknown | Blank space, Lady of the House | Dress of daily life | 26.0 cm | New Kingdom | 18th - 20th dynasty | Stone | G | 4 | f.g |
| **EA 18588** | Deir el-Bahri, DB 320 | Pinudjem I - King | Dress of daily life | 11.7 cm | Third Intermediate Period | 21st dynasty | Faience | G | 2 | a.f |
| **MFA 72.744** | Unknown | Nebmerutef, Scribe | Dress of daily life | Broken | New Kingdom | 19th dynasty | Stone | G | 4 | g.h |
| **MFA 11.1527** | Unknown | Unknown | Mummiform | 14.4 cm | New Kingdom | 18th - 20th dynasty | Stone | G | 4 | e.g |
| **MFA 12.1352** | Naga el-Deir, grave N 12/45 | Unknown | Dress of daily life | 24.0 cm | New Kingdom | 18th - 20th dynasty | Wood | G | 4 | e |
| **MFA 72.4086** | Unknown | Unknown | Mummiform | 25.1 cm | New Kingdom | 19th | Wood | G | 4 | f.h |
| **MFA 72.4120** | Unknown | Unknown | Dress of daily life | 16.8 cm | New Kingdom | 18th - 20th dynasty | Wood | G | 4 | e |

**TABLE 17**

## FIGURINES CARRYING THE TITLE CHANTRESS ON BACK WIG SHAPES 8 OR 9
## DATA EXTRAPOLATED FROM VOLUME TWO DATASET

| Identification Number | Location of Find | Owner and Title | Form | Height | Period | Dynasty | Fabric | Wig Type | Frt | Back | Emb | Collar | Collar Desc |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **MFA 00.692** | Abydos - Cemetery G | Merysuitef | Mummiform | 18.3 cm | New Kingdom | 20th dynasty | Pottery | Tripartite with long straight front lappets.<br>Back wig flaring out from shoulder lines.<br>No striations evident.<br>Lappets longer than back wig. | A | 8 | e | N/A | None |
| **MFA 02.531** | Unknown | Not known | Mummiform | 17.5 cm | New Kingdom | 18th - 20th dynasty | Wood | Tripartite with straight front lappets.<br>Back wig flaring out from shoulders.<br>Lappets and back wig equal length. | A | 8 | e | ii | Single plain row running across base of lappets. |
| **MFA 07.562a** | Giza or Deir Rifeh | Unknown | Mummiform | 18.5 cm | New Kingdom | 19th - 20th dynasty | Stone | Front wig rounded following face curvature.<br>Back wig flaring outwards from shoulders. | F | 8 | e | N/A | None |
| **MFA 1991.1170** | Aniba, Nubia, Tomb SA 34 | Unknown | Mummiform | 9.4 cm | New Kingdom | 19th | Faience | Tripartite with straight front lappets.<br>Back wig flared out from shoulder line.<br>Solid colour. | A | 8 | e | N/A | 5 plain b/w lappets and 1 decorative outside |
| **MFA 64.2251** | Unknown | Tye, Chantress of Amun | Mummiform | 14.6 cm | New Kingdom | 19th - 20th dynasty | Faience | Tripartite with straight lappets.<br>Back wig indented at shoulder line.<br>Painted striations.<br>Lappets and back wig equal length. | A | 3 | f | ii | 3 plain rows and 1 decorative row b/w lappets. |
| **MFA 72.1655** | Unknown | Bakmut, Chantress of Amun | Mummiform | 19.1 cm | New Kingdom | 19th - 20th dynasty | Pottery | Tripartite with long straight lappets.<br>Back wig indented at shoulder line.<br>Back wig longer than lappets.<br>Striations evidenced on lappets. | A | 3 | e.f | ii | 5 plain rows and one lower decorative row. |
| **MFA 03.1746** | Abydos | Patjau aka Panefu, Chantress of Isis | Mummiform | 14.0 cm | New Kingdom | 19th dynasty | Pottery | Tripartite with straight lappets.<br>Back wig very long extending to waist and covering entire back.<br>Back wig longer than lappets. | A | 9 | e | ii | 1 plain row under lappets and up to shoulders. |
| **MFA 03.1747** | Abydos? | Patjau aka Panefu, Chantress of Isis | Mummiform | 14.0 cm | New Kingdom | 19th dynasty | Pottery | Tripartite with long straight lappets.<br>Back wig very long extending to waist and covering entire back.<br>Back wig longer than lappets. | A | 9 | e | ii | 2 plain rows. 1 at neck and other under lappets. |

## FIGURINES CARRYING THE TITLE CHANTRESS ON BACK WIG SHAPES 8 OR 9
## DATA EXTRAPOLATED FROM VOLUME TWO DATASET

| ID Number | Location of Find | Owner and Title | Form | Height | Period | Dynasty | Fabric | Wig Type | Frt | Back | Emb | Collar | Collar Desc |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **MFA 03.1748** | Abydos? | Patjau aka Panefu, Chantress of Isis | Mummiform | 14.0 cm | New Kingdom | 19th dynasty | Pottery | Tripartite with long straight lappets.<br>Back wig very long extending to waist and covering entire back.<br>Back wig longer than lappets. | A | 9 | e | ii | 1 plain row under lappets and up to shoulders. |
| **MFA 03.1749** | Abydos? | Patjau aka Panefu, Chantress of Isis | Mummiform | 14.0 cm | New Kingdom | 19th dynasty | Pottery | Tripartite with long straight lappets.<br>Back wig very long extending to waist and covering entire back.<br>Back wig longer than lappets. | A | 9 | e | ii | 1 plain row under lappets and up to shoulders. |
| **MFA 03.1750** | Abydos? | Patjau aka Panefu, Chantress of Isis | Mummiform | 14.0 cm | New Kingdom | 19th dynasty | Pottery | Tripartite with long straight lappets.<br>Back wig very long extending to waist and almost covering entire back.<br>Back wig longer than lappets. | A | 9 | e | ii | 1 plain row under lappets and up to shoulders. |
| **MFA 03.1751** | Abydos, Egypt? | Patjau aka Panefu, Chantress of Isis | Mummiform | 14.0 cm | New Kingdom | 19th dynasty | Pottery | Tripartite with long straight lappets.<br>Back wig very long extending to waist and covering entire back.<br>Back wig longer than lappets. | A | 9 | e | ii | 1 plain row under lappets and up to shoulders. |
| **MFA 03.1752** | Abydos? | Patjau aka Panefu, Chantress of Isis | Mummiform | 14.0 cm | New Kingdom | 19th dynasty | Pottery | Tripartite with long straight lappets.<br>Back wig very long extending to waist and covering entire back.<br>Back wig longer than lappets. | A | 9 | e | ii | 1 plain row under lappets and up to shoulders. |
| **MFA 03.1753** | Abydos? | Patjau aka Panefu, Chantress of Isis | Mummiform | 14.0 cm | New Kingdom | 19th dynasty | Pottery | Tripartite with straight lappets.<br>Back wig very long extending to waist and almost covering entire back.<br>Back wig longer than lappets. | A | 9 | e | ii | 6 x plain rows between and under lappets. |
| **BRK 37.156E** | Unknown | Ainmose, Chantress of Amun | Dress of daily life | 21.8 cm? | Third Intermediate Period | 21st - 24th dynasty | Wood | Tripartite with lappets indented at shoulder.<br>Back wig poor rendering of indentation at shoulder because it flares out below indentation. | B | 3 | e | N/A | None |
| **BRK 37.157E** | Unknown | Ainmose, Chantress of Amun | Mummiform | 18.5 cm? | Third Immediate Period | 21st - 24th dynasty | Wood | Tripartite with straight lappets.<br>Lappets and back wig same length. | A | 1 | 0 | N/A | None |

## FIGURINES CARRYING THE TITLE CHANTRESS ON BACK WIG SHAPES 8 OR 9
## DATA EXTRAPOLATED FROM VOLUME TWO DATASET

| Identification Number | Location of Find | Owner and Title | Form | Height | Period | Dynasty | Fabric | Wig Type | Frt | Back | Emb | Collar | Collar Desc |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **MFA 03.1754** | Abydos | Patjau aka Panefu, Chantress of Isis | Mummiform | 14.0 cm | New Kingdom | 19th dynasty | Pottery | Tripartite with long straight lappets.<br>Back wig very long extending to waist and almost covering entire back.<br>Back wig longer than lappets. | A | 9 | e | ii | One plain row |
| **MFA 07.562c** | Giza or Deir Rifeh | Unknown | Mummiform | 19.0 cm | New Kingdom | 19th - 20th dynasty | Pottery | Tripartite with straight front lappets.<br>Back wig flares outwards from shoulder line. | A | 8 | e | N/A | Indistinguishable |
| **EA 41548A** | Unknown | Henutmehyt, Chantress of Amun | Mummiform | 21.8 cm | New Kingdom | 19th Dynasty | Wood | Tripartite with straight lappets.<br>Back wig straight and mid-length.<br>Single band on both lappets and back wig.<br>Solid colour green except yellow bands. | A | 1 | a.e | ii.iii | 12 plain rows b/w and below lappets.<br>Bracelets. |
| **EA 41546** | Unknown | Henutmehyt, Chantress of Amun | Mummiform | N/A | New Kingdom | 19th dynasty | Wood | Tripartite with straight front lappets.<br>Back wig straight and very long.<br>Single band on lappets and back wig. | A | 1 | a.e | N/A | None |
| **EA 41548B** | Unknown | Henutmehyt, Chantress of Amun | Mummiform | 21.8 cm | New Kingdom | 19th dynasty | Wood | Tripartite with straight lappets.<br>Back wig straight and mid-length.<br>Single band on both lappets and back wig.<br>Solid colour green except yellow bands. | A | 1 | a.e | ii.iii | 4 plain rows b/w lappets. Bracelets on wrists. |
| **EA 41548C** | Unknown | Henutmehyt, Chantress of Amun | Mummiform | 21.8 cm | New Kingdom | 19th dynasty | Wood | Tripartite with straight lappets.<br>Back wig straight and mid-length.<br>Single band on both lappets and back wig.<br>Solid colour green except yellow bands. | A | 1 | a.e | ii.iii | 4 plain rows b/w lappets. Bracelets on wrists. |
| **EA 41548D** | Unknown | Henutmehyt, Chantress of Amun | Mummiform | 21.8 cm | New Kingdom | 19th dynasty | Wood | Tripartite with straight lappets.<br>Back wig straight and mid-length.<br>Single band on both lappets and back wig.<br>Solid colour green except yellow bands. | A | 1 | a.e | ii.iii | 4 plain rows b/w lappets. Bracelets on wrists. |

## FIGURINES CARRYING THE TITLE CHANTRESS ON BACK WIG SHAPES 8 OR 9
## DATA EXTRAPOLATED FROM VOLUME TWO DATASET

| Identification Number | Location of Find | Owner and Title | Form | Height | Period | Dynasty | Fabric | Wig Type | Frt | Back | Emb | Collar | Collar Desc |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **EA 41548E** | Unknown | Henutmehyt, Chantress of Amun | Mummiform | 21.8 cm | New Kingdom | 19th dynasty | Wood | Tripartite with straight lappets. Back wig straight and mid-length. Single band on both lappets and back wig. Solid colour green except yellow bands. | A | 1 | a.e | ii.iii | 14 plain rows b/w and below lappets. Bracelets. |
| **EA 41548F** | Unknown | Henutmehyt, Chantress of Amun | Mummiform | 21.8 cm | New Kingdom | 19th dynasty | Wood | Tripartite with straight lappets. Back wig straight and mid-length. Single band on both lappets and back wig. Solid colour green except yellow bands. | A | 1 | a.e | ii.iii | 4 plain rows b/w lappets. Bracelets on wrists. |
| **EA 41548G** | Unknown | Henutmehyt, Chantress of Amun | Mummiform | 21.8 cm | New Kingdom | 19th dynasty | Wood | Tripartite with straight lappets. Back wig straight and mid-length. Single band on both lappets and back wig. Solid colour green except yellow bands. | A | 1 | a.e | ii.iii | 4 plain rows b/w lappets. Bracelets on wrists. |
| **EA 41548H** | Unknown | Henutmehyt, Chantress of Amun | Mummiform | 21.8 cm | New Kingdom | 19th dynasty | Wood | Tripartite with straight lappets. Back wig straight and mid-length. Single band on both lappets and back wig. Solid colour green except yellow bands. | A | 1 | a.e | ii.iii | 4 plain rows b/w lappets. Bracelets on wrists. |
| **EA 41548I** | Unknown | Henutmehyt, Chantress of Amun | Mummiform | 21.8 cm | New Kingdom | 19th dynasty | Wood | Tripartite with straight lappets. Back wig straight and mid-length. Single band on both lappets and back wig. Solid colour green except yellow bands. | A | 1 | a.e | ii.iii | 8 plain rows b/w and below lappets. Bracelets. |
| **EA 41548J** | Unknown | Henutmehyt, Chantress of Amun | Mummiform | 21.8 cm | New Kingdom | 19th dynasty | Wood | Tripartite with straight lappets. Back wig straight and mid-length. Single band on both lappets and back wig. Solid colour green except yellow bands. | A | 1 | a.e | ii.iii | 8 plain rows b/w and below lappets. Bracelets. |
| **EA 41548K** | Unknown | Henutmehyt, Chantress of Amun | Mummiform | 21.8 cm | New Kingdom | 19th dynasty | Wood | Tripartite with straight lappets. Back wig straight and mid-length. Single band on both lappets and back wig. Solid colour green except yellow bands. | A | 1 | a.e | ii.iii | 4 plain rows b/w lappets. Bracelets on wrists. |

## FIGURINES CARRYING THE TITLE CHANTRESS ON BACK WIG SHAPES 8 OR 9
## DATA EXTRAPOLATED FROM VOLUME TWO DATASET

| Identification Number | Location of Find | Owner and Title | Form | Height | Period | Dynasty | Fabric | Wig Type | Frt | Back | Emb | Collar | Collar Desc |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **EA 41548L** | Unknown | Henutmehyt, Chantress of Amun | Mummiform | 21.8 cm | New Kingdom | 19th dynasty | Wood | Tripartite with straight lappets. Back wig straight and mid-length. Single band on both lappets and back wig. Solid colour green except yellow bands. | A | 1 | a.e | ii.iii | 4 plain rows b/w lappets. Bracelets on wrists. |

# FIGURINES DEPICTING INFILL TYPE g DIAGONAL CROSSHATCH
# DATA EXTRAPOLATED FROM VOLUME TWO DATASET

| ID Number | Location of Find | Owner and Title | Form | Height | Period | Fabric | Bag Type | Qty | Position of Bags | Shape | C & E | Infill |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **BRK 28.522** | Unknown | Takhau | Mummiform | 17.8 cm | Late Period | Faience | Oblong vertically oriented carried over the left shoulder by a single rope connected to the bag at the centre top by a concentric semi-ellipsoid connector. Diagonal crosshatch infill. | One | Left hand back shoulder. | 2 | O | g |
| **EA 41548A** | Unknown | Henutmehyt, Chantress of Amun | Mummiform | 21.8 cm | New Kingdom | Wood | Trapezoid horizontally oriented with concave sides and base and loop at top corners sitting immediately underneath bottom wig. Diagonal crosshatch infill. | One | Centre back. | 17 | N/A | U.V.g |
| **MFA 21.14140** | Nuri, Pyramid 3, Tomb of Senkamanisken, Rms A, B & C. | King Senkamanisken | Mummiform | 20.0 cm | Napatan | Faience | Oblong vertically oriented connected by single wide rope running up from top centre of bag over right shoulder and down into left hand. Diagonal crosshatch infill. | One | On R/H side back attached by rope running from left hand over right shoulder. | 2 | E | g |
| **MFA 21.2734** | Nuri, Pyramid 3, Tomb of Senkamanisken, Room B | King Senkamanisken | Mummiform | 18.0 cm | Napatan | Faience | Small square bag attached by wide rope which is disproportional to the size of the bag. Diagonal crosshatch infill. | One | On R/H side back attached by rope running from left hand over right shoulder. | 1 | E | g |
| **MFA 56.1273** | Unknown | Hor, General, Son of Wedjashu | Mummiform | 15.8 cm | Late Period | Faience | Square connected by a single wide rope extending up over the shoulder into the right hand. Border bars embellish the bag on all four sides. Diagonal crosshatch infill. | One | Back left shoulder below bottom of back wig. | 1 | E | c.g |
| **MFA 56.1274** | Unknown | Hor, son of Wadjet | Mummiform | 18.5 cm | Late Period | Faience | Small oblong horizontally oriented high on left shoulder suspended by a single rope on a semi-ellipsoid connector. Diagonal crosshatch infill. | One | Back left shoulder. | 3 | M | g |

# FIGURINES DEPICTING INFILL TYPE g DIAGONAL CROSSHATCH
# DATA EXTRAPOLATED FROM VOLUME TWO DATASET

| ID Number | Location of Find | Owner and Title | Form | Height | Period | Fabric | Bag Type | Qty | Position of Bags | Shape | C & E | Infill |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **MFA 56.1284** | Unknown | Unknown | Mummiform | 12.8 cm | Third Intermediate Period | Faience | Trapezoid horizontally oriented with pair of ropes angled upwards to shoulders from top corners of bag. Diagonal crosshatch infill. | One | Centre back. | 13 | H | g |
| **MFA 56.1293** | Unknown | Psamtik-seneb son of Tawepetnefret | Mummiform | 15.8 cm | Late Period | Faience | Small oblong horizontally oriented suspended by a single rope on a concentric semi-ellipsoids connector. Diagonal crosshatch infill. | One | Back left shoulder. | 3 | O | g |
| **MFA 64.2246** | Deir el-Bahri - DB 320 | Masaharta, The High Priest | Mummiform | 10.5 cm | Third Intermediate Period | Faience | Trapezoid with concave base horizontally oriented carried by pair of ropes extending outwards from top corners of bag alongside back wig to shoulder. Diagonal crosshatch infill. | One | Centre back. | 15 | H | g |
| **MFA 64.2249** | Probably Deir el-Bahri - first royal cache 1881 | Istemkheb, Chief of the Entertainers of Amun | Mummiform | 15.8 cm | Third Intermediate Period | Faience | Oblong with concave base horizontally oriented without obvious connectors because located immediately underneath back wig. Diagonal crosshatch infill. | One | Centre back directly underneath back wig. Outside of bag aligned with outside of wig. | 19 | N/A | g |
| **MFA 65.1738** | Deir el-Bahri - DB 320 (cleared 1881) | Maatkare, God's Wife of Amun | Mummiform | 11.7 cm | Third Immediate Period | Faience | Wide trapezoid with convex base horizontally oriented. Connectors running from outside top corners of bag to bottom corners of back wig. Diagonal crosshatch infill. | One | Centre back under wig. | 15 | G | g |
| **MFA 7/2/d.1** | Shellal, Nubia, Cemetery 7, Grave 2. | Unknown | Mummiform | Broken | Third Intermediate Period | Faience | Trapezoid of medium depth and width attached by ropes extending outwards from top corners of bag to underneath with. Diagonal crosshatch infill. | One | Centre back below back wig. | 7 | H | g |

# FIGURINES DEPICTING INFILL TYPE g DIAGONAL CROSSHATCH
# DATA EXTRAPOLATED FROM VOLUME TWO DATASET

| ID Number | Location of Find | Owner and Title | Form | Height | Period | Fabric | Bag Type | Qty | Position of Bags | Shape | C & E | Infill |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **MFA 72.1652** | Unknown | Pentaweret | Mummiform | 18.7 cm | New Kingdom | Pottery | Oblong diagonally oriented without evidence of connector. Embellished by loops at the right side corners. Diagonal crosshatch infill. | One | Centre back. | 4 | N/A | UV.g |
| **MFA 72.1723** | Unknown | Unknown | Mummiform | 11.4 cm | Third Intermediate Period | Faience | Very large trapezoid bag with concave base situated directly under back wig without obvious connectors. Embellished by large loops at the top corners. Diagonal crosshatch infill. | One | Centre back directly underneath back wig. | 18 | N/A | TT.g |
| **MFA 72.1724** | Unknown | Unknown | Mummiform | 11.7 cm | Third Intermediate Period | Faience | Oblong horizontally oriented with short pair ropes extending from top corners of bag into bottom wig. Loop embellishments at both top corners. Diagonal crosshatch infill. | One | Centre back directly under back wig. | 3 | G | TT.g |
| **MFA 72.1727** | Unknown | Unknown | Mummiform | 11.4 cm | Third Intermediate Period | Faience | Oblong horizontally oriented with short pair ropes extending from top corners of bag into bottom wig. Loop embellishments at both top corners. Diagonal crosshatch infill. | One | Centre back directly under back wig. | 3 | G | TT.g |
| MFA 72.1728 | Unknown | Unknown | Mummiform | 11.4 cm | Third Intermediate Period | Faience | Reverse trapezoid horizontally oriented suspended by a pair of ropes extending up over shoulders. Diagonal crosshatch infill. | One | Centre back. | 8 | G | g |

# FIGURINES DEPICTING LOOP EMBELLISHMENTS ON BAGS
# DATA EXTRACTED FROM VOLUME TWO DATASET

| ID Number | **Owner and Title** | **Form** | **Height** | **Period** | **Fabric** | **Bag Type** | **Qty** | **Position of Bags** | **Shape** | **Conn** | **Emb/Infill** |
|---|---|---|---|---|---|---|---|---|---|---|---|
| EA 41548A | Henutmehyt, Chantress of Amun | Mummiform | 21.8 cm | New Kingdom | Wood | Trapezoid horizontally oriented with concave sides and base and loop at top corners sitting immediately underneath bottom wig. Diagonal crosshatch infill. | One | Centre back. | 17 | N/A | U.V.g |
| MFA 1974.567 | Pinudjem II, High Priest of Amun | Mummiform | 17.2 cm | Third Intermediate Period | Faience | Oblong horizontally oriented with connecting ropes extending upwards from top corners of bag. Ropes with loops at the top - bag appears to be floating on the back. Vertical/horizontal crosshatch infill. | One | Centre back. | 3 | G | S.S |
| MFA 57.409 | Hetepy, General | Mummiform | 12.5 cm | Third Intermediate Period | Faience | Narrow oblong diagonally oriented across back suspended by a long rope extending beyond the borders of the bag. Loop embellishment at both bottom corners. Vertical/horizontal crosshatch infill. | One | Angled across back. | 4 | A | SS.j |
| MFA 72.1718 | Pawab... | Mummiform | 11.7 cm | New Kingdom | Faience | Trapezoid of medium depth with concave base and zero connectors evident. Embellished by loops at the top corners. Vertical parallel lines infill. | Two | Centre back. | 18 | N/A | TT.e |
| MFA 72.1723 | Unknown | Mummiform | 11.4 cm | Third Intermediate Period | Faience | Very large trapezoid bag with concave base situated directly under back wig without obvious connectors. Embellished by large loops at the top corners. Diagonal crosshatch infill. | One | Centre back directly underneath back wig. | 18 | N/A | TT.g |
| MFA 72.1724 | Unknown | Mummiform | 11.7 cm | Third Intermediate Period | Faience | Oblong horizontally oriented with short pair ropes extending from top corners of bag into bottom wig. Loop embellishments at both top corners. Diagonal crosshatch infill. | One | Centre back directly under back wig. | 3 | G | TT.g |
| MFA 72.1727 | Unknown | Mummiform | 11.4 cm | Third Intermediate Period | Faience | Oblong horizontally oriented with short pair ropes extending from top corners of bag into bottom wig. Loop embellishments at both top corners. Diagonal crosshatch infill. | One | Centre back directly under back wig. | 3 | G | TT.g |

**TABLE 20**

# FIGURINES CARRYING WATER POTS
# DATA EXTRAPOLATED FROM VOLUME TWO DATASET

| Identification Number | Findspot | Owner and Title | Form | Height | Period | Fabric | Bags | Position of Bags | Implement Types | Yoke Pots |
|---|---|---|---|---|---|---|---|---|---|---|
| **MFA 11.1496** | Unknown | Not known | Mummiform | 22.6 cm | New Kingdom | Wood | One | Centre back | On the upper back in red paint a pair of pots on a yoke is discernable. | 2.iii |
| **MFA 1991.1167** | Aniba, Nubia, Tomb SA 34 | Unknown | Mummiform | 10.8 cm | New Kingdom | Faience | One | Centre Back - floating | 2 x hoes with solid crossbars. **1 x brick mould floating underneath bag**. 2 x water pots on yoke outside bag and mould. | 1.i |
| **MFA 72.1652** | Unknown | Pentaweret | Mummiform | 18.7 cm | New Kingdom | Pottery | One | Centre back | Broad bladed hoe with solid crossbar in right hand on left front shoulder. Pair of pots suspended on yoke at back right and left shoulders. | 4.iii |
| **MFA 72.1659** | Unknown | Unknown | Mummiform | 15.9 cm | New Kingdom | Pottery | One | Right back | Stylised hoe with solid crossbar in left hand on right front shoulder.<br>Stylised hoe with solid crossbar in right hand on left front shoulder. 2 pots on yoke on diagonal on left back shoulder. | 1.i |
| **MFA 72.1663** | Unknown | Huy | Mummiform | 15.8 cm | New Kingdom | Pottery | One | Centre back underneath wig. | Narrow bladed hoe with solid crossbar in left hand on right front shoulder.Broad bladed hoe with solid crossbar in right hand on left front shoulder. Pair pots on yoke diagonally oriented on left back shoulder. | 4.iii |
| **MFA 72.1670** | Unknown | Huy | Mummiform | 16.5 cm | New Kingdom | Pottery | N/A | N/A | Narrow bladed hoe with solid crossbar in left hand on right front shoulder.<br>Pair pots on yoke at back shoulders. | 1.iii |
| **MFA 72.1718** | Unknown | Pawab... | Mummiform | 11.7 cm | New Kingdom | Faience | One | Centre back | Water pots on back of right shoulder.<br>**Brick mould on back left shoulder.**<br>Stylised narrow bladed hoes with solid crossbar on right front and left front shoulder. | 1.i |
| **MFA 72.4125** | Unknown | Huy | Mummiform | 18.7 cm | New Kingdom | Wood | One | Left middle back. | Stylised hoe with solid crossbar in left hand on right front shoulder. Stylised hoe with solid crossbar in right hand on left front shoulder.<br>Pair pots on simple yoke. | i.ii |
| **MFA inv. 2631** | Unknown | unknown | Mummiform | Unknown | New Kingdom | Faience | Two | Back right shoulder and back left shoulder. | Broad bladed hoe with solid crossbar in left hand on right front shoulder. Narrow bladed hoe with solid crossbar in right hand on left front shoulder. Pair of pots from yoke at centre back. | 1.i |

# FIGURINES CARRYING WATER POTS
# DATA EXTRAPOLATED FROM VOLUME TWO DATASET

| Identification Number | Findspot | Owner and Title | Form | Height | Period | Fabric | Bags | Position of Bags | Implement Types | Yoke Pots |
|---|---|---|---|---|---|---|---|---|---|---|
| **BRK 28.527** | Unknown | Unknown | Mummiform | 22.5 cm | New Kingdom | Pottery | Three | One at centre back under back wig<br>One either side on the back of the arms. | Stylised hoe with solid cross-bar on both front shoulders. Yoke across the back waistline with attachment rope drawn diagonally and pots situate also on the diagonal. | 3.iii |
| **EA 66593** | Unknown | Kayamun | Mummiform | 21.6 cm | New Kingdom | Stone | Two | Back shoulders | Stylised hoe with solid crossbar in both hands across both front shoulders.<br>Yoke at centre back between bags but pots not evident. | N/A |
| **EA 34159** | Unknown | Bakhapy, Lady of | Mummiform | 18.8 cm | New Kingdom | Pottery | One | Centre back | Hoes indistinguishable. Two water pots on back situate either side of bag. | 4.iii |
| **EA 41548A** | Unknown | Henutmehyt | Mummiform | 21.8 cm | New Kingdom | Wood | One | Centre Back | Stylised hoe with solid crossbar in left hand on right front shoulder. Stylised hoe with solid crossbar in right hand on left front shoulder. Two pots on yoke, one on each back shoulder. | |
| **EA 47398** | Asyut | Naherhu | Mummiform | 30.0 cm | New Kingdom | Stone | N/A | N/A | Implements on front shoulders indistinguishable. Small pots hanging from a yoke either side of back wig. | 1.i |
| **MFA 72.1708** | Unknown | Unknown | Mummiform | 5.9 cm | New Kingdom | Pottery | N/A | N/A | Stylised hoe with solid crossbar in left hand on right front shoulder. Stylised hoe, assuming solid crossbar, in right hand on left front shoulder. Yoke with indistinguishable pots on back. | 3 |

# THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO
# FIGURINES CARRYING WATER POTS
# DATA EXTRAPOLATED FROM NEWBERRY 1930

| Ref No. | Findspot (FS) | No FS | Fabric | H - CM | Form | Imps Yes | Imps No | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | NK | NK or TIP | TIP | LP Ptol | Description |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47221** | | **X** | Aragonite | 36.5 | Daily Life | X | | X | | X | | | | X | | | | 1 x type iii jar on back right shoulder |
| **47222** | | **X** | Slate | 17.5 | Daily Life | X | | X | | X | | | | X | | | | Necklace suspended by string with incised type iii jar |
| **47229** | **Abydos** | | Limestone | 23.5 | Mummiform | | X | | X | X | | | | X | | | | Ba bird on chest. String around neck with type iii jar |
| **47261** | **Saqqara** | | Faience | 14.5 | Mummiform | X | | X | | | | X | | | X | | | 2 X type i jars each behind back shoulder |
| **47262** | **Saqqara** | | Faience | 14.5 | Mummiform | X | | X | | | | X | | | X | | | 2 X type i jars each behind back shoulder |
| **47263** | **Saqqara** | | Faience | 14.5 | Mummiform | X | | X | | | | X | | | X | | | 2 X type i jars each behind back shoulder |
| **47264** | **Saqqara** | | Faience | 14.5 | Mummiform | X | | X | | | | X | | | X | | | 2 X type i jars each behind back shoulder |
| **47265** | **Saqqara** | | Faience | 14.5 | Mummiform | X | | X | | | | X | | | X | | | 2 X type i jars each behind back shoulder |
| **47282** | | **X** | Faience | 14.0 | Mummiform | X | | X | | | | X | | X | | | | 2 x type i jars each behind back shoulder |
| **47291** | **Saqqara** | | Faience | 15.0 | Mummiform | X | | X | | | | X | | | X | | | 2 X type i jars each behind back shoulder |
| **47292** | **Saqqara** | | Faience | 15.0 | Mummiform | X | | X | | | | X | | | X | | | 2 X type i jars each behind back shoulder |
| **47635** | | **X** | Limestone | 24.0 | Mummiform | X | | | X | X | | | | X | | | | Pectoral with incised type iii jar at centre |
| **47665** | **Gau** | | Limestone | 18.0 | Mummiform | X | | X | | X | | | | X | | | | 2 X type i jars over left shoulder |
| **47676** | | **X** | Serpentine | 18.0 | Mummiform | X | | X | | X | | | | X | | | | 2 x type i jars at back |
| **47687** | **Saqqara** | | Wood | 21.0 | Mummiform | X | | X | | X | | | | | | X | | 2 x type iii jars on left back shoulder |
| **47688** | **Saqqara** | | Wood | 22.0 | Mummiform | X | | X | | X | | | | | | X | | 2 x type iii jars on left back shoulder |
| **47690** | | **X** | Wood | 23.5 | Mummiform | X | | X | | X | | | | X | | | | 2 x type iii jars, one on each back shoulder |
| **47709** | **Akhmim** | | Wood | 19.5 | Mummiform | X | | X | | | | X | | X | | | | 2 x type i jars on yoke at back |
| **47711** | | **X** | Wood | 21.5 | Mummiform | X | | X | | | | X | | X | | | | 2 x type i jars on yoke at back |
| **47716** | | **X** | Faience | 13.5 | Mummiform | X | | X | | X | | | | X | | | | 2 x type i jars on yoke at back |
| **47717** | | **X** | Faience | 13.5 | Mummiform | X | | X | | X | | | | X | | | | 2 x type i jars on yoke at back |
| **47723** | **Saqqara** | | Wood | 21.0 | Mummiform | X | | X | | | | | X | X | | | | 1 x bag left shldr and 1 x bag cntre bk & 2 x type i jars |
| **47725** | | **X** | Wood | 19.5 | Mummiform | X | | X | | | | X | | | | X | | 2 x type iii jars on yoke at back |
| **47726** | | **X** | Wood | 17.0 | Mummiform | X | | X | | | | X | | | | X | | 2 x type iii jars on yoke at back |
| **47727** | | **X** | Wood | 18.5 | Mummiform | X | | X | | | | X | | | | X | | 2 x type iii jars on yoke at back |
| **47733** | | **X** | Wood | 24.0 | Mummiform | X | | X | | X | | | | X | | | | 2 x type i jars at back |
| **47736** | | **X** | Wood | 19.5 | Mummiform | X | | X | | | | X | | X | | | | 2 x type i jars at back |
| **47777** | **Saqqara** | | Faience | 13.0 | Mummiform | X | | X | | | | X | | | | X | | 2 x type i jars at back |
| **47778** | **Saqqara** | | Faience | 13.0 | Mummiform | X | | X | | | | X | | | | X | | 2 x type i jars at back |
| **47779** | **Saqqara** | | Faience | 13.0 | Mummiform | X | | X | | | | X | | | | X | | 2 x type i jars at back |
| **47799** | **Saqqara** | | Faience | 7.0 | Mummiform | X | | X | | | | X | | | X | | | 2 x type i jars on yoke at back |
| **47800** | **Saqqara** | | Faience | 7.0 | Mummiform | X | | X | | | | X | | | X | | | 2 x type i jars on yoke at back |
| **47877** | | **X** | Wood | 20.5 | Mummiform | X | | X | | | | X | | X | | | | 2 x type i jars over shoulder & bag in centre back |
| **47887** | | **X** | Terracotta | 25.5 | Mummiform | X | | X | | X | | | | X | | | | 2 x type i jars on yoke at back |
| **47890** | | **X** | Terracotta | 24.5 | Mummiform | X | | X | | X | | | | X | | | | 2 x type i jars on yoke at back |
| **47891** | | **X** | Terracotta | 24.5 | Mummiform | X | | X | | X | | | | X | | | | 2 x type i jars on yoke at back |
| **47892** | | **X** | Terracotta | 24.5 | Mummiform | X | | X | | X | | | | X | | | | 2 x type i jars on yoke at back |
| **47893** | | **X** | Terracotta | 24.5 | Mummiform | X | | X | | X | | | | X | | | | 2 x type i jars on yoke at back |
| **47894** | | **X** | Terracotta | 24.5 | Mummiform | X | | X | | X | | | | X | | | | 2 x type i jars on yoke at back |
| **48279** | | **X** | Faience | 5.2 | Mummiform | X | | X | | | | X | | | X | | | 2 x type i jars on yoke at back |
| **48280** | | **X** | Faience | 5.2 | Mummiform | X | | X | | | | X | | | X | | | 2 x type i jars on yoke at back |
| **48281** | | **X** | Faience | 5.2 | Mummiform | X | | X | | | | X | | | X | | | 2 x type i jars on yoke at back |
| **48282** | | **X** | Faience | 5.2 | Mummiform | X | | X | | | | X | | | X | | | 2 x type i jars on yoke at back |

# THE EGYPTIAN MUSEUM OF ANTIQUITIES, CAIRO
# FIGURINES CARRYING WATER POTS
# DATA EXTRAPOLATED FROM NEWBERRY 1930

| Ref No. | Findspot (FS) | No FS | Fabric | H - CM | Form | Imps Yes | Imps No | Bag Yes | Bag No | BD6 | Ext Inscr | Inscr | No inscr | NK | NK or TIP | TIP | LP Ptol | Description |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **48283** | | **X** | Faience | 5.2 | Mummiform | X | | X | | | | X | | | X | | | 2 x type i jars on yoke at back |
| **48306** | | **X** | Terracotta | 18.5 | Mummiform | X | | X | | X | | | | X | | | | 2 x type i jars on yoke at back |
| **48307** | | **X** | Terracotta | 18.5 | Mummiform | X | | X | | X | | | | X | | | | 2 x type i jars on yoke at back |
| **48314** | | **X** | Faience | 14.5 | Mummiform | X | | X | | | | X | | | | X | | 2 x type i jars on yoke at back |
| **48316** | **Thebes** | | Terracotta | 19.0 | Mummiform | X | | X | | | | X | | X | | | | Kurneh. 2 x type i jars on yoke at back |
| **48317** | **Thebes** | | Terracotta | 19.0 | Mummiform | X | | X | | | | X | | X | | | | Kurneh. 2 x type i jars on yoke at back |
| **48318** | **Thebes** | | Terracotta | 19.0 | Mummiform | X | | X | | | | X | | X | | | | Kurneh. 2 x type i jars on yoke at back |
| **48319** | **Thebes** | | Terracotta | 19.0 | Mummiform | X | | X | | | | X | | X | | | | Kurneh. 2 x type i jars on yoke at back |
| **48320** | **Thebes** | | Terracotta | 19.0 | Mummiform | X | | X | | | | X | | X | | | | Kurneh. 2 x type i jars on yoke at back |
| **48321** | **Thebes** | | Terracotta | 19.0 | Mummiform | X | | X | | | | X | | X | | | | Kurneh. 2 x type i jars on yoke at back |
| **48345** | | **X** | Clay | 16.0 | Mummiform | X | | X | | | | | X | | | X | | 2 x type i jars on yoke at back |
| **48346** | | **X** | Clay | 16.0 | Mummiform | X | | X | | | | | X | | | X | | 2 x type i jars on yoke at back |
| **48350** | | **X** | Wood | 20.0 | Mummiform | X | | X | | | | X | | X | | | | 2 x type i jars on yoke at back |
| **48356** | | **X** | Terracotta | 17.5 | Mummiform | X | | X | | | | X | | | X | | | 2 x type i jars hanging on red cord over right shoulder |
| **48359** | | **X** | Terracotta | 19.0 | Mummiform | X | | | X | | | X | | | | X | | 2 x type i jars hanging on red cord over right shoulder |
| **48360** | | **X** | Terracotta | 14.5 | Mummiform | X | | X | | X | | | | X | | | | 2 x type i jars on yoke at back |
| **48361** | | **X** | Terracotta | 14.5 | Mummiform | X | | X | | X | | | | X | | | | 2 x type i jars on yoke at back |
| **48362** | | **X** | Terracotta | 14.5 | Mummiform | X | | X | | X | | | | X | | | | 2 x type i jars on yoke at back |
| **48363** | | **X** | Terracotta | 14.5 | Mummiform | X | | X | | X | | | | X | | | | 2 x type i jars on yoke at back |
| **48368** | | **X** | Terracotta | 19.0 | Mummiform | | X | X | | | | X | | X | | | | 2 x type i jars slung over right shoulder |
| **48375** | | **X** | Terracotta | 16.5 | Mummiform | X | | | X | | | X | | | | X | | 2 x type i jars on yoke at back |
| **48377** | | **X** | Terracotta | 16.0 | Mummiform | | X | X | | | | X | | | X | | | 3 x type i jars slung on back |
| **48389** | **Thebes** | | Terracotta | 22.5 | Mummiform | X | | X | | | | | X | | | X | | Kurneh. 1 x type i jar on back. Mummy net on back |
| **48390** | **Thebes** | | Terracotta | 21.0 | Mummiform | X | | X | | | | X | | X | | | | Kurneh, Hoe and pick on back, 2 x type i jars on back |
| **48397** | **Thebes** | | Terracotta | 19.0 | Mummiform | X | | X | | | | X | | X | | | | Sheikh Abd el-Qurna. 2 x type i jars over shoulder |
| **48398** | | **X** | Terracotta | 17.0 | Mummiform | X | | X | | | | | X | | X | | | Imps on back with 1 x type i jar |
| **48490** | | **X** | Wood | 16.5 | Mummiform | X | | X | | | | X | | X | | | | 2 x type i jars on yoke at back |
| **48493** | | **X** | Faience | 18.0 | Mummiform | X | | X | | | | X | | X | | | | 2 x type i jars on yoke at back, basket in middle of back |
| | | | | | | | | | | | | | | | | | | |
| **TOTALS** | | **44** | | | | **68** | **3** | **67** | **4** | **24** | **0** | **42** | **5** | **40** | **17** | **14** | **0** | |

# MANCHESTER MUSEUM
# NEW KINGDOM FIGURINES TEXT CLASSIFICATION
# DATA EXTRAPOLATED FROM JANES 2012

| MM No | H - CM | Fabric | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | A | B | C | D | E | F | G | H | I | J | K | L | M | N | a | b | Comments |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **636** | 17.1 | Pottery | | | | | X | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **637** | 16.9 | Pottery | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **638** | 17.0 | Pottery | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **639** | 19.0 | Pottery | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | | X | |
| **640** | 19.0 | Pottery | X | | | | | | | | | | | | | | | | | | | | | | | | | | | | | X | X | | Some bk txt worn |
| **1156** | 13.0 | Pottery | X | | | | | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **1157** | 12.0 | Pottery | | | | | X | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **1158** | 10.6 | Pottery | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | | X | |
| **1434** | 17.0 | Pottery | | | | | X | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **1438** | 18.5 | Pottery | | | | | | | | | | | | | | | X | | X | | | | | | | | | | | | | | X | | |
| **1439** | 16.4 | Pottery | X | | | | | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **1441** | 20.8 | Quartzite | | | X | | | | | | | | | | | | | | | | | | X | | | | | | | | | | X | | |
| **1442** | 17.2 | Limestone | | | | | | | | | | | X | | | | | | | | | | | | | | X | | | | | | | X | |
| **1443** | 19.8 | Sandstone | | | X | | | | | | | | | | | | | | | | | | | X | | | | | | | | | ? | ? | Broken |
| **1445** | 13.1 | Faience | | | | | X | | | | | | | | | | | | X | | | | | | | | | | | | | | | X | |
| **1448a** | 16.4 | Pottery | | | | | X | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **1448b** | 16.5 | Pottery | | | | | X | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | Presume same as **a** |
| **1448c** | 16.7 | Pottery | | | | | X | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | Presume same as **a** |
| **1449** | 19.4 | Wood | | | | | X | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **1450** | 18.8 | Wood | | | X | | | | | | | | | | | | | | | | | X | | | | | | | | | | | | X | |
| **1451a** | 18.0 | Pottery | | | | X | | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **1451b** | 17.6 | Pottery | | | | X | | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **1452** | 21.2 | Wood | | | | X | | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **1454** | 16.7 | Pottery | | | | X | | | | | | | | | | | | | X | | | | | | | | | | | | | | | X | |
| **1977.1157** | 15.0 | Wood | | | | | | X | | | | | | | | | | | | | | | | | | | X | | | | | | | X | |
| **2107** | 22.5 | Wood | | | X | | | | | | | | | | | | | | | | | | | X | | | | | | | | | X | | |
| **2302** | 22.0 | Wood | | | | | | | | | | | | | | X | | | X | | | | | | | | | | | | | | X | | |
| **Sub-total 1** | | | **3** | **0** | **4** | **4** | **8** | **5** | **0** | **0** | **0** | **0** | **1** | **0** | **0** | **1** | **1** | **0** | **20** | **0** | **0** | **1** | **1** | **2** | **0** | **0** | **2** | **0** | **0** | **0** | **0** | **1** | **19** | **7** | **plus 1 x Un ID Feet** |

# MANCHESTER MUSEUM
# NEW KINGDOM FIGURINES TEXT CLASSIFICATION
# DATA EXTRAPOLATED FROM JANES 2012

| MM No | H - CM | Fabric | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | A | B | C | D | E | F | G | H | I | J | K | L | M | N | a | b | Comments |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **2303** | 20.0 | Wood | | | | | X | | | | | | | | | | | | X | | | | | | | | | | | | | | | X | |
| **2953** | 24.2 | Limestone | | | X | | | | | | | | | | | | | | X | | | | | | | | | | | | | | | X | |
| **3620** | 20.1 | Pottery | | | | | | | | | | X | | | | | | | | | | | | | X | | | | | | | | X | | |
| **3624** | 15.2 | Pottery | | | | X | | | | | | | | | | | | | X | | | | | | | | | | | | | | | X | |
| **3626** | 15.2 | Pottery | | | | | | | | | | | | | | X | | | X | | | | | | | | | | | | | | X | | Apron too short |
| **3835** | 18.6 | Pottery | | | | X | | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **3837** | 17.2 | Pottery | | | | X | | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **3901** | ? | Faience | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | | X | Based on feet only |
| **3987** | 17.9 | Pottery | | | | X | | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **4037** | 15.7 | Faience | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | | X | |
| **4348** | 37.0 | Limestone | | | X | | | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | Ba bird - repairs |
| **4412** | 18.7 | Pottery | | | | X | | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **4413** | 16.7 | Pottery | | | | X | | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **4416** | 16.5 | Pottery | | | | | X | | | | | | | | | | | | X | | | | | | | | | | | | | | | X | |
| **4418** | 18.8 | Pottery | X | | | | | | | | | | | | | | | | | | | | | | | | | | | | | X | X | | |
| **5893** | 12.0 | Faience | | | | | X | | | | | | | | | | | | X | | | | | | | | | | | | | | | X | Bk 3 lines w/o text |
| **6650b** | 11.9 | Faience | | | | | X | | | | | | | | | | | | X | | | | | | | | | | | | | | | X | |
| **6653** | 9.6 | Faience | | | | | X | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **6660a** | 8.5 | Faience | | | | | X | | | | | | | | | | | | X | | | | | | | | | | | | | | | X | |
| **6660b** | 8.3 | Faience | | | | | X | | | | | | | | | | | | X | | | | | | | | | | | | | | | X | |
| **6660c** | 8.6 | Faience | | | | | X | | | | | | | | | | | | X | | | | | | | | | | | | | | | X | |
| **6660d** | 10.2 | Faience | | | | | X | | | | | | | | | | | | X | | | | | | | | | | | | | | | X | |
| **6864** | 24.0 | Limestone | | | | | | | | | | | | | X | | | | | | | | | | X | | | | | | | | X | | |
| **6871a** | 12.7 | Faience | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | | X | |
| **6871b** | 12.8 | Faience | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | | X | |
| **66871c** | 12.0 | Faience | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | | X | |
| **6871d** | 13.0 | Faience | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | | X | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Sub-total 2** | | | **1** | **0** | **2** | **6** | **9** | **6** | **0** | **0** | **0** | **1** | **0** | **0** | **1** | **1** | **0** | **0** | **24** | **0** | **0** | **0** | **0** | **0** | **2** | **0** | **0** | **0** | **0** | **0** | **0** | **1** | **11** | **16** | |

# MANCHESTER MUSEUM
# NEW KINGDOM FIGURINES TEXT CLASSIFICATION
# DATA EXTRAPOLATED FROM JANES 2012

| MM No | H - CM | Fabric | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | A | B | C | D | E | F | G | H | I | J | K | L | M | N | a | b | Comments |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **6872a** | 12.3 | Faience | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **6872b** | 12.9 | Faience | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | | X | |
| **6873** | 12.1 | Faience | | | | X | | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **6877** | 12.9 | Faience | | | | X | | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **6882a** | 12.0 | Faience | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **6882b** | 11.9 | Faience | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **6882c** | 12.0 | Faience | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **6882d** | 11.9 | Faience | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **6882e** | 11.7 | Faience | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **6882f** | 11.6 | Faience | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **6882g** | 11.9 | Faience | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **6888a** | 19.5 | Wood | | | | X | | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **6888b** | 20.5 | Wood | | | | | | | | | | | | | | | X | | X | | | | | | | | | | | | | | X | | |
| **6888c** | 19.5 | Wood | | | | X | | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **6888d** | 19.6 | Wood | | | | X | | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **6888e** | 19.6 | Wood | | | | X | | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **6888f** | 20.5 | Wood | | | | X | | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **6888g** | 19.3 | Wood | | | | X | | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **6888h** | 19.2 | Wood | | | | X | | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **6888i** | 19.0 | Wood | | | | X | | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **6890** | ? | Faience | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | ? | ? | Broken |
| **6962** | 22.2 | Wood | | | | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | X | | |
| **6963** | 21.2 | Wood | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | | X | |
| **6964** | 21.0 | Wood | | | X | | | | | | | | | | | | | | | | | | | | X | | | | | | | | X | | |
| **6965** | 22.2 | Wood | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | | X | Presume bk is A |
| **6966** | 20.9 | Wood | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | ? | ? | Presume bk is A |
| **6969** | 22.5 | Wood | | | | | X | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Sub-total 3** | | | **0** | **0** | **1** | **10** | **1** | **13** | **0** | **0** | **1** | **0** | **0** | **0** | **0** | **0** | **1** | **0** | **25** | **0** | **0** | **1** | **0** | **0** | **1** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **22** | **3** | **plus 2 x Un ID feet** |

# MANCHESTER MUSEUM
# NEW KINGDOM FIGURINES TEXT CLASSIFICATION
# DATA EXTRAPOLATED FROM JANES 2012

| MM No | H - CM | Fabric | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | A | B | C | D | E | F | G | H | I | J | K | L | M | N | a | b | Comments |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **9385** | ? | Limestone | | | | | | | | | | | | X | | | | | | | | | | | X | | | | | | | | ? | ? | Fragment |
| **9665a** | 17.5 | Pottery | | | X | | | | | | | | | | | | | | | | | | | X | | | | | | | | | X | | |
| **9665b** | 19.1 | Pottery | | | X | | | | | | | | | | | | | | | | | | | X | | | | | | | | | X | | |
| **9848** | ? | Faience | | | | | | X | | | | | | | | | | | X | | | | | | | | | | | | | | | X | Missing head |
| **9889** | 17.5 | Faience | | | | X | | | | | | | | | | | | | X | | | | | | | | | | | | | | | X | Mummy net i/o txt |
| **9894** | 18.8 | Wood | | | | | X | | | | | | | | | | | | X | | | | | | | | | | | | | | | X | |
| **9898a** | 10.7 | Pottery | | | | | X | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **9898b** | 10.5 | Pottery | | | | | X | | | | | | | | | | | | X | | | | | | | | | | | | | | X | | |
| **10581** | ? | Pottery | | | | | X | | | | | | | | | | | | X | | | | | | | | | | | | | | ? | ? | Broken |
| **10784** | 12.6 | Faience | | | X | | | | | | | | | | | | | | | | | | X | | | | | | | | | | | X | |
| **11096** | 29.8 | Limestone | | | X | | | | | | | | | | | | | | | | | | | X | | | | | | | | | X | | |
| **11376** | 16.0 | Faience | | | | X | | | | | | | | | | | | | X | | | | | | | | | | | | | | | X | |
| **13906** | 19.4 | Wood | | | X | | | | | | | | | | | | | | | | | X | | | | | | | | | | | X | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Sub-total 4** | | | **0** | **0** | **5** | **2** | **4** | **1** | **0** | **0** | **0** | **0** | **0** | **1** | **0** | **0** | **0** | **0** | **7** | **0** | **0** | **1** | **1** | **3** | **1** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **6** | **5** | **plus 2 x Un ID feet** |
| **Sub-total 3** | | | **0** | **0** | **1** | **10** | **1** | **13** | **0** | **0** | **1** | **0** | **0** | **0** | **0** | **0** | **1** | **0** | **25** | **0** | **0** | **1** | **0** | **0** | **1** | **0** | **0** | **0** | **0** | **0** | **0** | **0** | **22** | **3** | **plus 2 x Un ID feet** |
| **Sub-total 2** | | | **1** | **0** | **2** | **6** | **9** | **6** | **0** | **0** | **0** | **1** | **0** | **0** | **1** | **1** | **0** | **0** | **24** | **0** | **0** | **0** | **0** | **0** | **2** | **0** | **0** | **0** | **0** | **0** | **0** | **1** | **11** | **16** | |
| **Sub-total 1** | | | **3** | **0** | **4** | **4** | **8** | **5** | **0** | **0** | **0** | **0** | **1** | **0** | **0** | **1** | **1** | **0** | **20** | **0** | **0** | **1** | **1** | **2** | **0** | **0** | **2** | **0** | **0** | **0** | **0** | **1** | **19** | **7** | **plus 1 x Un ID Feet** |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **TOTALS** | | | **4** | **0** | **12** | **22** | **22** | **25** | **0** | **0** | **1** | **1** | **1** | **1** | **1** | **2** | **2** | **0** | **76** | **0** | **0** | **3** | **2** | **5** | **4** | **0** | **2** | **0** | **0** | **0** | **0** | **2** | **58** | **31** | **plus 5 x Un ID Feet** |
| | | | | | | | | | | | | | | | | | | **94** | | | | | | | | | | | | | **94** | | | |
| **%** | | | **4.2** | **0.0** | **12.8** | **23.4** | **23.4** | **26.5** | **0.0** | **0.0** | **1.1** | **1.1** | **1.1** | **1.1** | **1.1** | **2.1** | **2.1** | **0.0** | **80.9** | **0.0** | **0.0** | **3.2** | **2.1** | **5.3** | **4.3** | **0.0** | **2.1** | **0.0** | **0.0** | **0.0** | **0.0** | **2.1** | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

**TABLE 23 p. 4**

## TEXT DEPICTIONS ON NEW KINGDOM FAIENCE MUMMIFORM FIGURINES
## DATA EXTRAPOLATED FROM NEWBERRY 1930

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form | BD6 | Inscr | No inscr | NK |
|---|---|---|---|---|---|---|---|---|---|
| **46698** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46739** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46740** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46741** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46742** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46743** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46744** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46745** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46746** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46747** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46748** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46779** | | **1** | Faience | 8.2 | Mummiform | | X | | X |
| **46780** | | **1** | Faience | 8.2 | Mummiform | | X | | X |
| **46781** | | **1** | Faience | 8.2 | Mummiform | | X | | X |
| **46782** | | **1** | Faience | 8.2 | Mummiform | | X | | X |
| **46783** | | **1** | Faience | 8.2 | Mummiform | | X | | X |
| **47086** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47087** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47088** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47089** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47090** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47091** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47092** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47093** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47094** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47095** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47096** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47097** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47098** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47099** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47100** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47101** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47111** | | **1** | Faience | 10.2 | Mummiform | | X | | X |
| **47112** | | **1** | Faience | 10.2 | Mummiform | | X | | X |
| **47113** | | **1** | Faience | 10.2 | Mummiform | | X | | X |
| **47114** | | **1** | Faience | 10.2 | Mummiform | | X | | X |
| **47115** | | **1** | Faience | 10.2 | Mummiform | | X | | X |
| **47121** | | **1** | Faience | 11.0 | Mummiform | | X | | X |
| **47122** | | **1** | Faience | 11.0 | Mummiform | | X | | X |
| **47123** | | **1** | Faience | 11.0 | Mummiform | | X | | X |
| **47124** | | **1** | Faience | 11.0 | Mummiform | | X | | X |
| **47125** | | **1** | Faience | 11.0 | Mummiform | | X | | X |
| **47131** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **47132** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **47133** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **47134** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **47135** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **47151** | | **1** | Faience | 9.8 | Mummiform | | X | | X |
| **47152** | | **1** | Faience | 9.8 | Mummiform | | X | | X |
| **47153** | | **1** | Faience | 9.8 | Mummiform | | X | | X |
| **47154** | | **1** | Faience | 9.8 | Mummiform | | X | | X |
| **47155** | | **1** | Faience | 9.8 | Mummiform | | X | | X |

## TEXT DEPICTIONS ON NEW KINGDOM FAIENCE MUMMIFORM FIGURINES
## DATA EXTRAPOLATED FROM NEWBERRY 1930

| Ref No | Findspot (FS) | No FS | Fabric | H - CM | Form | BD6 | Inscr | No inscr | NK |
|---|---|---|---|---|---|---|---|---|---|
| **47161** | | **1** | Faience | 13.8 | Mummiform | | X | | X |
| **47162** | **Abydos** | | Faience | 14.2 | Mummiform | | X | | X |
| **47163** | | **1** | Faience | 14.0 | Mummiform | | X | | X |
| **47164** | | **1** | Faience | 13.2 | Mummiform | | X | | X |
| **47166** | | **1** | Faience | 14.0 | Mummiform | X | | | X |
| **47167** | | **1** | Faience | 14.5 | Mummiform | X | | | X |
| **47168** | | **1** | Faience | 13.5 | Mummiform | X | | | X |
| **47169** | **Abydos** | | Faience | 13.2 | Mummiform | X | | | X |
| **47170** | | **1** | Faience | 18.5 | Mummiform | X | | | X |
| **47181** | | **1** | Faience | 12.5 | Mummiform | X | | | X |
| **47183** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **47189** | | **1** | Faience | 15.5 | Mummiform | | X | | X |
| **47190** | | **1** | Faience | 16.0 | Mummiform | | X | | X |
| **47193** | | **1** | Faience | 11.0 | Mummiform | | X | | X |
| **47195** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47199** | **Thebes** | | Faience | 11.8 | Mummiform | | X | | X |
| **47200** | **Thebes** | | Faience | 11.8 | Mummiform | | X | | X |
| **47202** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **47203** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **47204** | | **1** | Faience | 15.2 | Mummiform | | X | | X |
| **47205** | | **1** | Faience | 18.5 | Mummiform | X | | | X |
| **47282** | | **1** | Faience | 14.0 | Mummiform | | X | | X |
| **47562** | | **1** | Faience | 4.0 | Mummiform | | X | | X |
| **47694** | **Heliopolis** | | Faience | 10.8 | Mummiform | | X | | X |
| **47695** | **Heliopolis** | | Faience | 11.0 | Mummiform | | X | | X |
| **47716** | | **1** | Faience | 13.5 | Mummiform | X | | | X |
| **47717** | | **1** | Faience | 13.5 | Mummiform | X | | | X |
| **47738** | | **1** | Faience | 13.5 | Mummiform | X | | | X |
| **47739** | | **1** | Faience | 13.5 | Mummiform | X | | | X |
| **48406** | | **1** | Faience | 20.0 | Mummiform | | X | | X |
| **48414** | **Abydos** | | Faience | 29.5 | Mummiform | | X | | X |
| **48416** | | **1** | Faience | 25.0 | Mummiform | | X | | X |
| **48448** | | **1** | Faience | 16.0 | Mummiform | | X | | X |
| **48449** | | **1** | Faience | 16.0 | Mummiform | | X | | X |
| **48450** | | **1** | Faience | 16.0 | Mummiform | | X | | X |
| **48451** | | **1** | Faience | 16.0 | Mummiform | | X | | X |
| **48452** | | **1** | Faience | 16.0 | Mummiform | | X | | X |
| **48453** | | **1** | Faience | 16.0 | Mummiform | | X | | X |
| **48454** | | **1** | Faience | 16.0 | Mummiform | | X | | X |
| **48493** | | **1** | Faience | 18.0 | Mummiform | | X | | X |
| **48495** | | **1** | Faience | 15.0 | Mummiform | X | | | X |
| **48498** | **Khawalid** | | Faience | 16.8 | Mummiform | X | | | X |
| **48572** | | **1** | Faience | 14.0 | Mummiform | | X | | X |
| | | | | | | | | | |
| | | | | **1170.8** | | **13** | **82** | **0** | **95** |
| | | | | | | | | | |
| | | | **Ave Height** | **12.32. cm** | | | | | |
| | | | | | | | | | |

## TEXT ON NEW KINGDOM FAIENCE MUMMIFORM FIGURINES
## CODED ACCORDING TO NEW CLASSIFICATION MODEL
## DATA EXTRAPOLATED FROM VOLUME TWO DATASET

| Identification Number | Owner and Title | Form | Height | Period | Material | Inscription | Front | Back | Feet |
|---|---|---|---|---|---|---|---|---|---|
| **MFA 02.533** | Iuny, Scribe of the Lord of the Two Lands | Mummiform | 12.0 cm | New Kingdom | Faience | Painted | 6 | A | b |
| **MFA 1991.1163** | Unknown | Mummiform | 10.8 cm | New Kingdom | Faience | Painted | 5 | A | a |
| **MFA 1991.1164** | Unknown | Mummiform | 11.5 cm | New Kingdom | Faience | N/A | None | None | None |
| **MFA 1991.1167** | Unknown | Mummiform | 10.8 cm | New Kingdom | Faience | Painted | 5 | A | b |
| **MFA 1991.1168** | Unknown | Mummiform | 11.0 cm | New Kingdom | Faience | Painted | 5 | A | b |
| **MFA 1991.1170** | Unknown | Mummiform | 9.4 cm | New Kingdom | Faience | Painted | 5 | A | a |
| **MFA 64.2251** | Tye, Chantress of Amun | Mummiform | 14.6 cm | New Kingdom | Faience | Painted | 3 | X | a |
| **MFA 72.1683** | Merysekhmet | Mummiform | 16.1 cm | New Kingdom | Faience | Painted | 3 | E | a |
| **MFA 72.1718** | Pawab... | Mummiform | 11.7 cm | New Kingdom | Faience | Painted | 5 | A | b |
| **MFA 87.572** | Nekht-Amen, Governor of Diospidis | Mummiform | 13.8 cm | New Kingdom | Faience | Painted | 3 | F | a |
| **MFA 1991.1165** | Unknown | Mummiform | 11.5 cm | New Kingdom | Faience | N/A | None | None | None |
| **MFA 00.695** | Pahermer, Overseer of the Treasury | Mummiform | 12.0 cm | New Kingdom | Faience | Painted | 6 | A | b |
| **BRK 16.372** | Unknown | Mummiform | 11.5 cm | New Kingdom | Faience | Painted | 12 | A | a |
| **BRK 60.27.2** | Any, Deputy | Mummiform | 16.4 cm | New Kingdom | Faience | Painted | 3 | D | a |
| **MFA 91.266** | Unknown | Mummiform | 12.0 cm | New Kingdom | Faience | N/A | None | None | None |
| **EA 65205** | Bak(et) | Mummiform | 13.4 cm | New Kingdom | Faience | Painted | 5 | Y | a |
| **EA 8899** | King Seti I | Mummiform | 15.3 cm | New Kingdom | Faience | Painted | 3 | E | a |
| **EA 34013** | Ipuy | Mummiform | 15.8 cm | New Kingdom | Faience | Painted | 3 | E | a |
| **EA 33988** | Wadjrenpet, Lady of the House | Mummiform | 14.2 cm | New Kingdom | Faience | Painted | 3 | M | a |
| | | | | | | | | | |
| | | **Ave Height** | **12.83 cm** | | **BD6** | **8** | | | |
| | | | | | **Inscription** | **8** | | | |
| | | | | | **Zero Inscription** | **3** | | | |
| | | | | | | | | | |

**TABLE 25**

**TEXT DEPICTIONS ON THIRD INTERMEDIATE PERIOD FAIENCE MUMMIFORM FIGURINES**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Catalogue Number | Findspot (FS) | No FS | Fabric | H - CM | Form | BD6 | Inscr | No inscr | TIP |
|---|---|---|---|---|---|---|---|---|---|
| **46570** | | **1** | Faience | 12.5 | Mummiform | X | | | X |
| **46571** | | **1** | Faience | 12.0 | Mummiform | X | | | X |
| **46572** | | **1** | Faience | 12.0 | Mummiform | X | | | X |
| **46573** | | **1** | Faience | 12.5 | Mummiform | X | | | X |
| **46574** | | **1** | Faience | 12.5 | Mummiform | X | | | X |
| **46575** | | **1** | Faience | 12.3 | Mummiform | X | | | X |
| **46576** | | **1** | Faience | 12.0 | Mummiform | X | | | X |
| **46577** | | **1** | Faience | 12.0 | Mummiform | X | | | X |
| **46578** | | **1** | Faience | 12.0 | Mummiform | X | | | X |
| **46579** | | **1** | Faience | 12.0 | Mummiform | X | | | X |
| **46590** | | **1** | Faience | 9.0 | Mummiform | | X | | X |
| **46591** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46592** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46593** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46594** | | **1** | Faience | 9.0 | Mummiform | | X | | X |
| **46595** | | **1** | Faience | 9.0 | Mummiform | | X | | X |
| **46596** | | **1** | Faience | 9.0 | Mummiform | | X | | X |
| **46597** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46598** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46599** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46600** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46601** | | **1** | Faience | 9.0 | Mummiform | | X | | X |
| **46602** | | **1** | Faience | 9.0 | Mummiform | | X | | X |
| **46603** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46604** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46605** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46606** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46607** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46608** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46609** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46610** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46611** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46612** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46621** | | **1** | Faience | 9.3 | Mummiform | | X | | X |
| **46622** | | **1** | Faience | 9.3 | Mummiform | | X | | X |
| **46623** | | **1** | Faience | 9.3 | Mummiform | | X | | X |
| **46624** | | **1** | Faience | 11.0 | Mummiform | | X | | X |
| **46625** | | **1** | Faience | 11.0 | Mummiform | | X | | X |
| **46626** | | **1** | Faience | 11.0 | Mummiform | | X | | X |
| **46627** | | **1** | Faience | 11.0 | Mummiform | | X | | X |
| **46628** | | **1** | Faience | 11.0 | Mummiform | | X | | X |
| **46629** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **46630** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **46631** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **46632** | | **1** | Faience | 12.7 | Mummiform | | X | | X |
| **46633** | | **1** | Faience | 12.7 | Mummiform | | X | | X |
| **46634** | | **1** | Faience | 15.0 | Mummiform | | X | | X |
| **46635** | | **1** | Faience | 15.0 | Mummiform | | X | | X |
| **46636** | | **1** | Faience | 15.0 | Mummiform | | X | | X |
| **46637** | | **1** | Faience | 15.0 | Mummiform | | X | | X |
| **46638** | | **1** | Faience | 15.0 | Mummiform | | X | | X |
| **46639** | | **1** | Faience | 15.0 | Mummiform | | X | | X |
| **46640** | | **1** | Faience | 15.0 | Mummiform | | X | | X |
| **46641** | | **1** | Faience | 15.0 | Mummiform | | X | | X |
| **46642** | | **1** | Faience | 15.0 | Mummiform | | X | | X |
| **46643** | | **1** | Faience | 15.0 | Mummiform | | X | | X |
| **46663** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46664** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46665** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46666** | | **1** | Faience | 9.5 | Mummiform | | X | | X |

**TEXT DEPICTIONS ON THIRD INTERMEDIATE PERIOD FAIENCE MUMMIFORM FIGURINES**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Catalogue Number | Findspot (FS) | No FS | Fabric | H - CM | Form | BD6 | Inscr | No inscr | TIP |
|---|---|---|---|---|---|---|---|---|---|
| **46667** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46668** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46669** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46670** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46671** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46672** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46673** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46674** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46675** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46676** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46677** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46678** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46679** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46680** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46681** | | **1** | Faience | 9.0 | Mummiform | | X | | X |
| **46682** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46683** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46684** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46685** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46686** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46687** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46688** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46689** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46690** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46691** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46692** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46693** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46694** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46695** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46696** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46697** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46699** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **46700** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **46701** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **46702** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **46703** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **46709** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46710** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46711** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46712** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46713** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46714** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46715** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46716** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46717** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46718** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46719** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46720** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46721** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46722** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46723** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46724** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46725** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46726** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46728** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **46734** | | **1** | Faience | 9.0 | Mummiform | | X | | X |
| **46735** | | **1** | Faience | 9.0 | Mummiform | | X | | X |
| **46736** | | **1** | Faience | 9.0 | Mummiform | | X | | X |
| **46737** | | **1** | Faience | 9.0 | Mummiform | | X | | X |
| **46738** | | **1** | Faience | 9.0 | Mummiform | | X | | X |

**TEXT DEPICTIONS ON THIRD INTERMEDIATE PERIOD FAIENCE MUMMIFORM FIGURINES**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Catalogue Number | Findspot (FS) | No FS | Fabric | H - CM | Form | BD6 | Inscr | No inscr | TIP |
|---|---|---|---|---|---|---|---|---|---|
| **46759** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46760** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **46761** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **46762** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **46763** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **46768** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46769** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46770** | | **1** | Faience | 12.7 | Mummiform | | X | | X |
| **46771** | | **1** | Faience | 12.7 | Mummiform | | X | | X |
| **46772** | | **1** | Faience | 12.7 | Mummiform | | X | | X |
| **46773** | | **1** | Faience | 12.7 | Mummiform | | X | | X |
| **46774** | | **1** | Faience | 12.7 | Mummiform | | X | | X |
| **46775** | | **1** | Faience | 12.7 | Mummiform | | X | | X |
| **46776** | | **1** | Faience | 12.7 | Mummiform | | X | | X |
| **46777** | | **1** | Faience | 12.7 | Mummiform | | X | | X |
| **46778** | | **1** | Faience | 12.7 | Mummiform | | X | | X |
| **46789** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46790** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46791** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46792** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46793** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46794** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46795** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46796** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46797** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46798** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46804** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46805** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46806** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46807** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46808** | | **1** | Faience | 8.5 | Mummiform | | X | | X |
| **46809** | | **1** | Faience | 8.5 | Mummiform | | X | | X |
| **46810** | | **1** | Faience | 8.5 | Mummiform | | X | | X |
| **46811** | | **1** | Faience | 8.5 | Mummiform | | X | | X |
| **46812** | | **1** | Faience | 8.5 | Mummiform | | X | | X |
| **46815** | | **1** | Faience | 10.7 | Mummiform | | X | | X |
| **46819** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46820** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46821** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46822** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46823** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46829** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **46830** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **46831** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **46832** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **46833** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **46834** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **46835** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **46836** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **46837** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **46838** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **46839** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **46840** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **46841** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **46842** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **46843** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **46849** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46850** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46851** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46852** | | **1** | Faience | 12.5 | Mummiform | | X | | X |

**TEXT DEPICTIONS ON THIRD INTERMEDIATE PERIOD FAIENCE MUMMIFORM FIGURINES**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Catalogue Number | Findspot (FS) | No FS | Fabric | H - CM | Form | BD6 | Inscr | No inscr | TIP |
|---|---|---|---|---|---|---|---|---|---|
| **46853** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46854** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46855** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46856** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46857** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46858** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46859** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46860** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46861** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46862** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46873** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **46874** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46875** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46876** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46877** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46878** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46879** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46880** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46881** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46882** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46893** | | **1** | Faience | 9.3 | Mummiform | | X | | X |
| **46894** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46895** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46896** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46897** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46898** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46899** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46900** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46901** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46902** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46903** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46904** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46905** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46906** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46907** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46908** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46909** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46910** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46911** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46912** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **46923** | | **1** | Faience | 11.8 | Mummiform | | X | | X |
| **46924** | | **1** | Faience | 11.8 | Mummiform | | X | | X |
| **46925** | | **1** | Faience | 11.8 | Mummiform | | X | | X |
| **46926** | | **1** | Faience | 11.8 | Mummiform | | X | | X |
| **46927** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46933** | | **1** | Faience | 8.5 | Mummiform | | X | | X |
| **46934** | | **1** | Faience | 8.5 | Mummiform | | X | | X |
| **46935** | | **1** | Faience | 8.5 | Mummiform | | X | | X |
| **46936** | | **1** | Faience | 8.5 | Mummiform | | X | | X |
| **46937** | | **1** | Faience | 8.5 | Mummiform | | X | | X |
| **46938** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46939** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46940** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46941** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46942** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46943** | | **1** | Faience | 9.0 | Mummiform | | X | | X |
| **46947** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **46948** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **46949** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **46950** | | **1** | Faience | 11.5 | Mummiform | | X | | X |

**TEXT DEPICTIONS ON THIRD INTERMEDIATE PERIOD FAIENCE MUMMIFORM FIGURINES**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Catalogue Number | Findspot (FS) | No FS | Fabric | H - CM | Form | BD6 | Inscr | No inscr | TIP |
|---|---|---|---|---|---|---|---|---|---|
| **46951** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **46952** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **46953** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **46954** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **46955** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **46956** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **46962** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46963** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46964** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46965** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46966** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46967** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46968** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46969** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **46970** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **46976** | | **1** | Faience | 11.2 | Mummiform | | X | | X |
| **46977** | | **1** | Faience | 11.2 | Mummiform | | X | | X |
| **46978** | | **1** | Faience | 11.2 | Mummiform | | X | | X |
| **46979** | | **1** | Faience | 11.2 | Mummiform | | X | | X |
| **46980** | | **1** | Faience | 11.2 | Mummiform | | X | | X |
| **46981** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46982** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46983** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46984** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46985** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46986** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46987** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46988** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46989** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **46990** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **47001** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47002** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47003** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47004** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47005** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47006** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47007** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47008** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47009** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47010** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47021** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47022** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47023** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47024** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47025** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47026** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47027** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47028** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47029** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47030** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47031** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47032** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47033** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47034** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47035** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47036** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47037** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47038** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47039** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47040** | | **1** | Faience | 12.0 | Mummiform | | X | | X |

**TEXT DEPICTIONS ON THIRD INTERMEDIATE PERIOD FAIENCE MUMMIFORM FIGURINES**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Catalogue Number | Findspot (FS) | No FS | Fabric | H - CM | Form | BD6 | Inscr | No inscr | TIP |
|---|---|---|---|---|---|---|---|---|---|
| **47041** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47042** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47043** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **47044** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47050** | | **1** | Faience | 11.5 | Mummiform | | | X | X |
| **47051** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47052** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47053** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47054** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47055** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47056** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47057** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47058** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47059** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47060** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47061** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47062** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47063** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47064** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47065** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47066** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **47067** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **47068** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **47069** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **47070** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **47071** | | **1** | Faience | 9.2 | Mummiform | | X | | X |
| **47072** | | **1** | Faience | 9.2 | Mummiform | | X | | X |
| **47073** | | **1** | Faience | 9.2 | Mummiform | | X | | X |
| **47074** | | **1** | Faience | 9.2 | Mummiform | | X | | X |
| **47075** | | **1** | Faience | 9.2 | Mummiform | | X | | X |
| **47146** | | **1** | Faience | 6.8 | Mummiform | | X | | X |
| **47147** | | **1** | Faience | 6.8 | Mummiform | | X | | X |
| **47148** | | **1** | Faience | 6.8 | Mummiform | | X | | X |
| **47149** | | **1** | Faience | 6.8 | Mummiform | | X | | X |
| **47182** | Abydos | | Faience | 12.0 | Mummiform | | X | | X |
| **47184** | | **1** | Faience | 10.5 | Mummiform | X | | | X |
| **47185** | | **1** | Faience | 10.0 | Mummiform | X | | | X |
| **47192** | | **1** | Faience | 11.5 | Mummiform | X | | | X |
| **47196** | Abydos | | Faience | 9.0 | Mummiform | | X | | X |
| **47197** | Thebes | | Faience | 11.4 | Mummiform | | X | | X |
| **47198** | Thebes | | Faience | 12.0 | Mummiform | | X | | X |
| **47201** | | **1** | Faience | 15.0 | Mummiform | X | | | X |
| **47266** | | **1** | Faience | 13.5 | Mummiform | | X | | X |
| **47267** | | **1** | Faience | 13.5 | Mummiform | | X | | X |
| **47268** | | **1** | Faience | 10.8 | Mummiform | | X | | X |
| **47269** | | **1** | Faience | 10.8 | Mummiform | | X | | X |
| **47270** | | **1** | Faience | 10.8 | Mummiform | | X | | X |
| **47697** | Heliopolis | | Faience | 10.2 | Mummiform | | X | | X |
| **47698** | Heliopolis | | Faience | 10.5 | Mummiform | | X | | X |
| **47699** | | **1** | Faience | 6.8 | Mummiform | | X | | X |
| **47700** | | **1** | Faience | 6.8 | Mummiform | | X | | X |
| **47772** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **47773** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **47774** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **47775** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **47776** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **47777** | Saqqara | | Faience | 13.0 | Mummiform | | X | | X |
| **47778** | Saqqara | | Faience | 13.0 | Mummiform | | X | | X |
| **47779** | Saqqara | | Faience | 13.0 | Mummiform | | X | | X |
| **47781** | | **1** | Faience | 12.0 | Mummiform | | X | | X |

**TEXT DEPICTIONS ON THIRD INTERMEDIATE PERIOD FAIENCE MUMMIFORM FIGURINES**
**DATA EXTRAPOLATED FROM NEWBERRY 1930**

| Catalogue Number | Findspot (FS) | No FS | Fabric | H - CM | Form | BD6 | Inscr | No inscr | TIP |
|---|---|---|---|---|---|---|---|---|---|
| **47782** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47802** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **47803** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **47804** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **47850** | Antaeopolis | | Faience | 6.6 | Mummiform | | | X | X |
| **47851** | | **1** | Faience | 11.0 | Mummiform | | | X | X |
| **48087** | | **1** | Faience | 12.2 | Mummiform | | X | | X |
| **48088** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **48089** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **48090** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **48091** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **48093** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **48094** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **48095** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **48096** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **48097** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **48098** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **48099** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **48100** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **48101** | | **1** | Faience | 9.5 | Mummiform | | | X | X |
| **48102** | | **1** | Faience | 9.5 | Mummiform | | | X | X |
| **48103** | | **1** | Faience | 9.5 | Mummiform | | | X | X |
| **48104** | | **1** | Faience | 9.5 | Mummiform | | | X | X |
| **48292** | Thebes | | Faience | 9.5 | Mummiform | | X | | X |
| **48297** | Thebes | | Faience | 10.5 | Mummiform | | X | | X |
| **48305** | | **1** | Faience | 11.0 | Mummiform | | X | | X |
| **48314** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **48455** | | **1** | Faience | 16.5 | Mummiform | | X | | X |
| **48458** | Thebes | | Faience | 14.0 | Mummiform | | X | | X |
| **48459** | | **1** | Faience | 16.0 | Mummiform | X | | | X |
| **48461** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **48463** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **48464** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **48467** | | **1** | Faience | 17.5 | Mummiform | X | | | X |
| **48522** | Deir el-Bahri Pit | | Faience | 11.0 | Mummiform | | X | | X |
| **48523** | Deir el-Bahri Pit | | Faience | 11.0 | Mummiform | | X | | X |
| **48524** | Deir el-Bahri Pit | | Faience | 10.9 | Mummiform | | X | | X |
| **48525** | Deir el-Bahri Pit | | Faience | 10.0 | Mummiform | | X | | X |
| **48526** | Deir el-Bahri Pit | | Faience | 11.0 | Mummiform | | X | | X |
| **48527** | Deir el-Bahri Pit | | Faience | 16.0 | Mummiform | | X | | X |
| **48528** | Deir el-Bahri Pit | | Faience | 15.0 | Mummiform | | X | | X |
| **48529** | Deir el-Bahri Pit | | Faience | 17.0 | Mummiform | X | | | X |
| **48543** | | **1** | Faience | 9.0 | Mummiform | | X | | X |
| **48544** | Thebes | | Faience | 12.0 | Mummiform | | X | | X |
| | | | | | | | | | |
| | | 382 | | 4520.1 | | | | | |
| | | | | | | | | | |
| | | | **Ave Height** | **11.19** | | **17** | **380** | **7** | **404** |
| | | | | | | | | | |

**TABLE 26 p. 7**

## TEXT DEPICTIONS ON THIRD INTERMEDIATE PERIOD FAIENCE MUMMIFORM FIGURINES
## CODED ACCORDING TO NEW CLASSIFICATION MODEL
## DATA EXTRAPOLATED FROM VOLUME TWO DATASET

| Identification Number | Owner and Title | Form | Height | Period | Material | Inscription | Front | Back | Feet |
|---|---|---|---|---|---|---|---|---|---|
| **MFA 56.314** | Queen Henuttawy | Mummiform | 12.5 | Third Intermediate Period | Faience | Painted | C | A | a |
| **MFA 57.409** | Hetepy, General | Mummiform | 12.5 | Third Intermediate Period | Faience | Painted | 5 | A | b |
| **MFA 64.2246** | Masaharta, The High Priest | Mummiform | 10.5 | Third Intermediate Period | Faience | Painted | 6 | A | b |
| **MFA 56.1284** | Unknown | Mummiform | 12.8 | Third Intermediate Period | Faience | Painted | 4 | A | a |
| **MFA 64.2249** | Istemkheb, Chief of the Entertainers of Amun | Mummiform | 15.8 | Third Intermediate Period | Faience | Painted | 3 | D | b |
| **MFA 72.1723** | Unknown | Mummiform | 11.4 | Third Intermediate Period | Faience | Painted | 4 | A | b |
| **MFA 72.1724** | Unknown | Mummiform | 11.7 | Third Intermediate Period | Faience | Painted | 4 | A | b |
| **MFA 72.1727** | Unknown | Mummiform | 11.4 | Third Intermediate Period | Faience | Painted | 4 | A | b |
| **MFA 72.1754** | Taaperamen | Mummiform | 11.1 | Third Intermediate Period | Faience | Painted | 4 | A | b |
| **MFA 56.1269** | Maatkare, God's Wife of Amun | Mummiform | 11.8 | Third Intermediate Period | Faience | Painted | 6 | A | b |
| **MFA 56.1272** | Nestanebisheru | Mummiform | 15.0 | Third Intermediate Period | Faience | Painted | G | 13 | b |
| **MFA 56.1281** | Unknown | Mummiform | 14.8 | Third Intermediate Period | Faience | Painted | 6 | A | b |
| **MFA 57.408** | Maatkare, God's Wife of Amun | Mummiform | 12.6 | Third Intermediate Period | Faience | Painted | 6 | A | b |
| **MFA 64.2247** | King Pinudjem II, First Prophet of Amun | Mummiform | 17.2 | Third Intermediate Period | Faience | Painted | 3 | A | b |
| **MFA 65.1735** | King Pinudjem I | Mummiform | 10.6 | Third Intermediate Period | Faience | Painted | 5 | A | a |
| **MFA 65.1738** | Maatkare, God's Wife of Amun | Mummiform | 11.7 | Third Intermediate Period | Faience | Painted | 6 | A | b |
| **MFA 65.1739** | Nestanebisheru | Mummiform | 15.1 | Third Intermediate Period | Faience | Painted | 13 | G | b |
| **MFA 66.1030** | Queen Tayuheret | Mummiform | 10.0 | Third Intermediate Period | Faience | Painted | 5 | A | b |
| **MFA 66.1031** | Masaharta, High Priest | Mummiform | 9.8 | Third Intermediate Period | Faience | Painted | 6 | A | b |
| **MFA 67.1155** | Princess Nesykhonsu | Mummiform | 17.5 | Third Intermediate Period | Faience | Painted | 3 | W | b |
| **MFA 1978.552** | Unknown | Mummiform | 10.1 | Third Intermediate Period | Faience | Painted | 6 | A | b |
| **MFA 1979.605** | Maatkare, God's Wife of Amun | Mummiform | 12.0 | Third Intermediate Period | Faience | Painted | 6 | A | b |
| **BRK 16.188** | Queen Henuttawy | Mummiform | 12.1 | Third Intermediate Period | Faience | Painted | 4 | A | a |
| **MFA 00.694** | Nesyankhmaat, Priest of Amun | Mummiform | 15.0 | Third Intermediate Period | Faience | Painted | 5 | A | b |
| **MFA 72.1728** | Unknown | Mummiform | 11.4 | Third Intermediate Period | Faience | Painted | 4 | A | b |
| **MFA 1974.567** | Pinudjem II, High Priest of Amun | Mummiform | 17.2 | Third Intermediate Period | Faience | Painted | 3 | A | b |
| | | | | | | | | | |
| | | | **333.6** | **BD6** | **6** | | | | |
| | | | | **Inscription** | **20** | | | | |
| | | **Ave Height** | **12.83 cm** | **Zero Inscription** | **0** | | | | |
| | | | | | | | | | |

**TABLE 27**

## TEXT DEPICTIONS ON LATE PERIOD FAIENCE MUMMIFORM FIGURINES
## DATA EXTRAPOLATED FROM NEWBERRY 1930

| Catalogue Number | Findspot (FS) | No FS | Fabric | Ht - CM | Form | BD6 | Inscr | No inscr | LP |
|---|---|---|---|---|---|---|---|---|---|
| **47287** | Saqqara | | Faience | 10.5 | Mummiform | | X | | X |
| **47288** | Saqqara | | Faience | 10.5 | Mummiform | | X | | X |
| **47289** | Saqqara | | Faience | 10.5 | Mummiform | | X | | X |
| **47290** | Saqqara | | Faience | 10.5 | Mummiform | | X | | X |
| **47307** | | **1** | Faience | 16.0 | Mummiform | | X | | X |
| **47308** | | **1** | Faience | 16.0 | Mummiform | | X | | X |
| **47309** | | **1** | Faience | 15.5 | Mummiform | | X | | X |
| **47310** | | **1** | Faience | 15.5 | Mummiform | | X | | X |
| **47311** | | **1** | Faience | 15.5 | Mummiform | | X | | X |
| **47312** | | **1** | Faience | 16.0 | Mummiform | | X | | X |
| **47313** | | **1** | Faience | 16.5 | Mummiform | | X | | X |
| **47314** | | **1** | Faience | 16.5 | Mummiform | | X | | X |
| **47315** | | **1** | Faience | 15.0 | Mummiform | | X | | X |
| **47316** | | **1** | Faience | 16.5 | Mummiform | | X | | X |
| **47317** | | **1** | Faience | 16.5 | Mummiform | | X | | X |
| **47318** | | **1** | Faience | 16.5 | Mummiform | | X | | X |
| **47319** | | **1** | Faience | 16.5 | Mummiform | | X | | X |
| **47320** | | **1** | Faience | 16.5 | Mummiform | | X | | X |
| **47321** | | **1** | Faience | 16.5 | Mummiform | | X | | X |
| **47322** | | **1** | Faience | 16.5 | Mummiform | | X | | X |
| **47323** | | **1** | Faience | 16.5 | Mummiform | | X | | X |
| **47324** | | **1** | Faience | 16.5 | Mummiform | | X | | X |
| **47325** | | **1** | Faience | 15.0 | Mummiform | | X | | X |
| **47326** | | **1** | Faience | 15.0 | Mummiform | | X | | X |
| **47327** | | **1** | Faience | 16.5 | Mummiform | | X | | X |
| **47328** | | **1** | Faience | 15.0 | Mummiform | | X | | X |
| **47329** | | **1** | Faience | 16.5 | Mummiform | | X | | X |
| **47330** | | **1** | Faience | 16.5 | Mummiform | | X | | X |
| **47331** | | **1** | Faience | 15.5 | Mummiform | | X | | X |
| **47332** | | **1** | Faience | 15.5 | Mummiform | | X | | X |
| **47333** | | **1** | Faience | 16.0 | Mummiform | | X | | X |
| **47334** | Saqqara | | Faience | 14.5 | Mummiform | | X | | X |
| **47335** | Saqqara | | Faience | 14.5 | Mummiform | | X | | X |
| **47336** | Saqqara | | Faience | 14.5 | Mummiform | | X | | X |
| **47337** | Saqqara | | Faience | 14.5 | Mummiform | | X | | X |
| **47338** | Saqqara | | Faience | 16.0 | Mummiform | | X | | X |
| **47339** | Saqqara | | Faience | 15.5 | Mummiform | | X | | X |
| **47340** | Saqqara | | Faience | 15.0 | Mummiform | | X | | X |
| **47341** | Saqqara | | Faience | 14.5 | Mummiform | | X | | X |
| **47342** | Saqqara | | Faience | 15.0 | Mummiform | | X | | X |
| **47343** | Saqqara | | Faience | 14.5 | Mummiform | | X | | X |
| **47344** | Saqqara | | Faience | 14.5 | Mummiform | | X | | X |
| **47345** | Saqqara | | Faience | 15.0 | Mummiform | | X | | X |
| **47346** | Saqqara | | Faience | 14.5 | Mummiform | | X | | X |
| **47347** | | **1** | Faience | 13.5 | Mummiform | | X | | X |
| **47348** | | **1** | Faience | 14.2 | Mummiform | | X | | X |
| **47349** | | **1** | Faience | 14.2 | Mummiform | | X | | X |
| **47350** | | **1** | Faience | 14.2 | Mummiform | | X | | X |
| **47351** | Saqqara | | Faience | 13.5 | Mummiform | | X | | X |
| **47352** | Saqqara | | Faience | 14.8 | Mummiform | | X | | X |
| **47353** | Saqqara | | Faience | 15.5 | Mummiform | | X | | X |
| **47354** | Saqqara | | Faience | 16.2 | Mummiform | | X | | X |
| **47355** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **47356** | | **1** | Faience | 14.5 | Mummiform | | X | | X |

## TEXT DEPICTIONS ON LATE PERIOD FAIENCE MUMMIFORM FIGURINES
## DATA EXTRAPOLATED FROM NEWBERRY 1930

| Catalogue Number | Findspot (FS) | No FS | Fabric | Ht - CM | Form | BD6 | Inscr | No inscr | LP |
|---|---|---|---|---|---|---|---|---|---|
| **47357** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **47358** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **47359** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **47360** | | **1** | Faience | 15.5 | Mummiform | | X | | X |
| **47361** | | **1** | Faience | 16.5 | Mummiform | | X | | X |
| **47362** | | **1** | Faience | 18.0 | Mummiform | | X | | X |
| **47363** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47364** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47365** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47366** | | **1** | Faience | 11.5 | Mummiform | | | X | X |
| **47367** | | **1** | Faience | 11.5 | Mummiform | | | X | X |
| **47368** | Saqqara | | Faience | 23.5 | Mummiform | X | | | X |
| **47369** | Saqqara | | Faience | 23.5 | Mummiform | X | | | X |
| **47370** | Saqqara | | Faience | 23.5 | Mummiform | X | | | X |
| **47371** | Saqqara | | Faience | 23.5 | Mummiform | X | | | X |
| **47372** | Saqqara | | Faience | 23.5 | Mummiform | X | | | X |
| **47373** | Saqqara | | Faience | 23.5 | Mummiform | X | | | X |
| **47374** | Saqqara | | Faience | 23.5 | Mummiform | X | | | X |
| **47375** | Saqqara | | Faience | 23.5 | Mummiform | X | | | X |
| **47376** | Saqqara | | Faience | 23.5 | Mummiform | X | | | X |
| **47377** | Saqqara | | Faience | 23.5 | Mummiform | X | | | X |
| **47378** | Saqqara | | Faience | 23.5 | Mummiform | X | | | X |
| **47379** | Saqqara | | Faience | 23.5 | Mummiform | X | | | X |
| **47380** | | **1** | Faience | 17.0 | Mummiform | X | | | X |
| **47381** | | **1** | Faience | 16.0 | Mummiform | X | | | X |
| **47382** | | **1** | Faience | 16.0 | Mummiform | X | | | X |
| **47383** | | **1** | Faience | 16.0 | Mummiform | X | | | X |
| **47384** | | **1** | Faience | 16.0 | Mummiform | X | | | X |
| **47385** | | **1** | Faience | 16.0 | Mummiform | X | | | X |
| **47386** | | **1** | Faience | 16.0 | Mummiform | X | | | X |
| **47387** | | **1** | Faience | 16.0 | Mummiform | X | | | X |
| **47388** | | **1** | Faience | 16.0 | Mummiform | X | | | X |
| **47389** | | **1** | Faience | 16.0 | Mummiform | X | | | X |
| **47390** | | **1** | Faience | 16.0 | Mummiform | X | | | X |
| **47391** | | **1** | Faience | 16.0 | Mummiform | X | | | X |
| **47392** | | **1** | Faience | 16.0 | Mummiform | X | | | X |
| **47393** | | **1** | Faience | 21.5 | Mummiform | X | | | X |
| **47394** | | **1** | Faience | 21.5 | Mummiform | X | | | X |
| **47395** | | **1** | Faience | 21.5 | Mummiform | X | | | X |
| **47396** | | **1** | Faience | 21.5 | Mummiform | X | | | X |
| **47397** | | **1** | Faience | 21.5 | Mummiform | X | | | X |
| **47398** | | **1** | Faience | 21.5 | Mummiform | X | | | X |
| **47399** | | **1** | Faience | 20.5 | Mummiform | X | | | X |
| **47400** | | **1** | Faience | 21.5 | Mummiform | X | | | X |
| **47401** | | **1** | Faience | 21.5 | Mummiform | X | | | X |
| **47402** | | **1** | Faience | 21.5 | Mummiform | X | | | X |
| **47403** | | **1** | Faience | 21.5 | Mummiform | X | | | X |
| **47404** | | **1** | Faience | 19.0 | Mummiform | X | | | X |
| **47405** | | **1** | Faience | 20.0 | Mummiform | X | | | X |
| **47406** | | **1** | Faience | 21.0 | Mummiform | X | | | X |
| **47407** | | **1** | Faience | 20.0 | Mummiform | X | | | X |
| **47408** | | **1** | Faience | 20.0 | Mummiform | X | | | X |
| **47409** | | **1** | Faience | 20.0 | Mummiform | X | | | X |
| **47410** | | **1** | Faience | 20.0 | Mummiform | X | | | X |

## TEXT DEPICTIONS ON LATE PERIOD FAIENCE MUMMIFORM FIGURINES
## DATA EXTRAPOLATED FROM NEWBERRY 1930

| Catalogue Number | Findspot (FS) | No FS | Fabric | Ht - CM | Form | BD6 | Inscr | No inscr | LP |
|---|---|---|---|---|---|---|---|---|---|
| **47411** | | **1** | Faience | 20.0 | Mummiform | X | | | X |
| **47412** | | **1** | Faience | 20.0 | Mummiform | X | | | X |
| **47413** | | **1** | Faience | 20.0 | Mummiform | X | | | X |
| **47414** | | **1** | Faience | 20.0 | Mummiform | X | | | X |
| **47415** | | **1** | Faience | 20.0 | Mummiform | X | | | X |
| **47416** | | **1** | Faience | 20.0 | Mummiform | X | | | X |
| **47417** | | **1** | Faience | 20.0 | Mummiform | X | | | X |
| **47418** | | **1** | Faience | 18.0 | Mummiform | X | | | X |
| **47419** | | **1** | Faience | 18.5 | Mummiform | X | | | X |
| **47420** | | **1** | Faience | 17.5 | Mummiform | X | | | X |
| **47421** | | **1** | Faience | 16.5 | Mummiform | X | | | X |
| **47422** | | **1** | Faience | 17.0 | Mummiform | X | | | X |
| **47423** | | **1** | Faience | 18.0 | Mummiform | X | | | X |
| **47424** | | **1** | Faience | 18.0 | Mummiform | X | | | X |
| **47425** | | **1** | Faience | 18.0 | Mummiform | X | | | X |
| **47426** | | **1** | Faience | 18.0 | Mummiform | X | | | X |
| **47427** | | **1** | Faience | 18.5 | Mummiform | X | | | X |
| **47428** | | **1** | Faience | 17.5 | Mummiform | X | | | X |
| **47429** | | **1** | Faience | 18.0 | Mummiform | X | | | X |
| **47430** | | **1** | Faience | 18.0 | Mummiform | X | | | X |
| **47431** | | **1** | Faience | 18.0 | Mummiform | X | | | X |
| **47432** | | **1** | Faience | 17.0 | Mummiform | X | | | X |
| **47433** | | **1** | Faience | 17.0 | Mummiform | X | | | X |
| **47434** | | **1** | Faience | 17.0 | Mummiform | X | | | X |
| **47435** | | **1** | Faience | 16.8 | Mummiform | X | | | X |
| **47436** | | **1** | Faience | 17.0 | Mummiform | X | | | X |
| **47437** | | **1** | Faience | 17.0 | Mummiform | X | | | X |
| **47438** | | **1** | Faience | 18.5 | Mummiform | X | | | X |
| **47439** | | **1** | Faience | 17.0 | Mummiform | X | | | X |
| **47440** | | **1** | Faience | 19.5 | Mummiform | X | | | X |
| **47441** | | **1** | Faience | 19.5 | Mummiform | X | | | X |
| **47442** | | **1** | Faience | 19.5 | Mummiform | X | | | X |
| **47443** | | **1** | Faience | 19.5 | Mummiform | X | | | X |
| **47444** | | **1** | Faience | 19.5 | Mummiform | X | | | X |
| **47445** | | **1** | Faience | 19.5 | Mummiform | X | | | X |
| **47446** | | **1** | Faience | 19.5 | Mummiform | X | | | X |
| **47447** | | **1** | Faience | 19.5 | Mummiform | X | | | X |
| **47448** | | **1** | Faience | 19.5 | Mummiform | X | | | X |
| **47449** | | **1** | Faience | 19.5 | Mummiform | X | | | X |
| **47450** | | **1** | Faience | 19.5 | Mummiform | X | | | X |
| **47451** | | **1** | Faience | 19.5 | Mummiform | X | | | X |
| **47452** | | **1** | Faience | 19.5 | Mummiform | X | | | X |
| **47453** | | **1** | Faience | 19.5 | Mummiform | X | | | X |
| **47454** | | **1** | Faience | 19.5 | Mummiform | X | | | X |
| **47455** | | **1** | Faience | 18.5 | Mummiform | X | | | X |
| **47456** | | **1** | Faience | 18.5 | Mummiform | X | | | X |
| **47457** | | **1** | Faience | 18.5 | Mummiform | X | | | X |
| **47458** | | **1** | Faience | 18.5 | Mummiform | X | | | X |
| **47459** | | **1** | Faience | 18.5 | Mummiform | X | | | X |
| **47460** | | **1** | Faience | 13.5 | Mummiform | X | | | X |
| **47461** | | **1** | Faience | 13.5 | Mummiform | X | | | X |
| **47462** | | **1** | Faience | 12.5 | Mummiform | X | | | X |
| **47463** | | **1** | Faience | 12.2 | Mummiform | X | | | X |
| **47464** | | **1** | Faience | 12.2 | Mummiform | X | | | X |

## TEXT DEPICTIONS ON LATE PERIOD FAIENCE MUMMIFORM FIGURINES
## DATA EXTRAPOLATED FROM NEWBERRY 1930

| Catalogue Number | Findspot (FS) | No FS | Fabric | Ht - CM | Form | BD6 | Inscr | No inscr | LP |
|---|---|---|---|---|---|---|---|---|---|
| **47465** | | **1** | Faience | 21.0 | Mummiform | X | | | X |
| **47466** | Giza | | Faience | 21.0 | Mummiform | X | | | X |
| **47467** | Giza | | Faience | 15.0 | Mummiform | X | | | X |
| **47468** | Giza | | Faience | 15.0 | Mummiform | X | | | X |
| **47469** | Giza | | Faience | 15.0 | Mummiform | X | | | X |
| **47470** | Giza | | Faience | 15.0 | Mummiform | X | | | X |
| **47471** | Giza | | Faience | 15.0 | Mummiform | X | | | X |
| **47472** | Giza | | Faience | 15.0 | Mummiform | X | | | X |
| **47473** | Giza | | Faience | 15.0 | Mummiform | X | | | X |
| **47474** | Giza | | Faience | 16.0 | Mummiform | X | | | X |
| **47475** | Giza | | Faience | 16.0 | Mummiform | X | | | X |
| **47476** | Giza | | Faience | 16.0 | Mummiform | X | | | X |
| **47477** | Giza | | Faience | 16.0 | Mummiform | X | | | X |
| **47478** | Giza | | Faience | 15.0 | Mummiform | X | | | X |
| **47479** | Giza | | Faience | 15.0 | Mummiform | X | | | X |
| **47480** | Saqqara | | Faience | 21.5 | Mummiform | | X | | X |
| **47481** | Saqqara | | Faience | 13.3 | Mummiform | | X | | X |
| **47482** | Saqqara | | Faience | 12.7 | Mummiform | | X | | X |
| **47483** | Saqqara | | Faience | 13.0 | Mummiform | | X | | X |
| **47484** | Saqqara | | Faience | 11.5 | Mummiform | | X | | X |
| **47485** | Saqqara | | Faience | 12.0 | Mummiform | | X | | X |
| **47486** | Saqqara | | Faience | 11.5 | Mummiform | | X | | X |
| **47487** | Giza | | Faience | 11.2 | Mummiform | X | | | X |
| **47488** | Giza | | Faience | 11.2 | Mummiform | X | | | X |
| **47489** | Giza | | Faience | 11.2 | Mummiform | X | | | X |
| **47490** | Giza | | Faience | 11.2 | Mummiform | X | | | X |
| **47491** | Giza | | Faience | 11.2 | Mummiform | X | | | X |
| **47492** | Giza | | Faience | 11.2 | Mummiform | X | | | X |
| **47493** | Giza | | Faience | 11.2 | Mummiform | X | | | X |
| **47494** | Giza | | Faience | 11.2 | Mummiform | X | | | X |
| **47495** | Giza | | Faience | 11.2 | Mummiform | X | | | X |
| **47496** | Saqqara | | Faience | 14.5 | Mummiform | | X | | X |
| **47497** | Saqqara | | Faience | 14.5 | Mummiform | | X | | X |
| **47498** | Saqqara | | Faience | 14.5 | Mummiform | | X | | X |
| **47499** | Saqqara | | Faience | 14.5 | Mummiform | | X | | X |
| **47500** | | **1** | Faience | 19.0 | Mummiform | X | | | X |
| **47501** | | **1** | Faience | 18.5 | Mummiform | X | | | X |
| **47502** | | **1** | Faience | 18.5 | Mummiform | X | | | X |
| **47503** | | **1** | Faience | 18.5 | Mummiform | X | | | X |
| **47504** | | **1** | Faience | 18.5 | Mummiform | X | | | X |
| **47505** | | **1** | Faience | 18.5 | Mummiform | X | | | X |
| **47506** | | **1** | Faience | 16.5 | Mummiform | X | | | X |
| **47507** | | **1** | Faience | 14.8 | Mummiform | | X | | X |
| **47508** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47509** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47510** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47511** | | **1** | Faience | 14.0 | Mummiform | | X | | X |
| **47512** | | **1** | Faience | 12.2 | Mummiform | | X | | X |
| **47513** | | **1** | Faience | 11.5 | Mummiform | | X | | X |
| **47514** | Giza | | Faience | 11.5 | Mummiform | | X | | X |
| **47515** | Giza | | Faience | 11.5 | Mummiform | | X | | X |
| **47516** | Giza | | Faience | 11.5 | Mummiform | | X | | X |
| **47517** | | **1** | Faience | 14.5 | Mummiform | | X | | X |
| **47518** | Saqqara | | Faience | 12.5 | Mummiform | | X | | X |

## TEXT DEPICTIONS ON LATE PERIOD FAIENCE MUMMIFORM FIGURINES
## DATA EXTRAPOLATED FROM NEWBERRY 1930

| Catalogue Number | Findspot (FS) | No FS | Fabric | Ht - CM | Form | BD6 | Inscr | No inscr | LP |
|---|---|---|---|---|---|---|---|---|---|
| **47519** | Saqqara | | Faience | 12.5 | Mummiform | | X | | X |
| **47520** | Saqqara | | Faience | 12.5 | Mummiform | | X | | X |
| **47521** | Saqqara | | Faience | 11.0 | Mummiform | | X | | X |
| **47522** | | **1** | Faience | 13.5 | Mummiform | | X | | X |
| **47523** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **47524** | Saqqara | | Faience | 12.2 | Mummiform | | X | | X |
| **47525** | Saqqara | | Faience | 12.0 | Mummiform | | X | | X |
| **47526** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **47527** | Saqqara | | Faience | 11.0 | Mummiform | | X | | X |
| **47528** | Saqqara | | Faience | 10.5 | Mummiform | | X | | X |
| **47529** | Saqqara | | Faience | 10.5 | Mummiform | | X | | X |
| **47530** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **47531** | Saqqara | | Faience | 10.5 | Mummiform | | X | | X |
| **47532** | Saqqara | | Faience | 10.5 | Mummiform | | X | | X |
| **47533** | | **1** | Faience | 10.5 | Mummiform | | X | | X |
| **47534** | Saqqara | | Faience | 10.5 | Mummiform | | X | | X |
| **47573** | Kahun | | Faience | 27.0 | Mummiform | X | | | X |
| **47574** | Kahun | | Faience | 22.5 | Mummiform | X | | | X |
| **47575** | Kahun | | Faience | 22.5 | Mummiform | X | | | X |
| **47576** | Saqqara | | Faience | 11.5 | Mummiform | X | | | X |
| **47577** | Saqqara | | Faience | 11.5 | Mummiform | X | | | X |
| **47578** | Saqqara | | Faience | 11.5 | Mummiform | X | | | X |
| **47579** | Saqqara | | Faience | 11.5 | Mummiform | X | | | X |
| **47589** | Giza | | Faience | 22.5 | Mummiform | X | | | X |
| **47590** | | **1** | Faience | 19.0 | Mummiform | X | | | X |
| **47591** | | **1** | Faience | 22.0 | Mummiform | X | | | X |
| **47592** | Saqqara | | Faience | 18.5 | Mummiform | X | | | X |
| **47593** | | **1** | Faience | 19.0 | Mummiform | X | | | X |
| **47594** | Saqqara | | Faience | 17.5 | Mummiform | | X | | X |
| **47595** | | **1** | Faience | 14.5 | Mummiform | X | | | X |
| **47596** | | **1** | Faience | 16.0 | Mummiform | X | | | X |
| **47597** | | **1** | Faience | 16.0 | Mummiform | X | | | X |
| **47598** | | **1** | Faience | 16.0 | Mummiform | X | | | X |
| **47599** | | **1** | Faience | 16.0 | Mummiform | X | | | X |
| **47600** | | **1** | Faience | 16.0 | Mummiform | X | | | X |
| **47601** | | **1** | Faience | 17.0 | Mummiform | X | | | X |
| **47602** | | **1** | Faience | 19.5 | Mummiform | X | | | X |
| **47603** | | **1** | Faience | 15.0 | Mummiform | X | | | X |
| **47604** | | **1** | Faience | 17.5 | Mummiform | | X | | X |
| **47605** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **47606** | | **1** | Faience | 12.5 | Mummiform | | X | | X |
| **47607** | | **1** | Faience | 13.0 | Mummiform | | X | | X |
| **47794** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47795** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47796** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47797** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47798** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47805** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **47806** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **47807** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **47808** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **47809** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **47810** | | **1** | Faience | 10.0 | Mummiform | | X | | X |
| **47811** | | **1** | Faience | 12.0 | Mummiform | | | X | X |

## TEXT DEPICTIONS ON LATE PERIOD FAIENCE MUMMIFORM FIGURINES
## DATA EXTRAPOLATED FROM NEWBERRY 1930

| Catalogue Number | Findspot (FS) | No FS | Fabric | Ht - CM | Form | BD6 | Inscr | No inscr | LP |
|---|---|---|---|---|---|---|---|---|---|
| **47812** | | **1** | Faience | 12.0 | Mummiform | | | X | X |
| **47813** | | **1** | Faience | 12.0 | Mummiform | | | X | X |
| **47814** | | **1** | Faience | 12.0 | Mummiform | | | X | X |
| **47815** | | **1** | Faience | 12.0 | Mummiform | | | X | X |
| **47816** | | **1** | Faience | 8.0 | Mummiform | | X | | X |
| **47817** | | **1** | Faience | 8.0 | Mummiform | | X | | X |
| **47818** | | **1** | Faience | 8.0 | Mummiform | | X | | X |
| **47819** | | **1** | Faience | 8.0 | Mummiform | | X | | X |
| **47820** | | **1** | Faience | 8.0 | Mummiform | | X | | X |
| **47821** | | **1** | Faience | 7.3 | Mummiform | | X | | X |
| **47822** | | **1** | Faience | 7.2 | Mummiform | | | X | X |
| **47823** | | **1** | Faience | 6.2 | Mummiform | | | X | X |
| **47833** | | **1** | Faience | 10.5 | Mummiform | X | | | X |
| **47834** | | **1** | Faience | 13.0 | Mummiform | X | | | X |
| **47835** | | **1** | Faience | 13.0 | Mummiform | X | | | X |
| **47836** | | **1** | Faience | 13.0 | Mummiform | X | | | X |
| **47838** | | **1** | Faience | 17.5 | Mummiform | | X | | X |
| **47839** | | **1** | Faience | 11.0 | Mummiform | | X | | X |
| **47840** | | **1** | Faience | 11.0 | Mummiform | | X | | X |
| **47841** | | **1** | Faience | 12.7 | Mummiform | | X | | X |
| **47842** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47843** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47844** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47845** | | **1** | Faience | 9.5 | Mummiform | | X | | X |
| **47846** | Saqqara | | Faience | 14.0 | Mummiform | X | | | X |
| **47847** | | **1** | Faience | 11.0 | Mummiform | | X | | X |
| **47848** | | **1** | Faience | 11.0 | Mummiform | | X | | X |
| **47849** | | **1** | Faience | 11.0 | Mummiform | | X | | X |
| **47852** | Saqqara | | Faience | 8.5 | Mummiform | | X | | X |
| **47853** | | **1** | Faience | 13.8 | Mummiform | | X | | X |
| **47854** | | **1** | Faience | 13.8 | Mummiform | | X | | X |
| **47855** | | **1** | Faience | 13.8 | Mummiform | | X | | X |
| **47856** | Giza | | Faience | 12.2 | Mummiform | X | | | X |
| **47857** | Giza | | Faience | 19.0 | Mummiform | X | | | X |
| **47858** | | **1** | Faience | 16.0 | Mummiform | X | | | X |
| **47859** | | **1** | Faience | 16.5 | Mummiform | X | | | X |
| **47860** | | **1** | Faience | 12.5 | Mummiform | X | | | X |
| **47861** | | **1** | Faience | 18.0 | Mummiform | X | | | X |
| **47862** | Saqqara | | Faience | 17.0 | Mummiform | X | | | X |
| **47863** | Saqqara | | Faience | 17.0 | Mummiform | X | | | X |
| **47864** | | **1** | Faience | 15.0 | Mummiform | X | | | X |
| **47865** | | **1** | Faience | 16.0 | Mummiform | X | | | X |
| **47866** | | **1** | Faience | 13.0 | Mummiform | X | | | X |
| **47867** | | **1** | Faience | 13.0 | Mummiform | | X | | X |
| **47868** | | **1** | Faience | 12.0 | Mummiform | | X | | X |
| **47869** | | **1** | Faience | 20.0 | Mummiform | X | | | X |
| **47870** | | **1** | Faience | 14.5 | Mummiform | X | | | X |
| **47871** | | **1** | Faience | 8.7 | Mummiform | | X | | X |
| **47872** | | **1** | Faience | 17.5 | Mummiform | X | | | X |
| **47873** | | **1** | Faience | 17.5 | Mummiform | X | | | X |
| **47874** | | **1** | Faience | 17.5 | Mummiform | X | | | X |
| **47875** | | **1** | Faience | 17.5 | Mummiform | X | | | X |
| **47876** | | **1** | Faience | 17.5 | Mummiform | X | | | X |
| **48210** | | **1** | Faience | 12.0 | Mummiform | X | | | X |

## TEXT DEPICTIONS ON LATE PERIOD FAIENCE MUMMIFORM FIGURINES
## DATA EXTRAPOLATED FROM NEWBERRY 1930

| Catalogue Number | Findspot (FS) | No FS | Fabric | Ht - CM | Form | BD6 | Inscr | No inscr | LP |
|---|---|---|---|---|---|---|---|---|---|
| **48211** | | **1** | Faience | 12.0 | Mummiform | X | | | X |
| **48212** | | **1** | Faience | 12.0 | Mummiform | X | | | X |
| **48213** | | **1** | Faience | 12.0 | Mummiform | X | | | X |
| **48214** | | **1** | Faience | 12.0 | Mummiform | X | | | X |
| **48215** | | **1** | Faience | 12.0 | Mummiform | X | | | X |
| **48216** | | **1** | Faience | 12.0 | Mummiform | X | | | X |
| **48217** | | **1** | Faience | 12.0 | Mummiform | X | | | X |
| **48218** | | **1** | Faience | 12.0 | Mummiform | X | | | X |
| **48219** | | **1** | Faience | 12.0 | Mummiform | X | | | X |
| **48220** | | **1** | Faience | 12.0 | Mummiform | X | | | X |
| **48221** | | **1** | Faience | 12.0 | Mummiform | X | | | X |
| **48222** | | **1** | Faience | 12.0 | Mummiform | X | | | X |
| **48223** | | **1** | Faience | 12.0 | Mummiform | X | | | X |
| **48224** | | **1** | Faience | 12.0 | Mummiform | X | | | X |
| **48284** | | **1** | Faience | 5.5 | Mummiform | | | X | X |
| **48285** | | **1** | Faience | 5.5 | Mummiform | | | X | X |
| **48286** | | **1** | Faience | 5.5 | Mummiform | | | X | X |
| **48287** | | **1** | Faience | 5.5 | Mummiform | | | X | X |
| **48468** | | **1** | Faience | 15.5 | Mummiform | | X | | X |
| **48469** | | **1** | Faience | 15.0 | Mummiform | | X | | X |
| **48470** | | **1** | Faience | 15.0 | Mummiform | | X | | X |
| **48471** | | **1** | Faience | 15.5 | Mummiform | | X | | X |
| **48472** | | **1** | Faience | 23.5 | Mummiform | | X | | X |
| **48473** | | **1** | Faience | 23.5 | Mummiform | | X | | X |
| **48474** | | **1** | Faience | 26.0 | Mummiform | X | | | X |
| **48475** | | **1** | Faience | 20.0 | Mummiform | X | | | X |
| **48476** | | **1** | Faience | 20.0 | Mummiform | X | | | X |
| **48484** | | **1** | Faience | 11.0 | Mummiform | X | | | X |
| **48487** | | **1** | Faience | 9.5 | Mummiform | X | | | X |
| **48488** | | **1** | Faience | 9.0 | Mummiform | X | | | X |
| **48516** | | **1** | Faience | 10.0 | Mummiform | X | | | X |
| **48519** | | **1** | Faience | 6.0 | Mummiform | | X | | X |
| **48521** | | **1** | Faience | 11.5 | Man standing | X | | | X |
| **48538** | | **1** | Faience | 19.0 | Mummiform | X | | | X |
| **48539** | | **1** | Faience | 15.5 | Mummiform | X | | | X |
| **48540** | | **1** | Faience | 12.0 | Mummiform | X | | | X |
| **48541** | | **1** | Faience | 13.0 | Mummiform | X | | | X |
| **48542** | | **1** | Faience | 12.5 | Mummiform | X | | | X |
| | | | | | | | | | |
| | | | | **5495.0** | | **200** | **149** | **13** | **362** |
| | | | | | | | | | |
| | | | **Ave Height** | **15.2 cm** | | | | | |
| | | | | | | | | | |

## TEXT DEPICTIONS ON LATE PERIOD FAIENCE MUMMIFORM FIGURINES
## CODED ACCORDING TO NEW CLASSIFICATION MODEL
## DATA EXTRAPOLATED FROM VOLUME TWO DATASET

| Identification Number | Owner and Title | Form | Height | Period | Material | Inscription | Front | Back | Feet |
|---|---|---|---|---|---|---|---|---|---|
| **MFA 72.1691** | Unknown | Mummiform | 19.0 | Late Period | Faience | Incised | 3 | N | a |
| **MFA 72.1692** | Unknown | Mummiform | 18.3 | Late Period | Faience | Incised | 3 | N | a |
| **MFA 72.1693** | Unknown | Mummiform | 17.1 | Late Period | Faience | Incised | 3 | N | a |
| **MFA 72.1696** | Unknown | Mummiform | 13.0 | Late Period | Faience | Incised | 1 | L | a |
| **MFA 72.1697** | Unknown | Mummiform | 14.9 | Late Period | Faience | Incised | 8 | Q | a |
| **MFA 72.1705** | Unknown | Mummiform | 10.8 | Late Period | Faience | Incised | 8 | Q | a |
| **MFA 72.1746** | Unknown | Mummiform | 8.9 | Late Period | Faience | Incised | 3 | T | a |
| **MFA 72.1698** | Unknown | Mummiform | 15.8 | Late Period | Faience | Incised | 8 | Q | a |
| **MFA 56.1275** | Hor, General, Son of Wedjashu | Mummiform | 15.5 | Late Period | Faience | Incised | 8 | Q | a |
| **MFA 56.1276** | Hor, General, Son of Wedjashu | Mummiform | 17.0 | Late Period | Faience | Incised | 8 | Q | a |
| **MFA 56.1278** | Hornakht (?) | Mummiform | 14.3 | Late Period | Faience | Incised | 3 | O | a |
| **MFA 56.1285** | Unknown | Mummiform | 9.8 | Late Period | Faience | Incised | 1 | B | a |
| **MFA 56.1291** | Unknown | Mummiform | 10.2 | Late Period | Faience | Incised | 12 | J | a |
| **MFA 56.1292** | Unknown | Mummiform | 10.2 | Late Period | Faience | Incised | 12 | J | b |
| **MFA 56.1293** | Psamtik-seneb son of Tawepetnefret | Mummiform | 15.8 | Late Period | Faience | Incised | 3 | M | a |
| **MFA 1979.606** | Psamtik-seneb | Mummiform | 18.5 | Late Period | Faience | Incised | 3 | M | a |
| **BRK 28.522** | Takhau | Mummiform | 17.8 | Late Period | Faience | Incised | 3 | J | a |
| **MFA 00.696** | Unknown | Mummiform | 8.0 | Late Period | Faience | Incision | 4 | A | a |
| **MFA 56.1273** | Hor, General, Son of Wedjashu | Mummiform | 15.8 | Late Period | Faience | Incised | 8 | Q | a |
| **MFA 72.1685** | Ankh-hep | Mummiform | 20.9 | Late Period | Faience | Incised | 3 | O | a |
| **MFA 56.1274** | Hor, son of Wadjet | Mummiform | 18.5 | Late Period | Faience | Incised | 5 | A | a |
| | | | | | | | | | |
| | | | 310.1 | **BD6** | **11** | | | | |
| | | **Ave Height** | **14.77 cm** | **Inscription** | **8** | | | | |
| | | | | **Zero Inscription** | **2** | | | | |
| | | | | | | | | | |

**TABLE 29**

# TEXT DEPICTIONS ON FAIENCE MUMMIFORM FIGURINES
# FINDSPOT SAQQARA
# DATA EXTRAPOLATED FROM NEWBERRY 1930

| Catalogue Number | Findspot (FS) | Fabric | Ht - CM | Form | BD6 | Inscr | No inscr | NK or TIP | TIP | LP |
|---|---|---|---|---|---|---|---|---|---|---|
| **47260** | **Saqqara** | Faience | 14.5 | Mummiform | | X | | X | | |
| **47261** | **Saqqara** | Faience | 14.5 | Mummiform | | X | | X | | |
| **47262** | **Saqqara** | Faience | 14.5 | Mummiform | | X | | X | | |
| **47263** | **Saqqara** | Faience | 14.5 | Mummiform | | X | | X | | |
| **47264** | **Saqqara** | Faience | 14.5 | Mummiform | | X | | X | | |
| **47265** | **Saqqara** | Faience | 14.5 | Mummiform | | X | | X | | |
| **47287** | **Saqqara** | Faience | 10.5 | Mummiform | | X | | | | X |
| **47288** | **Saqqara** | Faience | 10.5 | Mummiform | | X | | | | X |
| **47289** | **Saqqara** | Faience | 10.5 | Mummiform | | X | | | | X |
| **47290** | **Saqqara** | Faience | 10.5 | Mummiform | | X | | | | X |
| **47291** | **Saqqara** | Faience | 15.0 | Mummiform | | X | | X | | |
| **47292** | **Saqqara** | Faience | 15.0 | Mummiform | | X | | X | | |
| **47334** | **Saqqara** | Faience | 14.5 | Mummiform | | X | | | | X |
| **47335** | **Saqqara** | Faience | 14.5 | Mummiform | | X | | | | X |
| **47336** | **Saqqara** | Faience | 14.5 | Mummiform | | X | | | | X |
| **47337** | **Saqqara** | Faience | 14.5 | Mummiform | | X | | | | X |
| **47338** | **Saqqara** | Faience | 16.0 | Mummiform | | X | | | | X |
| **47339** | **Saqqara** | Faience | 15.5 | Mummiform | | X | | | | X |
| **47340** | **Saqqara** | Faience | 15.0 | Mummiform | | X | | | | X |
| **47341** | **Saqqara** | Faience | 14.5 | Mummiform | | X | | | | X |
| **47342** | **Saqqara** | Faience | 15.0 | Mummiform | | X | | | | X |
| **47343** | **Saqqara** | Faience | 14.5 | Mummiform | | X | | | | X |
| **47344** | **Saqqara** | Faience | 14.5 | Mummiform | | X | | | | X |
| **47345** | **Saqqara** | Faience | 15.0 | Mummiform | | X | | | | X |
| **47346** | **Saqqara** | Faience | 14.5 | Mummiform | | X | | | | X |
| **47351** | **Saqqara** | Faience | 13.5 | Mummiform | | X | | | | X |
| **47352** | **Saqqara** | Faience | 14.8 | Mummiform | | X | | | | X |
| **47353** | **Saqqara** | Faience | 15.5 | Mummiform | | X | | | | X |
| **47354** | **Saqqara** | Faience | 16.2 | Mummiform | | X | | | | X |
| **47368** | **Saqqara** | Faience | 23.5 | Mummiform | X | | | | | X |
| **47369** | **Saqqara** | Faience | 23.5 | Mummiform | X | | | | | X |
| **47370** | **Saqqara** | Faience | 23.5 | Mummiform | X | | | | | X |
| **47371** | **Saqqara** | Faience | 23.5 | Mummiform | X | | | | | X |
| **47372** | **Saqqara** | Faience | 23.5 | Mummiform | X | | | | | X |
| **47373** | **Saqqara** | Faience | 23.5 | Mummiform | X | | | | | X |
| **47374** | **Saqqara** | Faience | 23.5 | Mummiform | X | | | | | X |
| **47375** | **Saqqara** | Faience | 23.5 | Mummiform | X | | | | | X |
| **47376** | **Saqqara** | Faience | 23.5 | Mummiform | X | | | | | X |
| **47377** | **Saqqara** | Faience | 23.5 | Mummiform | X | | | | | X |
| **47378** | **Saqqara** | Faience | 23.5 | Mummiform | X | | | | | X |
| **47379** | **Saqqara** | Faience | 23.5 | Mummiform | X | | | | | X |
| **47480** | **Saqqara** | Faience | 21.5 | Mummiform | | X | | | | X |
| **47481** | **Saqqara** | Faience | 13.3 | Mummiform | | X | | | | X |
| **47482** | **Saqqara** | Faience | 12.7 | Mummiform | | X | | | | X |
| **47483** | **Saqqara** | Faience | 13.0 | Mummiform | | X | | | | X |

# TEXT DEPICTIONS ON FAIENCE MUMMIFORM FIGURINES
# FINDSPOT SAQQARA
# DATA EXTRAPOLATED FROM NEWBERRY 1930

| Catalogue Number | Findspot (FS) | Fabric | Ht - CM | Form | BD6 | Inscr | No inscr | NK or TIP | TIP | LP |
|---|---|---|---|---|---|---|---|---|---|---|
| **47484** | **Saqqara** | Faience | 11.5 | Mummiform | | X | | | | X |
| **47485** | **Saqqara** | Faience | 12.0 | Mummiform | | X | | | | X |
| **47486** | **Saqqara** | Faience | 11.5 | Mummiform | | X | | | | X |
| **47496** | **Saqqara** | Faience | 14.5 | Mummiform | | X | | | | X |
| **47497** | **Saqqara** | Faience | 14.5 | Mummiform | | X | | | | X |
| **47498** | **Saqqara** | Faience | 14.5 | Mummiform | | X | | | | X |
| **47499** | **Saqqara** | Faience | 14.5 | Mummiform | | X | | | | X |
| **47518** | **Saqqara** | Faience | 12.5 | Mummiform | | X | | | | X |
| **47519** | **Saqqara** | Faience | 12.5 | Mummiform | | X | | | | X |
| **47520** | **Saqqara** | Faience | 12.5 | Mummiform | | X | | | | X |
| **47521** | **Saqqara** | Faience | 11.0 | Mummiform | | X | | | | X |
| **47524** | **Saqqara** | Faience | 12.2 | Mummiform | | X | | | | X |
| **47525** | **Saqqara** | Faience | 12.0 | Mummiform | | X | | | | X |
| **47527** | **Saqqara** | Faience | 11.0 | Mummiform | | X | | | | X |
| **47528** | **Saqqara** | Faience | 10.5 | Mummiform | | X | | | | X |
| **47529** | **Saqqara** | Faience | 10.5 | Mummiform | | X | | | | X |
| **47531** | **Saqqara** | Faience | 10.5 | Mummiform | | X | | | | X |
| **47532** | **Saqqara** | Faience | 10.5 | Mummiform | | X | | | | X |
| **47534** | **Saqqara** | Faience | 10.5 | Mummiform | | X | | | | X |
| **47576** | **Saqqara** | Faience | 11.5 | Mummiform | X | | | | | X |
| **47577** | **Saqqara** | Faience | 11.5 | Mummiform | X | | | | | X |
| **47578** | **Saqqara** | Faience | 11.5 | Mummiform | X | | | | | X |
| **47579** | **Saqqara** | Faience | 11.5 | Mummiform | X | | | | | X |
| **47592** | **Saqqara** | Faience | 18.5 | Mummiform | X | | | | | X |
| **47594** | **Saqqara** | Faience | 17.5 | Mummiform | | X | | | | X |
| **47777** | **Saqqara** | Faience | 13.0 | Mummiform | | X | | | X | |
| **47778** | **Saqqara** | Faience | 13.0 | Mummiform | | X | | | X | |
| **47779** | **Saqqara** | Faience | 13.0 | Mummiform | | X | | | X | |
| **47799** | **Saqqara** | Faience | 7.0 | Mummiform | | X | | X | | |
| **47800** | **Saqqara** | Faience | 7.0 | Mummiform | | X | | X | | |
| **47846** | **Saqqara** | Faience | 14.0 | Mummiform | X | | | | | X |
| **47852** | **Saqqara** | Faience | 8.5 | Mummiform | | X | | | | X |
| **47862** | **Saqqara** | Faience | 17.0 | Mummiform | X | | | | | X |
| **47863** | **Saqqara** | Faience | 17.0 | Mummiform | X | | | | | X |
| | | | | | | | | | | |
| | | | **1174.7** | | **20** | **59** | **0** | **10** | **3** | **66** |
| | | | | | | | | | | |
| | | **Ave Height** | **14.87** | | | | | | | |
| | | | | | | | | | | |

# FIGURINES PORTRAYING ROYAL AND OTHER ATTRIBUTES
# DATA EXTRAPOLATED FROM NEWBERRY 1930

| Catalogue Number | Findspot (FS) | No FS | Fabric | H - CM | Form | Whip | Other Atts | BD6 | Inscr | No inscr | MK | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Description |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **46580** | | **1** | Faience | 14.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46581** | | **1** | Faience | 13.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46582** | | **1** | Faience | 14.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46583** | | **1** | Faience | 13.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46584** | | **1** | Faience | 13.7 | Daily Life | X | | | X | | | | | | | X | | |
| **46585** | | **1** | Faience | 14.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46586** | | **1** | Faience | 14.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46587** | | **1** | Faience | 14.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46588** | | **1** | Faience | 13.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46589** | | **1** | Faience | 13.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46613** | | **1** | Faience | 9.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46614** | | **1** | Faience | 9.2 | Daily Life | X | | | X | | | | | | | X | | Height variance Refs 46614 to 46620 |
| **46615** | | **1** | Faience | 9.3 | Daily Life | X | | | X | | | | | | | X | | 9.2cm to 9.5cm  Allocated randomly |
| **46616** | | **1** | Faience | 9.4 | Daily Life | X | | | X | | | | | | | X | | |
| **46617** | | **1** | Faience | 9.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46618** | | **1** | Faience | 9.4 | Daily Life | X | | | X | | | | | | | X | | |
| **46619** | | **1** | Faience | 9.3 | Daily Life | X | | | X | | | | | | | X | | |
| **46620** | | **1** | Faience | 9.2 | Daily Life | X | | | X | | | | | | | X | | |
| **46644** | | **1** | Faience | 9.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46645** | | **1** | Faience | 10.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46646** | | **1** | Faience | 9.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46647** | | **1** | Faience | 9.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46648** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46649** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46650** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46651** | | **1** | Faience | 9.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46652** | | **1** | Faience | 9.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46653** | | **1** | Faience | 9.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46654** | | **1** | Faience | 9.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46655** | | **1** | Faience | 9.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46656** | | **1** | Faience | 9.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46657** | | **1** | Faience | 9.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46658** | | **1** | Faience | 9.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46659** | | **1** | Faience | 9.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46660** | | **1** | Faience | 9.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46661** | | **1** | Faience | 9.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46662** | | **1** | Faience | 9.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46704** | | **1** | Faience | 11.7 | Daily Life | X | | | X | | | | | | | X | | Flail |
| **46705** | | **1** | Faience | 11.7 | Daily Life | X | | | X | | | | | | | X | | Flail |
| **46706** | | **1** | Faience | 11.7 | Daily Life | X | | | X | | | | | | | X | | Flail |
| **46707** | | **1** | Faience | 11.7 | Daily Life | X | | | X | | | | | | | X | | Flail |
| **46708** | | **1** | Faience | 11.7 | Daily Life | X | | | X | | | | | | | X | | Flail |
| **46764** | | **1** | Faience | 13.5 | Daily Life | X | | | X | | | | | | | X | | Thong |
| **46765** | | **1** | Faience | 13.5 | Daily Life | X | | | X | | | | | | | X | | Thong |

# FIGURINES PORTRAYING ROYAL AND OTHER ATTRIBUTES
# DATA EXTRAPOLATED FROM NEWBERRY 1930

| Catalogue Number | Findspot (FS) | No FS | Fabric | H - CM | Form | Whip | Other Atts | BD6 | Inscr | No inscr | MK | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Description |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **46766** | | **1** | Faience | 13.5 | Daily Life | X | | | X | | | | | | | X | | Thong |
| **46767** | | **1** | Faience | 13.5 | Daily Life | X | | | X | | | | | | | X | | Thong |
| **46784** | | **1** | Faience | 8.2 | Daily Life | | X | | X | | | | | X | | | | Thong |
| **46785** | | **1** | Faience | 8.2 | Daily Life | | X | | X | | | | | X | | | | Thong |
| **46786** | | **1** | Faience | 8.2 | Daily Life | | X | | X | | | | | X | | | | Thong |
| **46787** | | **1** | Faience | 8.2 | Daily Life | | X | | X | | | | | | | X | | Thong |
| **46788** | | **1** | Faience | 8.2 | Daily Life | | X | | X | | | | | | | X | | Thong |
| **46799** | | **1** | Faience | 14.0 | Daily Life | X | X | | X | | | | | | | X | | Thong |
| **46800** | | **1** | Faience | 14.0 | Daily Life | X | X | | X | | | | | | | X | | Thong |
| **46801** | | **1** | Faience | 14.0 | Daily Life | X | X | | X | | | | | | | X | | Thong |
| **46802** | | **1** | Faience | 14.0 | Daily Life | X | X | | X | | | | | | | X | | Thong |
| **46803** | | **1** | Faience | 14.0 | Daily Life | X | X | | X | | | | | | | X | | Thong |
| **46813** | | **1** | Faience | 10.5 | Daily Life | X | | | X | | | | | X | | | | |
| **46814** | | **1** | Faience | 9.7 | Daily Life | | X | | X | | | | | X | | | | Flail |
| **46824** | | **1** | Faience | 13.0 | Daily Life | | X | | X | | | | | | | X | | Flail |
| **46825** | | **1** | Faience | 13.0 | Daily Life | | X | | | X | | | | | | X | | Flail |
| **46826** | | **1** | Faience | 13.0 | Daily Life | | X | | | X | | | | | | X | | Flail |
| **46827** | | **1** | Faience | 13.0 | Daily Life | | X | | | X | | | | | | X | | Flail |
| **46828** | | **1** | Faience | 13.0 | Daily Life | | X | | | X | | | | | | X | | Flail |
| **46844** | | **1** | Faience | 14.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46845** | | **1** | Faience | 14.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46846** | | **1** | Faience | 14.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46847** | | **1** | Faience | 14.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46848** | | **1** | Faience | 14.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46863** | | **1** | Faience | 13.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46864** | | **1** | Faience | 13.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46865** | | **1** | Faience | 13.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46866** | | **1** | Faience | 13.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46867** | | **1** | Faience | 13.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46868** | | **1** | Faience | 13.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46869** | | **1** | Faience | 13.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46870** | | **1** | Faience | 13.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46871** | | **1** | Faience | 13.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46872** | | **1** | Faience | 13.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46883** | | **1** | Faience | 11.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46884** | | **1** | Faience | 11.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46885** | | **1** | Faience | 11.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46886** | | **1** | Faience | 11.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46887** | | **1** | Faience | 11.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46888** | | **1** | Faience | 9.7 | Daily Life | X | | | X | | | | | | | X | | |
| **46889** | | **1** | Faience | 9.7 | Daily Life | X | | | X | | | | | | | X | | |
| **46890** | | **1** | Faience | 9.7 | Daily Life | X | | | X | | | | | | | X | | |
| **46891** | | **1** | Faience | 9.7 | Daily Life | X | | | X | | | | | | | X | | |
| **46892** | | **1** | Faience | 9.7 | Daily Life | X | | | X | | | | | | | X | | |

# FIGURINES PORTRAYING ROYAL AND OTHER ATTRIBUTES
# DATA EXTRAPOLATED FROM NEWBERRY 1930

| Catalogue Number | Findspot (FS) | No FS | Fabric | H - CM | Form | Whip | Other Atts | BD6 | Inscr | No inscr | MK | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Description |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **46913** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46914** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46915** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46916** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46917** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46918** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46919** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46920** | | **1** | Faience | 9.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46921** | | **1** | Faience | 9.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46922** | | **1** | Faience | 9.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46944** | | **1** | Faience | 10.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46945** | | **1** | Faience | 10.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46946** | | **1** | Faience | 10.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46957** | | **1** | Faience | 12.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46958** | | **1** | Faience | 12.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46959** | | **1** | Faience | 12.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46960** | | **1** | Faience | 12.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46961** | | **1** | Faience | 12.0 | Daily Life | X | | | X | | | | | | | X | | |
| **46971** | | **1** | Faience | 10.5 | Daily Life | X | | | X | | | | | | | X | | |
| **46972** | | **1** | Faience | 12.0 | Daily Life | X | | | X | | | | | | | X | | Thong |
| **46973** | | **1** | Faience | 11.0 | Daily Life | X | | | X | | | | | | | X | | Thong |
| **46974** | | **1** | Faience | 11.0 | Daily Life | X | | | X | | | | | | | X | | Thong |
| **46975** | | **1** | Faience | 11.0 | Daily Life | X | | | X | | | | | | | X | | Thong |
| **46991** | | **1** | Faience | 12.5 | Daily Life | X | | | X | | | | | | | X | | Hoe and whip |
| **46992** | | **1** | Faience | 12.5 | Daily Life | X | | | X | | | | | | | X | | Hoe and whip |
| **46993** | | **1** | Faience | 12.5 | Daily Life | X | | | X | | | | | | | X | | Hoe and whip |
| **46994** | | **1** | Faience | 12.5 | Daily Life | X | | | X | | | | | | | X | | Hoe and whip |
| **46995** | | **1** | Faience | 12.5 | Daily Life | X | | | X | | | | | | | X | | Hoe and whip |
| **46996** | | **1** | Faience | 12.5 | Daily Life | X | | | X | | | | | | | X | | Hoe and whip |
| **46997** | | **1** | Faience | 12.5 | Daily Life | X | | | X | | | | | | | X | | Hoe and whip |
| **46998** | | **1** | Faience | 12.4 | Daily Life | X | | | X | | | | | | | X | | Hoe and whip |
| **46999** | | **1** | Faience | 12.5 | Daily Life | X | | | X | | | | | | | X | | Hoe and whip |
| **47000** | | **1** | Faience | 12.0 | Daily Life | X | | | X | | | | | | | X | | Hoe and whip |
| **47011** | | **1** | Faience | 12.0 | Daily Life | X | | | X | | | | | | | X | | |
| **47012** | | **1** | Faience | 12.0 | Daily Life | X | | | X | | | | | | | X | | |
| **47013** | | **1** | Faience | 12.0 | Daily Life | X | | | X | | | | | | | X | | |
| **47014** | | **1** | Faience | 12.0 | Daily Life | X | | | X | | | | | | | X | | |
| **47015** | | **1** | Faience | 12.0 | Daily Life | X | | | X | | | | | | | X | | |
| **47016** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | | | | X | | |
| **47017** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | | | | X | | |
| **47019** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | | | | X | | |
| **47020** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | | | | X | | |
| **47045** | | **1** | Faience | 12.0 | Daily Life | | X | | X | | | | | | | X | | Flail |
| **47046** | | **1** | Faience | 11.0 | Daily Life | | X | | X | | | | | | | X | | Flail |

# FIGURINES PORTRAYING ROYAL AND OTHER ATTRIBUTES
# DATA EXTRAPOLATED FROM NEWBERRY 1930

| Catalogue Number | Findspot (FS) | No FS | Fabric | H - CM | Form | Whip | Other Atts | BD6 | Inscr | No inscr | MK | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Description |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47047** | | **1** | Faience | 11.0 | Daily Life | | X | | X | | | | | | | X | | Flail |
| **47048** | | **1** | Faience | 11.0 | Daily Life | | X | | X | | | | | | | X | | Flail |
| **47076** | | **1** | Faience | 9.2 | Daily Life | X | | | X | | | | | | | X | | Whip and hoe |
| **47077** | | **1** | Faience | 9.2 | Daily Life | X | | | X | | | | | | | X | | Whip and hoe |
| **47078** | | **1** | Faience | 9.2 | Daily Life | X | | | X | | | | | | | X | | Whip and hoe |
| **47079** | | **1** | Faience | 9.2 | Daily Life | X | | | X | | | | | | | X | | Whip and hoe |
| **47080** | | **1** | Faience | 9.2 | Daily Life | X | | | X | | | | | | | X | | Whip and hoe |
| **47081** | | **1** | Faience | 11.2 | Daily Life | X | | | X | | | | | | | X | | Thong |
| **47082** | | **1** | Faience | 11.2 | Daily Life | X | | | X | | | | | | | X | | Thong |
| **47083** | | **1** | Faience | 11.2 | Daily Life | X | | | X | | | | | | | X | | Thong |
| **47084** | | **1** | Faience | 11.2 | Daily Life | X | | | X | | | | | | | X | | Thong |
| **47085** | | **1** | Faience | 11.2 | Daily Life | X | | | X | | | | | | | X | | Thong |
| **47102** | | **1** | Faience | 11.5 | Daily Life | X | | | X | | | | | X | | | | |
| **47103** | | **1** | Faience | 11.5 | Daily Life | X | | | X | | | | | X | | | | |
| **47104** | | **1** | Faience | 11.5 | Daily Life | X | | | X | | | | | X | | | | |
| **47105** | | **1** | Faience | 11.5 | Daily Life | X | | | X | | | | | X | | | | |
| **47106** | | **1** | Faience | 11.5 | Daily Life | X | | | X | | | | | X | | | | |
| **47126** | | **1** | Faience | 13.2 | Daily Life | X | | | X | | | | | X | | | | |
| **47127** | | **1** | Faience | 13.2 | Daily Life | X | | | X | | | | | X | | | | |
| **47128** | | **1** | Faience | 13.2 | Daily Life | X | | | X | | | | | X | | | | |
| **47129** | | **1** | Faience | 13.2 | Daily Life | X | | | X | | | | | X | | | | |
| **47130** | | **1** | Faience | 13.2 | Daily Life | X | | | X | | | | | X | | | | |
| **47136** | | **1** | Faience | 10.2 | Daily Life | X | | | X | | | | | X | | | | |
| **47137** | | **1** | Faience | 10.2 | Daily Life | X | | | X | | | | | X | | | | |
| **47138** | | **1** | Faience | 10.2 | Daily Life | X | | | X | | | | | X | | | | |
| **47139** | | **1** | Faience | 10.2 | Daily Life | X | | | X | | | | | X | | | | |
| **47140** | | **1** | Faience | 10.2 | Daily Life | X | | | X | | | | | X | | | | |
| **47141** | | **1** | Faience | 8.5 | Daily Life | X | | | X | | | | | X | | | | |
| **47142** | | **1** | Faience | 8.5 | Daily Life | X | | | X | | | | | X | | | | |
| **47143** | | **1** | Faience | 8.5 | Daily Life | X | | | X | | | | | X | | | | |
| **47144** | | **1** | Faience | 8.5 | Daily Life | X | | | X | | | | | X | | | | |
| **47145** | | **1** | Faience | 6.8 | Daily Life | X | | | X | | | | | X | | | | |
| **47156** | | **1** | Faience | 9.8 | Daily Life | X | | | X | | | | | X | | | | |
| **47157** | | **1** | Faience | 9.8 | Daily Life | X | | | X | | | | | X | | | | |
| **47158** | | **1** | Faience | 9.8 | Daily Life | X | | | X | | | | | X | | | | |
| **47159** | | **1** | Faience | 9.8 | Daily Life | X | | | X | | | | | X | | | | |
| **47160** | | **1** | Faience | 9.8 | Daily Life | X | | | X | | | | | X | | | | |
| **47171** | | **1** | Faience | 14.0 | Daily Life | X | | | X | | | | | | | X | | Thong |
| **47172** | | **1** | Faience | 14.0 | Daily Life | X | | | X | | | | | | | X | | Thong |
| **47173** | | **1** | Faience | 14.0 | Daily Life | X | | | X | | | | | | | X | | Thong |
| **47174** | | **1** | Faience | 14.0 | Daily Life | X | | | X | | | | | | | X | | Thong |
| **47179** | | **1** | Faience | 14.0 | Daily Life | X | X | X | | | | | | X | | | | Whip and flail |
| **47207** | | **1** | Aragonite | 26.0 | Daily Life | | X | X | | | | | | X | | | | *Djed* and knot of Isis |

# FIGURINES PORTRAYING ROYAL AND OTHER ATTRIBUTES
# DATA EXTRAPOLATED FROM NEWBERRY 1930

| Catalogue Number | Findspot (FS) | No FS | Fabric | H - CM | Form | Whip | Other Atts | BD6 | Inscr | No inscr | MK | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Description |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **47208** | | **1** | Limestone | 31.0 | Daily Life | | X | X | | | | | | X | | | | *Djed* and knot of Isis. Necklace with ankh |
| **47209** | | **1** | Aragonite | 19.5 | Daily Life | | X | | X | | | | | X | | | | *Djed* and knot of Isis |
| **47210** | | **1** | Aragonite | 24.0 | Daily Life | | X | | X | | | | | X | | | | *Djed* and knot of Isis |
| **47211** | | **1** | Steatite | 15.5 | Daily Life | | X | X | | | | | | X | | | | *Djed* and knot of Isis |
| **47212** | | **1** | Aragonite | 20.5 | Daily Life | | X | X | | | | | | X | | | | *Djed* and knot of Isis |
| **47213** | **Giza** | | Limestone | 17.0 | Daily Life | | X | X | | | | | | X | | | | *Djed* and knot of Isis |
| **47214** | **Saqqara** | | Serpentine | 19.0 | Daily Life | | X | X | | | | | | X | | | | *Ba* bird holding shen ring in its talons |
| **47218** | **Abydos** | | Limestone | 21.0 | Daily Life | | X | | X | | | | | X | | | | *Djed* and knot of Isis |
| **47220** | **Abydos** | | Aragonite | 30.0 | Daily Life | | X | X | | | | | | X | | | | *Djed* and knot of Isis |
| **47221** | | **1** | Aragonite | 36.5 | Daily Life | | X | X | | | | | | X | | | | *Djed* |
| **47224** | | **1** | Schist | 19.5 | Daily Life | | X | X | | | | | | X | | | | *Djed* and knot of Isis |
| **47226** | **Saqqara** | | Sandstone | 24.0 | Daily Life | | X | X | | | | | | X | | | | *Ba* bird |
| **47227** | | **1** | Wood | 23.0 | Daily Life | | X | | X | | | | | X | | | | *Ba* bird |
| **47229** | **Abydos** | | Limestone | 23.5 | Mummiform | | X | X | | | | | | X | | | | *Ba* bird |
| **47230** | | **1** | Sandstone | 48.5 | Daily Life | | X | X | | | | | | X | | | | *Ba* bird |
| **47231** | | **1** | Sandstone | 48.5 | Daily Life | | X | X | | | | | | X | | | | *Djed* and knot of Isis and *Ba* bird |
| **47279** | | **1** | Wood | 25.5 | Mummiform | | X | X | | | | | | X | | | | *Djed* and knot of Isis |
| **47280** | | **1** | Wood | 24.0 | Mummiform | | X | X | | | | | | X | | | | *Djed* and bolt of cloth glyph |
| **47281** | | **1** | Faience | 12.5 | Daily Life | X | | | X | | | | | | | X | | |
| **47619** | | **1** | Limestone | 25.0 | Mummiform | | X | | X | | | X | | | | | | Bolt of cloth glyph and *hes* vase |
| **47620** | **Abydos** | | Serpentine | 14.0 | Mummiform | | X | | X | | | X | | | | | | *Hes* vase & *ankh* |
| **47627** | | **1** | Wood | 20.5 | Daily Life | | X | | X | | | | | X | | | | Flail over left shoulder |
| **47629** | **Abydos** | | Limestone | 23.8 | Mummiform | | X | | X | | | | X | | | | | Bolt of cloth glyph & *djed* |
| **47641** | **Abydos** | | Limestone | 14.5 | Mummiform | | X | | X | | | | | | | | X | 2 x *hes* vases |
| **47651** | **Saqqara** | | Aragonite | 16.5 | Daily Life | | X | X | | | | | | X | | | | *Djed* and knot of Isis |
| **47652** | **Saqqara** | | Aragonite | 18.0 | Daily Life | | X | X | | | | | | X | | | | *Djed* and knot of Isis |
| **47653** | | **1** | Limestone | 23.5 | Daily Life | | X | X | | | | | | X | | | | *Ba* bird |
| **47654** | | **1** | Aragonite | 18.5 | Daily Life | | X | X | | | | | | X | | | | *Djed* and knot of Isis. Ba bird |
| **47656** | | **1** | Schist | 23.0 | Daily Life | | X | | | X | | | | X | | | | *Djed* and knot of Isis |
| **47657** | **Saqqara** | | Sandstone | 16.0 | Daily Life | | X | X | | | | | | X | | | | *Djed* and knot of Isis |
| **47675** | **Thebes** | | Limestone | 21.5 | Mummiform | | X | X | | | | | | X | | | | Kurneh. *Ba* bird |
| **47692** | **Thebes** | | Wood | 19.5 | Mummiform | | X | | X | | | | | X | | | | Kurneh. Sistrum in right hand |
| **47693** | **Gebelein** | | Wood | 23.0 | Mummiform | | X | | X | | | | | X | | | | *Hes* vase in each hand |
| **47783** | | **1** | Faience | 11.5 | Daily Life | | X | | X | | | | | | | X | | Staff and whip |
| **47801** | | **1** | Faience | 12.5 | Mummiform | X | | | X | | | | | | | | X | Blue and violet. Whip in right hand. |
| **47828** | | **1** | Granite | 20.0 | Mummiform | | X | X | | | | | | | | X | | Crook and flail |
| **47930** | | **1** | Wood | 29.5 | Mummiform | | X | | X | | | X | | | | | | On wig winged vulture holding *shen* ring in talons |
| **48052** | | **1** | Terracotta | 11.0 | Daily Life | X | | | X | | | | | | | X | | |
| **48053** | | **1** | Terracotta | 11.0 | Daily Life | X | | | X | | | | | | | X | | |
| **48054** | | **1** | Terracotta | 11.0 | Daily Life | X | | | X | | | | | | | X | | |
| **48055** | | **1** | Terracotta | 11.0 | Daily Life | X | | | X | | | | | | | X | | |
| **48056** | | **1** | Terracotta | 11.0 | Daily Life | X | | | X | | | | | | | X | | |
| **48057** | | **1** | Terracotta | 11.0 | Daily Life | X | | | X | | | | | | | X | | |

# FIGURINES PORTRAYING ROYAL AND OTHER ATTRIBUTES
# DATA EXTRAPOLATED FROM NEWBERRY 1930

| Catalogue Number | Findspot (FS) | No FS | Fabric | H - CM | Form | Whip | Other Atts | BD6 | Inscr | No inscr | MK | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Description |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **48058** | | **1** | Terracotta | 11.0 | Daily Life | X | | | X | | | | | | | X | | |
| **48059** | | **1** | Terracotta | 11.0 | Daily Life | X | | | X | | | | | | | X | | |
| **48059** | | **1** | Terracotta | 11.0 | Daily Life | X | | | X | | | | | | | X | | |
| **48060** | | **1** | Terracotta | 11.0 | Daily Life | X | | | X | | | | | | | X | | |
| **48061** | | **1** | Terracotta | 11.0 | Daily Life | X | | | X | | | | | | | X | | |
| **48062** | | **1** | Terracotta | 11.0 | Daily Life | X | | | X | | | | | | | X | | |
| **48063** | | **1** | Terracotta | 11.0 | Daily Life | X | | | X | | | | | | | X | | |
| **48083** | | **1** | Sundried clay | 8.5 | Mummiform | X | | | X | | | | | | | X | | Hoe and whip |
| **48084** | | **1** | Sundried clay | 8.5 | Mummiform | X | | | X | | | | | | | X | | Hoe and whip |
| **48085** | | **1** | Sundried clay | 8.5 | Mummiform | X | | | | X | | | | | | X | | Hoe and whip |
| **48086** | | **1** | Sundried clay | 8.5 | Mummiform | X | | | | X | | | | | | X | | Hoe and whip |
| **48092** | | **1** | Faience | 10.0 | Daily Life | X | | | X | | | | | | | X | | |
| **48106** | | **1** | Faience | 10.5 | Daily Life | X | | | X | | | | | | | X | | |
| **48113** | | **1** | Sundried clay | 8.5 | Mummiform | X | | | X | | | | | | | X | | Hoe and whip |
| **48114** | | **1** | Sundried clay | 8.5 | Mummiform | X | | | X | | | | | | | X | | Hoe and whip |
| **48115** | | **1** | Sundried clay | 8.5 | Mummiform | X | | | X | | | | | | | X | | Hoe and whip |
| **48116** | | **1** | Sundried clay | 8.5 | Mummiform | X | | | X | | | | | | | X | | Hoe and whip |
| **48117** | | **1** | Sundried clay | 8.5 | Mummiform | X | | | X | | | | | | | X | | Hoe and whip |
| **48118** | | **1** | Sundried clay | 8.5 | Mummiform | X | | | X | | | | | | | X | | Hoe and whip |
| **48134** | | **1** | Terracotta | 14.0 | Daily Life | | X | | X | | | | | | | X | | Flail in both hands |
| **48135** | | **1** | Terracotta | 14.0 | Daily Life | | X | | X | | | | | | | X | | Flail in both hands |
| **48146** | | **1** | Terracotta | 11.5 | Daily Life | X | | | X | | | | | | | X | | Whip described as having leash behind |
| **48147** | | **1** | Terracotta | 11.0 | Daily Life | X | | | X | | | | | | | X | | |
| **48148** | | **1** | Terracotta | 11.0 | Daily Life | X | | | X | | | | | | | X | | |
| **48149** | | **1** | Terracotta | 11.0 | Daily Life | X | | | X | | | | | | | X | | |
| **48165** | | **1** | Terracotta | 13.0 | Mummy with kilt | | X | | X | | | | | | X | | | Flail in left hand |
| **48166** | | **1** | Terracotta | 13.0 | Mummy with kilt | | X | | X | | | | | | X | | | Flail in left hand |
| **48167** | | **1** | Terracotta | 13.0 | Mummy with kilt | | X | | X | | | | | | X | | | Flail in left hand |
| **48168** | | **1** | Terracotta | 13.0 | Mummy with kilt | | X | | X | | | | | | X | | | Flail in left hand |
| **48169** | | **1** | Terracotta | 13.0 | Mummy with kilt | | X | | X | | | | | | X | | | Flail in left hand |
| **48181** | | **1** | Terracotta | 9.5 | Daily Life | X | | | X | | | | | | X | | | |
| **48182** | | **1** | Terracotta | 9.5 | Daily Life | X | | | X | | | | | | X | | | |
| **48183** | | **1** | Terracotta | 9.5 | Daily Life | X | | | X | | | | | | X | | | |
| **48184** | | **1** | Terracotta | 9.5 | Daily Life | X | | | X | | | | | | X | | | |
| **48227** | | **1** | Sundried clay | 8.5 | Daily Life | | X | | X | | | | | | | X | | Flail |
| **48228** | | **1** | Sundried clay | 8.5 | Daily Life | | X | | X | | | | | | | X | | Flail |
| **48229** | | **1** | Sundried clay | 8.5 | Daily Life | | X | | X | | | | | | | X | | Flail |
| **48230** | | **1** | Sundried clay | 8.5 | Daily Life | | X | | X | | | | | | | X | | Flail |
| **48231** | | **1** | Sundried clay | 8.5 | Daily Life | | X | | X | | | | | | | X | | Flail |
| **48244** | | **1** | Terracotta | 9.5 | Daily Life | X | | | X | | | | | | X | | | Hoe and whip |
| **48245** | | **1** | Terracotta | 9.5 | Daily Life | X | | | X | | | | | | X | | | Hoe and whip |
| **48246** | | **1** | Terracotta | 9.5 | Daily Life | X | | | X | | | | | | X | | | Hoe and whip |
| **48247** | | **1** | Terracotta | 9.5 | Daily Life | X | | | X | | | | | | X | | | Hoe and whip |
| **48248** | | **1** | Terracotta | 9.5 | Daily Life | X | | | X | | | | | | X | | | Hoe and whip |

# FIGURINES PORTRAYING ROYAL AND OTHER ATTRIBUTES
# DATA EXTRAPOLATED FROM NEWBERRY 1930

| Catalogue Number | Findspot (FS) | No FS | Fabric | H - CM | Form | Whip | Other Atts | BD6 | Inscr | No inscr | MK | SIP | SIP or NK | NK | NK or TIP | TIP | LP | Description |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **48249** | | **1** | Clay-whitish | 6.0 | Daily Life | X | | | | X | | | | | X | | | |
| **48250** | | **1** | Clay-whitish | 6.0 | Daily Life | X | | | | X | | | | | X | | | |
| **48251** | | **1** | Clay-whitish | 6.0 | Daily Life | X | | | | X | | | | | X | | | |
| **48252** | | **1** | Clay-whitish | 6.0 | Daily Life | X | | | | X | | | | | X | | | |
| **48253** | | **1** | Clay-whitish | 6.0 | Daily Life | X | | | | X | | | | | X | | | |
| **48296** | | **1** | Faience | 10.5 | Daily Life | X | | | X | | | | | | | X | | |
| **48304** | **Thebes** | | Faience | 11.5 | Daily Life | X | | | X | | | | | | X | | | |
| **48309** | | **1** | Terracotta | 18.5 | Daily Life | X | | | X | | | | | X | | | | |
| **48310** | | **1** | Terracotta | 17.0 | Daily Life | X | | | X | | | | | X | | | | |
| **48313** | | **1** | Faience | 14.5 | Daily Life | X | | | X | | | | | | | X | | |
| **48315** | **Thebes** | | Faience | 8.0 | Daily Life | X | | | X | | | | | | | X | | |
| **48366** | | **1** | Clay | 13.5 | Daily Life | X | | | X | | | | | X | | | | |
| **48371** | | **1** | Terracotta | 11.5 | Daily Life | X | | | | X | | | | X | | | | Whip described as having leash falling over back |
| **48389** | **Thebes** | | Terracotta | 22.5 | Mummiform | | X | | | X | | | | | | X | | Kurneh. Mummy net on back |
| **48396** | **Abydos** | | Terracotta | 15.5 | Daily Life | | X | | X | | | | | | X | | | Flail in each hand |
| **48406** | | **1** | Faience | 20.0 | Mummiform | | X | X | | | | | | X | | | | Extensive inscription. Vulture on chest |
| **48414** | **Abydos** | | Faience | 29.5 | Mummiform | | X | X | | | | | | X | | | | Crook & flail |
| **48433** | | **1** | Faience | Fragment | Mummiform | | X | X | | | | | | X | | | | Royal, cartouche and flail. |
| **48458** | **Thebes** | | Faience | 14.0 | Mummiform | | X | | X | | | | | | | X | | Royal, cartouche, Uraeus |
| **48462** | | **1** | Faience | 12.0 | Daily Life | X | X | | X | | | | | | | X | | Royal, cartouche, Uraeus |
| **48463** | | **1** | Faience | 12.0 | Mummiform | | X | | X | | | | | | | X | | Royal, cartouche, Uraeus |
| **48465** | | **1** | Faience | 12.0 | Daily Life | | X | | X | | | | | | | X | | Royal, Cartouche & Staff & Uraeus |
| **48466** | | **1** | Faience | 17.5 | Daily Life | X | | | X | | | | | | | X | | |
| **48483** | | **1** | Stone | 25.4 | Mummiform | | X | | X | | | | | X | | | | Bed, *ba* bird |
| **48502** | **El Bersheh** | | Faience | 22.5 | Mummiform | | X | | | X | X | | | | | | | Bolt of cloth glyph in right hand |
| **48502A** | **El Bersheh** | | Wood | 23.0 | Mummiform | | X | | | X | X | | | | | | | Bolt of cloth glyph in right hand |
| **48522** | **Deir el-Bahri Pit** | | Faience | 11.0 | Mummiform | | X | | X | | | | | | | X | | Royal, cartouche, Uraeus |
| **48523** | **Deir el-Bahri Pit** | | Faience | 11.0 | Mummiform | | X | | X | | | | | | | X | | Royal, cartouche, Uraeus |
| **48524** | **Deir el-Bahri Pit** | | Faience | 10.9 | Mummiform | | X | | X | | | | | | | X | | Royal, cartouche, Uraeus |
| **48526** | **Deir el-Bahri Pit** | | Faience | 11.0 | Mummiform | | X | | X | | | | | | | X | | Royal, cartouche, Uraeus |
| **48527** | **Deir el-Bahri Pit** | | Faience | 16.0 | Mummiform | | X | | X | | | | | | | X | | Royal, cartouche, Uraeus |
| **48530** | **Deir el-Bahri Pit** | | Faience | 14.0 | Daily Life | X | | | X | | | | | | | X | | |
| **48531** | **Deir el-Bahri Pit** | | Faience | 17.0 | Daily Life | X | | | X | | | | | | | X | | |
| **48550** | **El-Amarna** | | Sandstone | Fragment | Mummiform | | X | | X | | | | | X | | | | 2 x *Ankh.* One in each hand |
| **48552** | **El-Amarna** | | Limestone | Fragment | Mummiform | | X | | X | | | | | X | | | | Crook and flail |
| **48554** | **El-Amarna** | | Limestone | Fragment | Mummiform | | X | | X | | | | | X | | | | Crook and flail |
| **48564** | **El-Amarna** | | Sandstone | Fragment | Mummiform | | X | | X | | | | | X | | | | Royal, cartouche, crook and flail |
| **48565** | **El-Amarna** | | Sandstone | Fragment | Mummiform | | X | | X | | | | | X | | | | Crook and flail |
| **48568** | **El-Amarna** | | Sandstone | Fragment | Mummiform | | X | | X | | | | | X | | | | Crook and flail |
| **48572** | | **1** | Faience | 14.0 | Mummiform | | X | | X | | | | | X | | | | Royal, cartouche, uraeus |
| | | | | | | | | | | | | | | | | | | |
| | | **266** | | | | **216** | **93** | **26** | **260** | **16** | **2** | **3** | **1** | **75** | **21** | **198** | **2** | |
| | | | | | | | | | | | | | | | | | | |

# FIGURINES PORTRAYING SNAKE TONGUE AND REVERSE V BAG EMBELLISHMENTS
# DATA EXTRACTED FROM VOLUME TWO DATASET

| Identification Number | Owner and Title | Form | Height | Period | Fabric | Bag Type | Qty | Position of Bags | Shape | Conn | Infill/Emb |
|---|---|---|---|---|---|---|---|---|---|---|---|
| **MFA 21.11835** | King Senkamenisken | Mummiform | 19.0 cm | Napatan | Stone | Oblong on back left shoulder diagonally oriented and connected by single wide rope running up over shoulder. Short snake tongue embellishment extending from centre base. Rectangular bar/vertical line infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 3 | E | Z.n |
| **MFA 21.11840** | King Senkamenisken | Mummiform | 17.0 cm | Napatan | Stone | Square on back left shoulder diagonally oriented and connected by single wide rope running up over shoulder. Short snake tongue embellishment at centre base. 4-sided border bars. Vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | F | W.c.e |
| **MFA 21.11842** | King Senkamenisken | Mummiform | 16.3 cm | Napatan | Stone | Square on back left shoulder diagonally oriented and connected by single wide rope running up over shoulder. Short snake tongue embellishment at centre base. 4-sided border bars. Vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | W.c.e |
| **MFA 21.11850** | King Senkamenisken | Mummiform | 17.2 cm | Napatan | Stone | Small oblong vertically oriented and attached to the left of the wide connecting rope which is a long snake tongue extending beyond the bag. Border bars at the top and bottom. Vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | ZZ.b.e |
| **MFA 21.15141** | King Senkamenisken | Mummiform | 17.5 cm | Napatan | Stone | Large square across left back shoulder attached by a wide rope running through the entire centre of the bag and extending beyond the base to a long snake tongue.Vertical parallel lines separated by horizontal bars infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | ZZ.n |
| **MFA 21.15147** | King Senkamenisken | Mummiform | 17.1 cm | Napatan | Stone | Square attached by wide rope over left shoulder. Border bars at top and bottom and embellished by short snake tongue at the centre bottom. Vertical horizonal lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | W.b.e |
| **MFA 21.15150** | King Senkamenisken | Mummiform | 15.5 cm | Napatan | Stone | Square attached by wide rope over left shoulder. Border bars at top and bottom and embellished by medium length snake tongue at the centre bottom of bag. Vertical horizonal lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | W.b.e |
| **MFA 21.15151** | King Senkamenisken | Mummiform | 16.2 cm | Napatan | Stone | Square attached by wide rope extending up over left shoulder. Snake tongue embellishment at centre bottom of bag extending down into text. Vertical/horizontal crosshatch infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | W.j |

# FIGURINES PORTRAYING SNAKE TONGUE AND REVERSE V BAG EMBELLISHMENTS
# DATA EXTRACTED FROM VOLUME TWO DATASET

| Identification Number | Owner and Title | Form | Height | Period | Fabric | Bag Type | Qty | Position of Bags | Shape | Conn | Infill/Emb |
|---|---|---|---|---|---|---|---|---|---|---|---|
| **MFA 21.15160** | King Senkamenisken | Mummiform | 17.2 cm | Napatan | Stone | Square attached by wide rope over left shoulder. Border bars at top and bottom and embellished by medium length snake tongue at the centre bottom of bag. Vertical horizonal lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | W.b.e |
| **MFA 21.15161** | King Senkamenisken | Mummiform | 15.5 cm | Napatan | Stone | Oblong vertically oriented carried by single narrow rope extending up over left shoulder.Horizontal border bars top and bottom, embellished by short snake tongue at centre bottom. Parallel vertical lines, horizontal bar infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | W.b.n |
| **MFA 21.15162** | King Senkamenisken | Mummiform | 17.0 cm | Napatan | Stone | Square attached by wide rope over left shoulder. Border bars at top and bottom and embellished by medium length snake tongue at the centre bottom of bag. Vertical horizonal lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | W.b.e |
| **MFA 21.15163** | King Senkamenisken | Mummiform | 17.0 cm | Napatan | Stone | Narrow oblong vertically oriented attached by wide rope with extended snake tongue embellishment on inner long side of bag. Vertical parallel lines separated by horizontal bars infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 4 | E | ZZ.n |
| **MFA 21.15164** | King Senkamenisken | Mummiform | 17.5 cm | Napatan | Stone | Oblong vertically oriented attached by wide rope extending over left shoulder. Poor rendering suggestive of horizontal border bars. Embellished by snake tongue at centre base. Vertical parallel lines | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | W.b.e |
| **MFA 21.15165** | King Senkamenisken | Mummiform | 16.3 cm | Napatan | Stone | Square with full border bars attached by wide rope running over left shoulder and down to meet text. Snake tongue embellishment extends down into text. Vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | W.c.e |
| **MFA 21.15166** | King Senkamenisken | Mummiform | 15.5 cm | Napatan | Stone | Oblong horizontally oriented with top and bottom border bars attached by wide rope over left shoulder. Snake tongue embellishment at centre base. Vertical parallel lines separated by horizontal bars infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 3 | E | W.b.n |
| **MFA 21.15168** | King Senkamenisken | Mummiform | 17.2 cm | Napatan | Stone | Square attached by wide rope extending up over left shoulder and embellished with a medium length snake tongue at the centre boss. Vertical/horizontal crosshatch infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | W.j |
| **MFA 21.15169** | King Senkamenisken | Mummiform | 14.8 cm | Napatan | Stone | Oblong horizontally oriented attached by wide rope extending up over left shoulder. Embellished at centre base with snake tongue. Infill poorly executed - vertical parallel lines. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | W.e |

# FIGURINES PORTRAYING SNAKE TONGUE AND REVERSE V BAG EMBELLISHMENTS
# DATA EXTRACTED FROM VOLUME TWO DATASET

| Identification Number | Owner and Title | Form | Height | Period | Fabric | Bag Type | Qty | Position of Bags | Shape | Conn | Infill/Emb |
|---|---|---|---|---|---|---|---|---|---|---|---|
| **MFA 21.11940** | King Senkamenisken | Mummiform | 18.5 cm | Napatan | Stone | Small oblong vertically oriented and attached to outside of the wide connecting rope which is a long snake tongue extending beyond the bag. Border bars at the top and bottom. Vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | ZZ.b.e |
| **MFA 21.15186** | King Senkamenisken | Mummiform | 17.6 cm | Napatan | Stone | Oblong vertically oriented attached by wide rope running up over left shoulder and embellished by a snake tongue at the centre base. Infill horizontal bars separating parallel vertical lines. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | W.n |
| **MFA 21.15192** | King Senkamenisken | Mummiform | 16.6 cm | Napatan | Stone | Oblong diagonally oriented attached by wide rope extending up over left shoulder and embellished by a snake tongue at centre base. Upper and lower border bars separate vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 3 | E | W.b.e |
| **MFA 21.15204** | King Senkamenisken | Mummiform | 16.8 cm | Napatan | Stone | Small oblong horizontally oriented attached by a wide rope running up over left shoulder and embellished by a snake tongue much larger than the bag depth at centre bottom. Zero infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 3 | E | W.d |
| **MFA 21.15210** | King Senkamenisken | Mummiform | 18.2 cm | Napatan | Stone | Square with border bars at top and bottom attached on the outside of an extended snake tongue embellished wide rope. Vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | ZZ.b.e |
| **MFA 21.15212** | King Senkamenisken | Mummiform | 19.1 cm | Napatan | Stone | Oblong vertically oriented attached on the outside of an extended snake tongue embellished wide rope. Horizontal bars separating vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | ZZ.n |
| **MFA 21.15224** | King Senkamenisken | Mummiform | 18.7 cm | Napatan | Stone | Oblong vertically oriented attached on the outside of an extended snake tongue embellished wide rope. Border bars at top and bottom with vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 4 | E | ZZ.b.e |
| **MFA 21.15230** | King Senkamenisken | Mummiform | 16.7 cm | Napatan | Stone | Oblong vertically oriented attached by wide rope extending up over left shoulder embellished by a snake tongue at the centre base extending down into text.<br>Horizontal bars separating vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | W.n |

# FIGURINES PORTRAYING SNAKE TONGUE AND REVERSE V BAG EMBELLISHMENTS
# DATA EXTRACTED FROM VOLUME TWO DATASET

| Identification Number | Owner and Title | Form | Height | Period | Fabric | Bag Type | Qty | Position of Bags | Shape | Conn | Infill/Emb |
|---|---|---|---|---|---|---|---|---|---|---|---|
| **MFA 21.15240** | King Senkamenisken | Mummiform | 18.8 cm | Napatan | Stone | Oblong vertically oriented and attached at the outside by wide extended rope embellished by snake tongue.<br>Three horizontal bars separating vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | ZZ.n |
| **MFA 21.15260** | King Senkamenisken | Mummiform | 18.3 cm | Napatan | Stone | Square attached by wide rope running up over left shoulder and embellished by snake tongue at centre base. Border bars at top and bottom with vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | W.b.e |
| **MFA 21.15287** | King Senkamenisken | Mummiform | 15.2 cm | Napatan | Stone | Oblong vertically oriented and attached at the outside by wide extended rope embellished by snake tongue.<br>Three horizontal bars separating vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | ZZ.n |
| **MFA 21.15308** | King Senkamenisken | Mummiform | 15.6 cm | Napatan | Stone | Oblong vertically oriented and attached at the outside by wide extended rope embellished by snake tongue.<br>Four horizontal bars separating vertical parallel lines | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | ZZ.n |
| **MFA 21.15310** | King Senkamenisken | Mummiform | 17.1 cm | Napatan | Stone | Oblong vertically oriented and attached at the outside by wide extended rope embellished by snake tongue.<br>Top and bottom border bars containing vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | ZZ.b.e |
| **MFA 21.15317** | King Senkamenisken | Mummiform | 17.4 cm | Napatan | Stone | Square diagonally oriented attached by wide rope extending up over left shoulder. Embellished by top and bottom border bars and medium length snake tongue. Vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | Z.b.e |

# FIGURINES PORTRAYING BORDER BARS AND WIDE ROPE CONNECTORS ON BAGS
# DATA EXTRAPOLATED FROM VOLUME TWO DATASET

| Identification Number | Owner and Title | Form | Height | Period | Fabric | Bag Type | Qty | Position of Bags | Shape | Conn | Infill/Emb |
|---|---|---|---|---|---|---|---|---|---|---|---|
| **MFA 05.93** | Unknown | Mummiform | 14.7 cm | New Kingdom | Stone | Quadrilateral diagonally oriented with border bars on all four sides attached by a single rope extending down from the outer left back wig. Vertical lines separated by bars infill. | One | Across bank angling downwards from right shoulder height | 24 | E | c.n |
| **MFA 21.11840** | King Senkamenisken | Mummiform | 17.0 cm | Napatan | Stone | Square on back left shoulder diagonally oriented and connected by single wide rope running up over shoulder. Short snake tongue embellishment at centre base. 4-sided border bars. Vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | F | W.c.e |
| **MFA 21.11842** | King Senkamenisken | Mummiform | 16.3 cm | Napatan | Stone | Square on back left shoulder diagonally oriented and connected by single wide rope running up over shoulder. Short snake tongue embellishment at centre base. 4-sided border bars. Vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | W.c.e |
| **MFA 21.11850** | King Senkamenisken | Mummiform | 17.2 cm | Napatan | Stone | Small oblong vertically oriented and attached to the left of the wide connecting rope which is a long snake tongue extending beyond the bag. Border bars at the top and bottom. Vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | ZZ.b.e |
| **MFA 21.15141** | King Senkamenisken | Mummiform | 17.5 cm | Napatan | Stone | Large square across left back shoulder attached by a wide rope running through the entire centre of the bag and extending beyond the base to a long snake tongue.Vertical parallel lines separated by horizontal bars infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | ZZ.n |
| **MFA 21.15147** | King Senkamenisken | Mummiform | 17.1 cm | Napatan | Stone | Square attached by wide rope over left shoulder. Border bars at top and bottom and embellished by short snakes tongue at the centre bottom. Vertical horizonal lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | W.b.e |
| **MFA 21.15150** | King Senkamenisken | Mummiform | 15.5 cm | Napatan | Stone | Square attached by wide rope over left shoulder. Border bars at top and bottom and embellished by medium length snakes tongue at the centre bottom of bag. Vertical horizonal lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | W.b.e |

# FIGURINES PORTRAYING BORDER BARS AND WIDE ROPE CONNECTORS ON BAGS
# DATA EXTRAPOLATED FROM VOLUME TWO DATASET

| Identification Number | Owner and Title | Form | Height | Period | Fabric | Bag Type | Qty | Position of Bags | Shape | Conn | Infill/Emb |
|---|---|---|---|---|---|---|---|---|---|---|---|
| **MFA 21.15152** | King Senkamenisken | Mummiform | 15.5 cm | Napatan | Stone | Square attached by single wide rope extending up over left shoulder. Horizontal border bars across tope and bottom of bag. Vertical horizontal lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | b.e |
| **MFA 21.15160** | King Senkamenisken | Mummiform | 17.2 cm | Napatan | Stone | Square attached by wide rope over left shoulder. Border bars at top and bottom and embellished by medium length snakes tongue at the centre bottom of bag. Vertical horizonal lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | W.b.e |
| **MFA 21.15161** | King Senkamenisken | Mummiform | 15.5 cm | Napatan | Stone | Oblong vertically oriented carried by single narrow rope extending up over left shoulder.Horizontal border bars top and bottom, embellished by short snakes tongue at centre bottom. Parallel vertical lines, horizontal bar infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | W.b.n |
| **MFA 21.15162** | King Senkamenisken | Mummiform | 17.0 cm | Napatan | Stone | Square attached by wide rope over left shoulder. Border bars at top and bottom and embellished by medium length snakes tongue at the centre bottom of bag. Vertical horizonal lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | W.b.e |
| **MFA 21.15163** | King Senkamenisken | Mummiform | 17.0 cm | Napatan | Stone | Narrow oblong vertically oriented attached by wide rope with extended snakes tongue embellishment on inner long side of bag. Vertical parallel lines separated by horizontal bars infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 4 | E | ZZ.n |
| **MFA 21.15164** | King Senkamenisken | Mummiform | 17.5 cm | Napatan | Stone | Oblong vertically oriented attached by wide rope extending over left shoulder. Poor rendering suggestive of horizontal border bars. Embellished by snakes tongue at centre base. Vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | W.b.e |
| **MFA 21.15165** | King Senkamenisken | Mummiform | 16.3 cm | Napatan | Stone | Square with full border bars attached by wide rope running over left shoulder and down to meet text. Snake tongue embellishment extends down into text. Vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | W.c.e |

# FIGURINES PORTRAYING BORDER BARS AND WIDE ROPE CONNECTORS ON BAGS
# DATA EXTRAPOLATED FROM VOLUME TWO DATASET

| Identification Number | Owner and Title | Form | Height | Period | Fabric | Bag Type | Qty | Position of Bags | Shape | Conn | Infill/Emb |
|---|---|---|---|---|---|---|---|---|---|---|---|
| MFA 21.15166 | King Senkamenisken | Mummiform | 15.5 cm | Napatan | Stone | Oblong horizontally oriented with top and bottom border bars attached by wide rope over left shoulder. Snake tongue embellishment at centre base. Infill vertical parallel lines separated by horizontal bars. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 3 | E | W.b.n |
| MFA 21.15173 | King Senkamenisken | Mummiform | 15.4 cm | Napatan | Stone | Oblong horizontally oriented featuring border bars at top and bottom and attached by wide rope running up over left shoulder. Embellished by small trapezoid at centre base. Vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 3 | E | X.b.e |
| MFA 56.1276 | Hor, General, son of Wedjashu | Mummiform | 17 cm | Late Period | Faience | Oblong horizontally oriented connected by a single wide rope extending up over the shoulder into the right hand. Border bars embellish the bag on all four sides. Diagonal parallel lines infill. | One | Back left shoulder below bottom of back wig. | 3 | E | c.h |
| MFA 56.1273 | Hor, General, Son of Wedjashu | Mummiform | 15.8 cm | Late Period | Faience | Square connected by a single wide rope extending up over the shoulder into the right hand. Border bars embellish the bag on all four sides. Diagonal crosshatch infill. | One | Back left shoulder below bottom of back wig. | 1 | E | c.g |
| MFA 21.11940 | King Senkamenisken | Mummiform | 18.5 cm | Napatan | Stone | Small oblong vertically oriented and attached to outside of the wide connecting rope which is a long snake tongue extending beyond the bag. Border bars at the top and bottom. Vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | ZZ.b.e |
| MFA 21.15186 | King Senkamenisken | Mummiform | 17.6 cm | Napatan | Stone | Oblong vertically oriented attached by wide rope running up over left shoulder and embellished by a snakes tongue at the centre base. Infill horizontal bars separating parallel vertical lines. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | W.n |
| MFA 21.15192 | King Senkamenisken | Mummiform | 16.6 cm | Napatan | Stone | Oblong diagonally oriented attached by wide rope extending up over left shoulder and embellished by a snakes tongue at centre base. Upper and lower border bars separate vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 3 | E | W.b.e |

# FIGURINES PORTRAYING BORDER BARS AND WIDE ROPE CONNECTORS ON BAGS
# DATA EXTRAPOLATED FROM VOLUME TWO DATASET

| Identification Number | Owner and Title | Form | Height | Period | Fabric | Bag Type | Qty | Position of Bags | Shape | Conn | Infill/Emb |
|---|---|---|---|---|---|---|---|---|---|---|---|
| **MFA 21.15208** | King Senkamenisken | Mummiform | 17.0 cm | Napatan | Stone | Oblong horizontally oriented attached by a wide rope running up over left shoulder and embellished by a small trapezoid at the centre base. Border bars at top and bottom with vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 3 | E | X.b.e |
| **MFA 21.15210** | King Senkamenisken | Mummiform | 18.2 cm | Napatan | Stone | Square with border bars at top and bottom attached on the outside of an extended snakes tongue embellished wide rope. Vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | ZZ.b.e |
| **MFA 21.15212** | King Senkamenisken | Mummiform | 19.1 cm | Napatan | Stone | Oblong vertically oriented attached on the outside of an extended snakes tongue embellished wide rope. Horizontal bars separating vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | ZZ.n |
| **MFA 21.15224** | King Senkamenisken | Mummiform | 18.7 cm | Napatan | Stone | Oblong vertically oriented attached on the outside of an extended snakes tongue embellished wide rope. Border bars at top and bottom with vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 4 | E | ZZ.b.e |
| **MFA 21.15230** | King Senkamenisken | Mummiform | 16.7 cm | Napatan | Stone | Oblong vertically oriented attached by wide rope extending up over left shoulder embellished by a snakes tongue at the centre base extending down into text. Horizontal bars separating vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | W.n |
| **MFA 21.15240** | King Senkamenisken | Mummiform | 18.8 cm | Napatan | Stone | Oblong vertically oriented and attached at the outside by wide extended rope embellished by snakes tongue. Three horizontal bars separating vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | ZZ.n |
| **MFA 21.15260** | King Senkamenisken | Mummiform | 18.3 cm | Napatan | Stone | Square attached by wide rope running up over left shoulder and embellished by snakes tongue at centre base. Border bars at top and bottom with vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | W.b.e |

# FIGURINES PORTRAYING BORDER BARS AND WIDE ROPE CONNECTORS ON BAGS
# DATA EXTRAPOLATED FROM VOLUME TWO DATASET

| Identification Number | Owner and Title | Form | Height | Period | Fabric | Bag Type | Qty | Position of Bags | Shape | Conn | Infill/Emb |
|---|---|---|---|---|---|---|---|---|---|---|---|
| **MFA 21.15287** | King Senkamenisken | Mummiform | 15.2 cm | Napatan | Stone | Oblong vertically oriented and attached at the outside by wide extended rope embellished by snakes tongue. Three horizontal bars separating vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | ZZ.n |
| **MFA 21.15308** | King Senkamenisken | Mummiform | 15.6 cm | Napatan | Stone | Oblong vertically oriented and attached at the outside by wide extended rope embellished by snakes tongue. Four horizontal bars separating vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | ZZ.n |
| **MFA 21.15310** | King Senkamenisken | Mummiform | 17.1 cm | Napatan | Stone | Oblong vertically oriented and attached at the outside by wide extended rope embellished by snakes tongue. Top and bottom border bars containing vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 2 | E | ZZ.b.e |
| **MFA 21.15317** | King Senkamenisken | Mummiform | 17.4 cm | Napatan | Stone | Square diagonally oriented attached by wide rope extending up over left shoulder. Embellished by top and bottom border bars and medium length snakes tongue. Vertical parallel lines infill. | One | On L/H side back attached by wide rope running from right hand over left shoulder. | 1 | E | Z.b.e |

**PREPOSITION USE IN BD6 MOVING SAND STANZA ON NEW KINGDOM FIGURINES**
**LEIDEN/CAIRO/VIENNA/MANCHESTER**
**n = for r = to**

| Period | Dynasty | Source/Collection | Catalogue Number | *n i3btt r imntt* | *r i3btt r imntt* | *n i3btt n imntt* | *n imntt r i3btt* | *r imntt r i3btt* | *n imntt n i3btt* | *imntt r i3btt* | *i3btt r imntt* | *i3btt n imntt* | *n i3btt imntt* | *n imntt i3btt* | *i3btt imntt* | *n i3btt* | *n imntt* | *ṯs pḥr* |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **NK** | ? | Schneider/Leiden | 3.1.0.3 | | **X** | | | | | | | | | | | | | |
| **NK** | ? | Schneider/Leiden | 3.1.0.8 | **X** | | | | | | | | | | | | | | |
| **NK** | ? | Schneider/Leiden | 3.1.0.12 | | | | **X** | | | | | | | | | | | |
| **NK** | 18/19th | Schneider/Leiden | 3.1.1.5 A | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.1.1.8 | | | | **X** | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.1.1.9 | **X** | | | | | | | | | | | | | | |
| **NK** | 18th | Schneider/Leiden | 3.1.1.13 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.1.1.11 | **X** | | | | | | | | | | | | | | |
| **NK** | 18th | Schneider/Leiden | 3.1.1.17 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.1.1.18 | | | | | | | | | | | **X** | | | | |
| **NK** | 19th | Schneider/Leiden | 3.1.1.21 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.1.1.23 | **X** | | | | | | | | | | | | | | |
| **NK** | 18th | Schneider/Leiden | 3.1.1.24 | | | **X** | | | | | | | | | | | | |
| **NK** | 18th | Schneider/Leiden | 3.1.1.26 | | | | | | **X** | | | | | | | | | |
| **NK** | 18th | Schneider/Leiden | 3.1.1.27 | **X** | | | | | | | | | | | | | | |
| **NK** | 19/20th | Schneider/Leiden | 3.1.1.36 | | | | | | **X** | | | | | | | | | |
| **NK** | 18/19th | Schneider/Leiden | 3.1.1.37 | | | | | | | | | | | | | | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.1.1.43 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.1.5.2 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.1.5.3 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.1.5.5 | | | | | | | | | | | | | | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.1.3 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.6 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.7 | | | | **X** | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.8 | | **X** | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.12 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.15 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.16 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.18 | | | | | | | | | | | | | **X** | | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.20 | | | | | | | | | | | | | | | **X** |
| **NK** | 18th | Schneider/Leiden | 3.2.1.22 | **X** | | | | | | | | | | | | | | |
| **NK** | 18th | Schneider/Leiden | 3.2.1.23 | **X** | | | | | | | | | | | | | | |
| **NK** | 18/19th | Schneider/Leiden | 3.2.1.24 | | | | | | | **X** | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.26 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.28 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.30 A | | | **X** | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.30 B | | | | | | | **X** | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.37 | | | | | | | | | | | | | | **X** | |

**TABLE 34 p. 1**

**PREPOSITION USE IN BD6 MOVING SAND STANZA ON NEW KINGDOM FIGURINES**
**LEIDEN/CAIRO/VIENNA/MANCHESTER**
**n = for r = to**

| Period | Dynasty | Source/Collection | Catalogue Number | *n i3btt r imntt* | *r i3btt r imntt* | *n i3btt n imntt* | *n imntt r i3btt* | *r imntt r i3btt* | *n imntt n i3btt* | *imntt r i3btt* | *i3btt r imntt* | *i3btt n imntt* | *n i3btt imntt* | *n imntt i3btt* | *i3btt imntt* | *n i3btt* | *n imntt* | *ṯs pḥr* |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **NK** | 19th | Schneider/Leiden | 3.2.1.40 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.41 | | | **X** | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.44 | | | | | | | | | | | | | **X** | | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.45 | | | | | | | | | | | | | **X** | | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.58 | | | | | | | | | | **X** | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.49 | **X** | | | | | | | | | | | | | | |
| **NK** | 20th | Schneider/Leiden | 3.2.2.5 | **X** | | | | | | | | | | | | | | |
| **NK** | 19/20th | Schneider/Leiden | 3.2.2.50 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.51 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.52 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.54 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.55 | | | | **X** | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.3.1 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.3.7 | | | | | | **X** | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.5.2 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.5.3 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.5.9 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.5.11 | | | | | | | | | | | | | **X** | | |
| **NK** | 19th | Schneider/Leiden | 3.2.5.10 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.5.13 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.5.14 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.5.15 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.5.16 | **X** | | | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.5.17 | | | | | | | | **X** | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.2.5.18 | **X** | | | | | | | | | | | | | | |
| **NK** | 18th | Schneider/Leiden | 3.2.9.1 | | | **X** | | | | | | | | | | | | |
| **NK** | 18th | Schneider/Leiden | 3.2.9.2 | | | **X** | | | | | | | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.3.1.11 | **X** | | | | | | | | | | | | | | |
| **NK** | 18th | Schneider/Leiden | 3.3.1.25 | **X** | | | | | | | | | | | | | | |
| **NK** | 18th | Schneider/Leiden | 3.5.1.2 | | | **X** | | | | | | | | | | | | |
| **NK** | 18th | Schneider/Leiden | 3.5.1.4 | | | | | | | | | **X** | | | | | | |
| **NK** | 19th | Schneider/Leiden | 3.5.1.6 | **X** | | | | | | | | | | | | | | |
| **NK** | early 18th | Newberry/Cairo | 46531 | **X** | | | | | | | | | | | | | | |
| **NK** | mid 18th | Newberry/Cairo | 46532 | | | **X** | | | | | | | | | | | | |
| **NK** | mid 18th | Newberry/Cairo | 46533 | | | **X** | | | | | | | | | | | | |
| **NK** | mid 18th | Newberry/Cairo | 46534 | | | **X** | | | | | | | | | | | | |
| **NK** | mid 18th | Newberry/Cairo | 46536 | | | | | | | | | | **X** | | | | | |
| **NK** | mid 18th | Newberry/Cairo | 46537 | | | **X** | | | | | | | | | | | | |

**PREPOSITION USE IN BD6 MOVING SAND STANZA ON NEW KINGDOM FIGURINES**
**LEIDEN/CAIRO/VIENNA/MANCHESTER**
**n = for r = to**

| Period | Dynasty | Source/Collection | Catalogue Number | *n i3btt r imntt* | *r i3btt r imntt* | *n i3btt n imntt* | *n imntt r i3btt* | *r imntt r i3btt* | *n imntt n i3btt* | *imntt r i3btt* | *i3btt r imntt* | *i3btt n imntt* | *n i3btt imntt* | *n imntt i3btt* | *i3btt imntt* | *n i3btt* | *n imntt* | *ṯs pḥr* |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **NK** | mid 18th | Newberry/Cairo | 46538 | | | X | | | | | | | | | | | | |
| **NK** | mid 18th | Newberry/Cairo | 46539 | | | X | | | | | | | | | | | | |
| **NK** | mid 18th | Newberry/Cairo | 46540 | | | X | | | | | | | | | | | | |
| **NK** | early 18th | Newberry/Cairo | 46541 | | | X | | | | | | | | | | | | |
| **NK** | early 18th | Newberry/Cairo | 46542 | | | | | | X | | | | | | | | | |
| **NK** | 19th | Newberry/Cairo | 46543 | | | | | | | | | | X | | | | | |
| **NK** | 19th | Newberry/Cairo | 46544 | X | | | | | | | | | | | | | | |
| **NK** | 19th | Newberry/Cairo | 46545 | X | | | | | | | | | | | | | | |
| **NK** | early 18th | Newberry/Cairo | 46546 | | | X | | | | | | | | | | | | |
| **NK** | 19th | Newberry/Cairo | 46547 | | | X | | | | | | | | | | | | |
| **NK** | 18th | Newberry/Cairo | 46548 | | | | X | | | | | | | | | | | |
| **NK** | 19th | Newberry/Cairo | 46549 | X | | | | | | | | | | | | | | |
| **NK** | 19th - 20th | Newberry/Cairo | 46551 | X | | | | | | | | | | | | | | |
| **NK** | 19th - 20th | Newberry/Cairo | 46552 | X | | | | | | | | | | | | | | |
| **NK** | 19th - 20th | Newberry/Cairo | 46553 | X | | | | | | | | | | | | | | |
| **NK** | 19th | Newberry/Cairo | 46556 | | | | | | | | | | | | | X | | |
| **NK** | 19th | Newberry/Cairo | 46557 | | | | | | | | | | | | | X | | |
| **NK** | mid 18th | Newberry/Cairo | 46558 | X | | | | | | | | | | | | | | |
| **NK** | 18th | Newberry/Cairo | 46562 | X | | | | | | | | | | | | | | |
| **NK** | 19th | Newberry/Cairo | 46564 | X | | | | | | | | | | | | | | |
| **NK** | Late 18th | Newberry/Cairo | 46567 | | | X | | | | | | | | | | | | |
| **NK** | early 18th | Newberry/Cairo | 46569 | | | X | | | | | | | | | | | | |
| **NK** | 19th | Newberry/Cairo | 47208 | | | X | | | | | | | | | | | | |
| **NK** | 19th | Newberry/Cairo | 47243 | | | | X | | | | | | | | | | | |
| **NK** | 19th - 20th | Newberry/Cairo | 48306 | | | | | | | | | | X | | | | | |
| **NK** | mid 18th | Newberry/Cairo | 48406 | X | | | | | | | | | | | | | | |
| **NK** | 20th | Newberry/Cairo | 48414 | | | | | | | | | | | | | | | X |
| **NK** | 19th | Reiser-Haslauer/Vienna | 22 | | | X | | | | | | | | | | | | |
| **NK** | 19th | Reiser-Haslauer/Vienna | 852 | X | | | | | | | | | | | | | | |
| **NK** | 18th | Reiser-Haslauer/Vienna | 893 | | | | | | X | | | | | | | | | |
| **NK** | 18th | Reiser-Haslauer/Vienna | 1066 | | | | | | | | | X | | | | | | |
| **NK** | 19th | Reiser-Haslauer/Vienna | 6614 | X | | | | | | | | | | | | | | |
| **NK** | 19th | Reiser-Haslauer/Vienna | 8270 | X | | | | | | | | | | | | | | |
| **NK** | 19th | Reiser-Haslauer/Vienna | 8351 | | | | | | | | | | | | | | | X |
| **NK** | 19th | Janes/Manchester | 6864 | | | | | | | | | | | | X | | | |
| **NK** | 19th | Janes/Manchester | 4348 | X | | | | | | | | | | | | | | |
| **NK** | 19th | Janes/Manchester | 6964 | | | | | X | | | | | | | | | | |
| **NK** | 18th | Janes/Manchester | 2953 | | | X | | | | | | | | | | | | |
| **NK** | 19th | Janes/Manchester | 6962 | | | | | X | | | | | | | | | | |

**TABLE 34 p. 3**

**PREPOSITION USE IN BD6 MOVING SAND STANZA ON NEW KINGDOM FIGURINES**
**LEIDEN/CAIRO/VIENNA/MANCHESTER**
**n = for r = to**

| | | | | *n i3btt r imntt* | *r i3btt r imntt* | *n i3btt n imntt* | *n imntt r i3btt* | *r imntt r i3btt* | *n imntt n i3btt* | *imntt r i3btt* | *i3btt r imntt* | *i3btt n imntt* | *n i3btt imntt* | *n imntt i3btt* | *i3btt imntt* | *n i3btt* | *n imntt* | *ṯs pḫr* |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | | | | | | | | | | | | |
| | | **TOTALS** | | **56** | **2** | **21** | **6** | **2** | **5** | **2** | **1** | **2** | **4** | **1** | **1** | **6** | **1** | **5** |
| | | | | | | | | | | | | | | | | | | **115** |
| | | | | | | | | | | | | | | | | | | |
| | | **% sample total** | | **48.70** | **1.74** | **18.26** | **5.22** | **1.74** | **4.35** | **1.74** | **0.87** | **1.74** | **3.48** | **0.87** | **0.87** | **5.22** | **0.87** | **4.35** |
| | | | | | | | | | | | | | | | | | | **100.00** |
| | | **% figurines East before West or without West - 80.88%** | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | |
| | | **% figurines West before East or without East - 14.79%** | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | |
| | | **% figurines Vice Versa - 4.3%** | | | | | | | | | | | | | | | | |

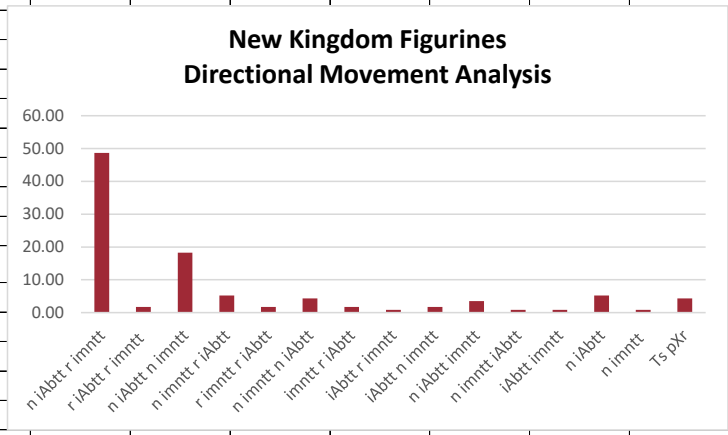



**TABLE 34 p. 4**

# EAST/WEST SPELLING IN BD6 MOVING SAND STANZA
# NEW KINGDOM FIGURINES
# LEIDEN/CAIRO/VIENNA/MANCHESTER

| Period | Dynasty | Source/Collection | Catalogue Number | *i3bt* | *i3btt* | *imnt* | *imntt* |
|---|---|---|---|---|---|---|---|
| **NK** | ? | Schneider/Leiden | 3.1.0.3 | | **X** | | **X** |
| **NK** | ? | Schneider/Leiden | 3.1.0.8 | | **X** | **X** | |
| **NK** | ? | Schneider/Leiden | 3.1.0.12 | | **X** | **X** | |
| **NK** | 18/19th | Schneider/Leiden | 3.1.1.5 A | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.1.1.8 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.1.1.9 | | **X** | | **X** |
| **NK** | 18th | Schneider/Leiden | 3.1.1.13 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.1.1.11 | | **X** | | **X** |
| **NK** | 18th | Schneider/Leiden | 3.1.1.17 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.1.1.18 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.1.1.21 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.1.1.23 | | **X** | | **X** |
| **NK** | 18th | Schneider/Leiden | 3.1.1.24 | | **X** | | **X** |
| **NK** | 18th | Schneider/Leiden | 3.1.1.26 | | **X** | | **X** |
| **NK** | 18th | Schneider/Leiden | 3.1.1.27 | | **X** | | **X** |
| **NK** | 19/20th | Schneider/Leiden | 3.1.1.36 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.1.1.43 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.1.5.2 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.1.5.3 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.1.3 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.1.6 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.1.7 | | **X** | **X** | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.8 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.1.12 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.1.15 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.1.16 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.1.18 | | **X** | | **X** |
| **NK** | 18th | Schneider/Leiden | 3.2.1.22 | | **X** | **X** | |
| **NK** | 18th | Schneider/Leiden | 3.2.1.23 | | **X** | | **X** |
| **NK** | 18/19th | Schneider/Leiden | 3.2.1.24 | | **X** | **X** | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.26 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.1.28 | | **X** | **X** | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.30 A | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.1.30 B | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.1.37 | | **X** | **X** | |
| **NK** | 19th | Schneider/Leiden | 3.2.1.40 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.1.41 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.1.44 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.1.45 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.1.58 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.1.49 | | **X** | | **X** |
| **NK** | 20th | Schneider/Leiden | 3.2.2.5 | | **X** | | **X** |
| **NK** | 19/20th | Schneider/Leiden | 3.2.2.50 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.1.51 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.1.54 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.1.55 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.3.1 | | **X** | **X** | |
| **NK** | 19th | Schneider/Leiden | 3.2.3.7 | | **X** | | **X** |

# EAST/WEST SPELLING IN BD6 MOVING SAND STANZA
# NEW KINGDOM FIGURINES
# LEIDEN/CAIRO/VIENNA/MANCHESTER

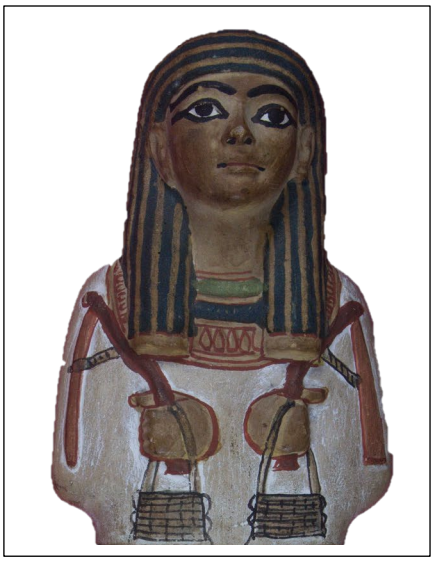
| Period | Dynasty | Source/Collection | Catalogue Number | *i3bt* | *i3btt* | *imnt* | *imntt* |
|---|---|---|---|---|---|---|---|
| **NK** | 19th | Schneider/Leiden | 3.2.5.2 | | **X** | **X** | |
| **NK** | 19th | Schneider/Leiden | 3.2.5.3 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.5.9 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.5.11 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.5.10 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.5.13 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.5.14 | | **X** | **X** | |
| **NK** | 19th | Schneider/Leiden | 3.2.5.15 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.5.16 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.5.17 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.2.5.18 | | **X** | | **X** |
| **NK** | 18th | Schneider/Leiden | 3.2.9.1 | | **X** | | **X** |
| **NK** | 18th | Schneider/Leiden | 3.2.9.2 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.3.1.11 | | **X** | **X** | |
| **NK** | 18th | Schneider/Leiden | 3.3.1.25 | | **X** | | **X** |
| **NK** | 18th | Schneider/Leiden | 3.5.1.2 | | **X** | | **X** |
| **NK** | 18th | Schneider/Leiden | 3.5.1.4 | | **X** | | **X** |
| **NK** | 19th | Schneider/Leiden | 3.5.1.6 | | **X** | | **X** |
| **NK** | early 18th | Newberry/Cairo | 46531 | | **X** | | **X** |
| **NK** | mid 18th | Newberry/Cairo | 46532 | | **X** | | **X** |
| **NK** | mid 18th | Newberry/Cairo | 46533 | | **X** | | **X** |
| **NK** | mid 18th | Newberry/Cairo | 46534 | | **X** | | **X** |
| **NK** | mid 18th | Newberry/Cairo | 46536 | | **X** | | **X** |
| **NK** | mid 18th | Newberry/Cairo | 46537 | | **X** | | **X** |
| **NK** | mid 18th | Newberry/Cairo | 46538 | | **X** | | **X** |
| **NK** | mid 18th | Newberry/Cairo | 46539 | **X** | | | **X** |
| **NK** | mid 18th | Newberry/Cairo | 46540 | | **X** | | **X** |
| **NK** | early 18th | Newberry/Cairo | 46541 | | **X** | | **X** |
| **NK** | early 18th | Newberry/Cairo | 46542 | | **X** | | **X** |
| **NK** | 19th | Newberry/Cairo | 46543 | | **X** | | **X** |
| **NK** | 19th | Newberry/Cairo | 46544 | | **X** | | **X** |
| **NK** | 19th | Newberry/Cairo | 46545 | **X** | | | **X** |
| **NK** | early 18th | Newberry/Cairo | 46546 | **X** | | | **X** |
| **NK** | 19th | Newberry/Cairo | 46547 | | **X** | | **X** |
| **NK** | 18th | Newberry/Cairo | 46548 | | **X** | **X** | |
| **NK** | 19th | Newberry/Cairo | 46549 | | **X** | **X** | |
| **NK** | 19th - 20th | Newberry/Cairo | 46551 | | **X** | | **X** |
| **NK** | 19th - 20th | Newberry/Cairo | 46552 | | **X** | | **X** |
| **NK** | 19th - 20th | Newberry/Cairo | 46553 | | **X** | | **X** |
| **NK** | 19th | Newberry/Cairo | 46556 | **X** | | | **X** |
| **NK** | 19th | Newberry/Cairo | 46557 | **X** | | | **X** |
| **NK** | mid 18th | Newberry/Cairo | 46558 | | **X** | | **X** |
| **NK** | 18th | Newberry/Cairo | 46562 | | **X** | | **X** |
| **NK** | 19th | Newberry/Cairo | 46564 | | **X** | | **X** |
| **NK** | Late 18th | Newberry/Cairo | 46567 | | **X** | | **X** |
| **NK** | early 18th | Newberry/Cairo | 46569 | | **X** | | **X** |
| **NK** | 19th | Newberry/Cairo | 47208 | | **X** | | **X** |
| **NK** | 19th | Newberry/Cairo | 47243 | | **X** | | **X** |

# EAST/WEST SPELLING IN BD6 MOVING SAND STANZA
# NEW KINGDOM FIGURINES
# LEIDEN/CAIRO/VIENNA/MANCHESTER

| Period | Dynasty | Source/Collection | Catalogue Number | *i3bt* | *i3btt* | *imnt* | *imntt* |
|---|---|---|---|---|---|---|---|
| **NK** | 19th - 20th | Newberry/Cairo | 48306 | | **X** | | **X** |
| **NK** | mid 18th | Newberry/Cairo | 48406 | **X** | | **X** | |
| **NK** | 19th | Reiser-Haslauer/Vienna | 22 | **X** | | | **X** |
| **NK** | 19th | Reiser-Haslauer/Vienna | 852 | | **X** | | **X** |
| **NK** | 18th | Reiser-Haslauer/Vienna | 893 | | **X** | | **X** |
| **NK** | 18th | Reiser-Haslauer/Vienna | 1066 | | **X** | | **X** |
| **NK** | 19th | Reiser-Haslauer/Vienna | 6614 | | **X** | | **X** |
| **NK** | 19th | Reiser-Haslauer/Vienna | 8270 | | **X** | | **X** |
| **NK** | 19th | Janes/Manchester | 6864 | | **X** | | **X** |
| **NK** | 19th | Janes/Manchester | 4348 | | **X** | **X** | |
| **NK** | 19th | Janes/Manchester | 6964 | | **X** | | **X** |
| **NK** | 18th | Janes/Manchester | 2953 | | **X** | | **X** |
| **NK** | 19th | Janes/Manchester | 6962 | | **X** | | **X** |
| | | | | | | | |
| | | **TOTALS** | | **7** | **103** | **15** | **95** |
| | | | | **6.36%** | **93.64%** | **13.64%** | **86.40%** |
| | | | | | | | |

**TABLE 35 p. 3**

# ANCIENT EGYPTIAN AND NUBIAN FUNERARY FIGURINES: CLASSIFICATION AND MEANING



VOLUME TWO of TWO

CATALOGUE

Submitted in total fulfilment of the requirements for the

Degree of Doctor of Philosophy

2019

Sharyn Volk

School of Historical and Philosophical Studies

Faculty of Arts

The University of Melbourne

ORCID ID: 0000-0003-1434-8676

# VOLUME TWO

Volume Two comprises a catalogue of 302 objects comprising 299 funerary figurines, a figurine on a brick and two figurine containers. All entries in the catalogue were examined and photographed by the author at The Museum of Fine Arts in Boston (Boston), The British Museum in London (London), The Brooklyn Museum in Brooklyn (Brooklyn) and The Kunst Historisches Museum in Vienna (Vienna). Each figurine has been the subject of intensive examination culminating in coding according to the New Classification Model.

| IDENTIFICATION NUMBER | PERIOD | LOCATION | PAGE |
|---|---|---|---|
| MFA 12.1237 | Middle Kingdom | Boston | 1 |
| MFA 13.3629 | Middle Kingdom | Boston | 2 |
| MFA 13.3632 | Middle Kingdom | Boston | 3 |
| MFA 13.3843 | Middle Kingdom | Boston | 4 |
| MFA 24.745 | Middle Kingdom | Boston | 5 |
| MFA 72.4123 | Middle Kingdom | Boston | 6 |
| MFA 72.4122 a-c | Second Intermediate Period | Boston | 7 |
| ÄS 6614 | New Kingdom | Vienna | 8 |
| BRK 11.661 | New Kingdom | Brooklyn | 9 |
| BRK 16.372 | New Kingdom | Brooklyn | 10 |
| BRK 28.527 | New Kingdom | Brooklyn | 11 |
| BRK 35.1878 | New Kingdom | Brooklyn | 12 |
| BRK 37.132 | New Kingdom | Brooklyn | 13 |
| BRK 37.133E | New Kingdom | Brooklyn | 14 |
| BRK 37.134E | New Kingdom | Brooklyn | 15 |
| BRK 37.147E | New Kingdom | Brooklyn | 16 |
| BRK 50.128 | New Kingdom | Brooklyn | 17 |
| BRK 60.27.2 | New Kingdom | Brooklyn | 18 |
| EA 30247 | New Kingdom | London | 19 |
| EA 33988 | New Kingdom | London | 20 |
| EA 34013 | New Kingdom | London | 21 |
| EA 34114 | New Kingdom | London | 22 |
| EA 34121 | New Kingdom | London | 23 |
| EA 34122 | New Kingdom | London | 24 |
| EA 34145 | New Kingdom | London | 25 |
| EA 34152 | New Kingdom | London | 26 |
| EA 34159 | New Kingdom | London | 27 |
| EA 34161 | New Kingdom | London | 28 |
| EA 34162 | New Kingdom | London | 29 |
| EA 34172 | New Kingdom | London | 30 |
| EA 34180 | New Kingdom | London | 31 |
| EA 35266 | New Kingdom | London | 32 |
| EA 35365 | New Kingdom | London | 33 |
| EA 36432 | New Kingdom | London | 34 |
| EA 41546 (Brick) | New Kingdom | London | 35 |
| EA 41548A | New Kingdom | London | 36 |

| IDENTIFICATION NUMBER | PERIOD | LOCATION | PAGE |
|---|---|---|---|
| EA 41548B | New Kingdom | London | 37 |
| EA 41548C | New Kingdom | London | 38 |
| EA 41548D | New Kingdom | London | 39 |
| EA 41548E | New Kingdom | London | 40 |
| EA 41548F | New Kingdom | London | 41 |
| EA 41548G | New Kingdom | London | 42 |
| EA 41548H | New Kingdom | London | 43 |
| EA 41548I | New Kingdom | London | 44 |
| EA 41548J | New Kingdom | London | 45 |
| EA 41548K | New Kingdom | London | 46 |
| EA 41548L | New Kingdom | London | 47 |
| EA 47398 | New Kingdom | London | 48 |
| EA 65205 | New Kingdom | London | 49 |
| EA 65594 | New Kingdom | London | 50 |
| EA 66593 | New Kingdom | London | 51 |
| EA 67784 | New Kingdom | London | 52 |
| EA 8823 | New Kingdom | London | 53 |
| EA 8826 | New Kingdom | London | 54 |
| EA 8839 | New Kingdom | London | 55 |
| EA 8899 | New Kingdom | London | 56 |
| MFA 00.692 | New Kingdom | Boston | 57 |
| MFA 00.693 | New Kingdom | Boston | 58 |
| MFA 00.695 | New Kingdom | Boston | 59 |
| MFA 00.697 | New Kingdom | Boston | 60 |
| MFA 02.529 | New Kingdom | Boston | 61 |
| MFA 02.531 | New Kingdom | Boston | 62 |
| MFA 02.532 | New Kingdom | Boston | 63 |
| MFA 02.533 | New Kingdom | Boston | 64 |
| MFA 02.536 | New Kingdom | Boston | 65 |
| MFA 03.1746 | New Kingdom | Boston | 66 |
| MFA 03.1747 | New Kingdom | Boston | 67 |
| MFA 03.1748 | New Kingdom | Boston | 68 |
| MFA 03.1749 | New Kingdom | Boston | 69 |
| MFA 03.1750 | New Kingdom | Boston | 70 |
| MFA 03.1751 | New Kingdom | Boston | 71 |

| IDENTIFICATION NUMBER | PERIOD | LOCATION | PAGE |
|---|---|---|---|
| MFA 03.1752 | New Kingdom | Boston | 72 |
| MFA 03.1753 | New Kingdom | Boston | 73 |
| MFA 03.1754 | New Kingdom | Boston | 74 |
| MFA 03.1769 a-b (Jar) | New Kingdom | Boston | 75 |
| MFA 04.1766 | New Kingdom | Boston | 76 |
| MFA 04.1767 | New Kingdom | Boston | 77 |
| MFA 04.1768 | New Kingdom | Boston | 78 |
| MFA 04.1769 | New Kingdom | Boston | 79 |
| MFA 05.93 | New Kingdom | Boston | 80 |
| MFA 07.562a | New Kingdom | Boston | 81 |
| MFA 07.562b | New Kingdom | Boston | 82 |
| MFA 07.562c | New Kingdom | Boston | 83 |
| MFA 07.562d | New Kingdom | Boston | 84 |
| MFA 07.562e | New Kingdom | Boston | 85 |
| MFA 07.562f | New Kingdom | Boston | 86 |
| MFA 07.562g | New Kingdom | Boston | 87 |
| MFA 07.562h | New Kingdom | Boston | 88 |
| MFA 07.562i | New Kingdom | Boston | 89 |
| MFA 07.562j | New Kingdom | Boston | 90 |
| MFA 07.562k | New Kingdom | Boston | 91 |
| MFA 11.1494 | New Kingdom | Boston | 92 |
| MFA 11.1495 | New Kingdom | Boston | 93 |
| MFA 11.1496 | New Kingdom | Boston | 94 |
| MFA 11.1527 | New Kingdom | Boston | 95 |
| MFA 11.1854 | New Kingdom | Boston | 96 |
| MFA 12.1352 | New Kingdom | Boston | 97 |
| MFA 12.596 | New Kingdom | Boston | 98 |
| MFA 19.28 | New Kingdom | Boston | 99 |
| MFA 19.29 | New Kingdom | Boston | 100 |
| MFA 1973.664 | New Kingdom | Boston | 101 |
| MFA 1974.576 | New Kingdom | Boston | 102 |
| MFA 1991.1163 | New Kingdom | Boston | 103 |
| MFA 1991.1164 | New Kingdom | Boston | 104 |
| MFA 1991.1165 | New Kingdom | Boston | 105 |
| MFA 1991.1167 | New Kingdom | Boston | 106 |

| IDENTIFICATION NUMBER | PERIOD | LOCATION | PAGE |
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| | |
|---|---|
| **Identification Number** | **MFA 12.1237** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Naga el-Deir, Na 12/ above 32 |
| **Provenance** | Accession date: 5th December 1912.<br>Excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Egypt in the division of finds. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 12 \| c \| N/A |
| **Period** | Middle Kingdom |
| **Dynasty** | 12th - 13th dynasty |
| **Distinguishing Features** | Dating of figurine according to cemetery dating.<br>The hoe painted on the right hand outer shoulder of the figurine is unusual and suggests this chronology should be reconsidered. See Notes. |
| **Text Features** | Text wrapped around centre section of front, right side and back of body without any register lines.<br>Zero text on left side. Uncoded. |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | N/A |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | A stylised hoe with solid crossbar on the outside of the right shoulder. There may be a second one on the left shoulder but it is difficult to confirm because of the damage to the wood. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | J.Cb \| N/A \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Front wig just above shoulder line.<br>Back wig straight down from shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | I \| 1 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown with black painted attributes |
| **Hands** | None |
| **Height** | 21 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | The form of this figurine can be compared, especially in terms of wig shape, to a Second Intermediate Period stick figurine see UC 40207 Whelan 2007, 110.<br>MFA and necropolis chronology confirms Middle Kingdom dating. |

| | |
|---|---|
| **Identification Number** | **MFA 13.3629** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Sheikh Farag, Naga ed-Deir, Tomb SF64 |
| **Provenance** | Accession date: 4th December 1913.<br>Excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Egypt in the division of finds. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| b.e \| g |
| **Period** | Middle Kingdom |
| **Dynasty** | 12th - 13th dynasty |
| **Distinguishing Features** | Dated according to the cemetery dating.<br>Could be presumed this figurine would originally have been wrapped in linen and placed in a model coffin.<br>For examples of wooden figurines of this form in their own coffins see MFA online collection accession nos. 13.3798 a-b and 13.3842 a-c<br>Note also the shaping of the face/wig/beard and the arm placement which is quite distinctive. |
| **Text Features** | None |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | None |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Appears as tripartite at the front with straight short lappets. Back wig is a typical bag wig with wedge extension from the centre back. Solid colour see Notes. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 7 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown |
| **Hands** | Right arm diagonally upwards across chest without obvious hand details. |
| **Height** | 14.1 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Vertical lines are evident al over the body so are not assumed as striations on the wig. |

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|---|---|
| **Identification Number** | **MFA 13.3632** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Sheikh Farag, Naga ed-Deir, Tomb SF65 |
| **Provenance** | Accession date: 4th December 1913.<br>Excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Egypt in the division of finds. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| N/A \| N/A |
| **Period** | Middle Kingdom |
| **Dynasty** | 12th - 13th dynasty |
| **Distinguishing Features** | Dated according to the cemetery dating.<br>Could be presumed this figurine would originally have been wrapped in linen and placed in a model coffin.<br>For examples of wooden figurines of this form in their own coffins see MFA online collection accession nos. 13.3798 a-b and 13.3842 a-c<br>Note also the shaping of the body on this figurine which is quite distinctive |
| **Text Features** | None |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | None |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Large oversized head without any obvious wig details. |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown |

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|---|---|
| **Hands** | Arms and hands across waistline right over left overlapping. |
| **Height** | 23.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | The form of this figurine is reminiscent of the 'stick' figurines of the 17th and 18th dynasties - see Whelan 2007. The Middle Kingdom examples however do not carry any text and would have originally been wrapped in linen and placed inside their own model coffin. |

| | |
|---|---|
| **Identification Number** | **MFA 13.3843** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Sheikh Farag, Naga ed-Deir, Tomb SF167 |
| **Provenance** | Accession date: 4th December 1913.<br>Excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Egypt in the division of finds. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 12 \| a \| N/A |
| **Period** | Middle Kingdom |
| **Dynasty** | 12th - 13th dynasty |
| **Distinguishing Features** | Dated according to the cemetery dating.<br>Could be presumed this figurine would originally have been wrapped in linen and placed in a model coffin.<br>For examples of wooden figurines of this form in their own coffins see MFA online collection accession nos. 13.3798 a-b and 13.3842 a-c |
| **Text Features** | None |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | None |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |

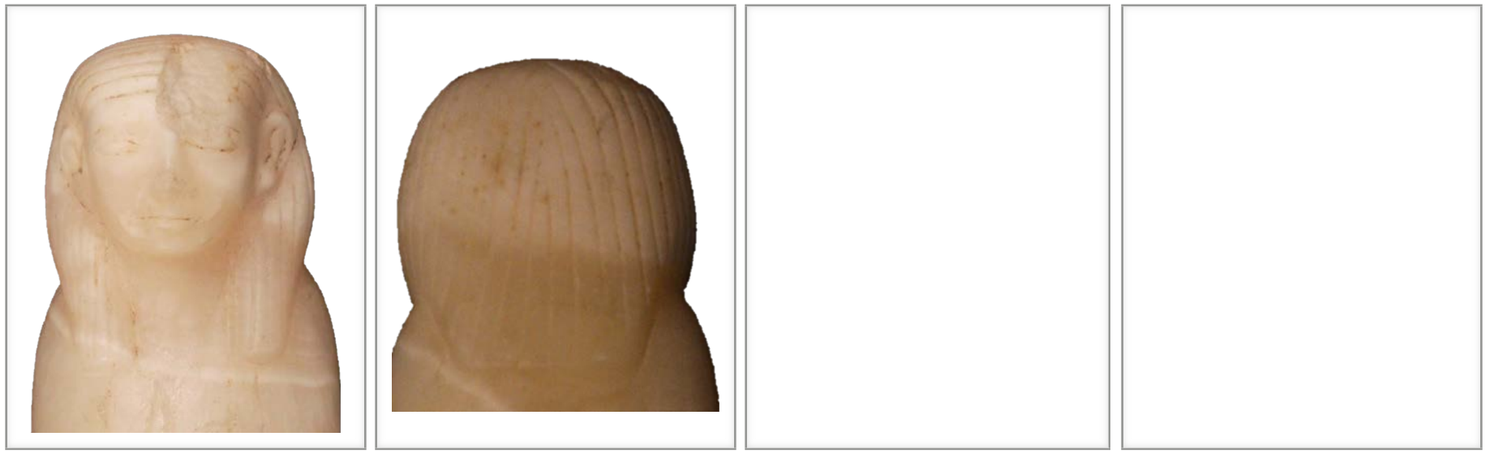





| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Appears to be straight to shoulder line at front without any details to the back. |
| **Wig Key Frt/Bk/Patt & Em** | H \| N/A \| N/A |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown |
| **Hands** | None |
| **Height** | 25 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | The form of this figurine is very similar to the 'stick' figurines of the 17th and 18th dynasties - see Whelan 2007. The Middle Kingdom examples however do not carry any text and would have originally been wrapped in linen and placed inside their own model coffin. |

| | |
|---|---|
| **Identification Number** | **MFA 24.745** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Semna, Nubia |
| **Provenance** | Accession date: 1st January 1924.<br>Excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | Renes-seneb |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 2 \| c.e \| N/A |
| **Period** | Middle Kingdom |
| **Dynasty** | 12th dynasty |
| **Distinguishing Features** | Body silhouette is Type 2 although a rather slender version of that shape.<br>Feet broken off and restored although a section is still missing. |
| **Text Features** | Vertical column with vertical border lines at centre front.<br>Zero text on back and feet. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |

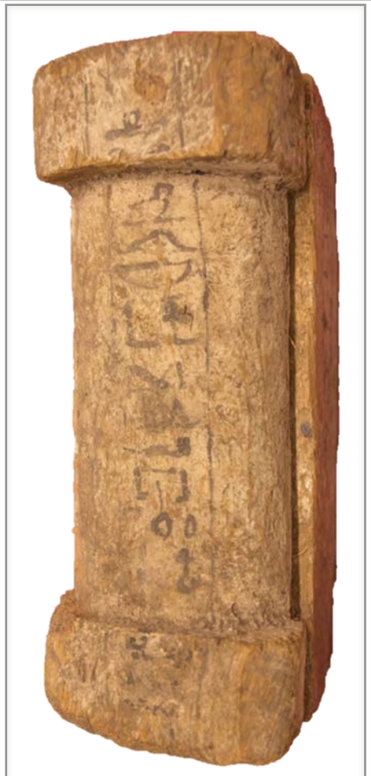




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets angled in from shoulder line.<br>Back wig angled in from shoulder line.<br>Striations on lappets and back wig. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 2 \| f |
| **Collar/Bracelets** | None |
| **Fabric** | Stone |
| **Colour** | |
| **Hands** | No arms or hands evident |
| **Height** | 14.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Nominated as Egyptian but found in Nubia of an Egyptian owner.<br>Stone - travertine (Egyptian alabaster)<br>Single panel at front indicating offering formula.<br>'An offering which the King gives (to) the ka of Renes-seneb, born of Iku, True of Voice |

| | |
|---|---|
| **Identification Number** | **MFA 72.4123** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay see Vol. 1 |
| **Owner/Title** | Intef |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 2 \| b \| N/A |
| **Period** | Middle Kingdom |
| **Dynasty** | 12th - 13th dynasty |
| **Distinguishing Features** | The figurine is laid on a bed of fabric and fibre in a model coffin. It could not be extracted from the coffin for more detailed photos. |
| **Text Features** | Appears to be a vertical register at the centre front without border lines extending down over feet. Unable to determine text if any on back. |
| **TP Key Frt/Bk/Feet** | 4 \| N/A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Figurine back could not be sighted. |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Presumed none. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | None |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | None |
| **Fabric** | Wood, textile |
| **Colour** | Brown |
| **Hands** | None |
| **Height** | 14.3 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Coffin H x W x L: 10.8 x 8.1 x 20.4 cm<br>Further details re Robert Hay see Vol. 1 Chapter 2.3 |

| | |
|---|---|
| **Identification Number** | **MFA 72.4122 a-c** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3 |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 12 \| N/A \| N/A |
| **Period** | Second Intermediate Period |
| **Dynasty** | 17th dynasty |
| **Distinguishing Features** | Figurine laying on a linen bed inside a model coffin. |
| **Text Features** | 3 vertical columns of text without border lines on front extending from neck down to feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 20 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | None |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown |
| **Hands** | None |
| **Height** | Unknown |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Coffin H x W: 19.0 x 5.6 cm |

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|---|---|
| **Identification Number** | **ÄS 6614** |
| **Present Location** | **Kunst Historisches Museum Vienna** |
| **Location of Find** | Deir el-Medina, Theban Tomb 1 |
| **Provenance** | Purchased 1901 at the Boulaq Museum from the former collection Dr James Camille Samson. |
| **Owner/Title** | Sennedjem, Servant in the Place of Truth |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Beautifully rendered details.<br>Bag shape is often seen as a pair but this figurine carries nothing on its right back shoulder.<br>Infill is difficult to determine because of damage.<br>Reiser-Haslauer has nominated Schneider's Type 4a which is decribed as segmented wicker work but given even nature of vertical and parallel lines it is coded as vertical/horizontal crosshatch. |
| **Text Features** | 8 horizontal registers wrapped around body to false back pillar at centre back.<br>Zero text on feet. |
| **TP Key Frt/Bk/Fee** | 3 \| E \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Rather than a pair a single trapezoid with a short concave side on the lower end suspended by a long rope extending beyond the corner of the bag.<br>Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back left shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 22 \| A \| j |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with solid crossbar in left hand on right front shoulder.<br>Narrow bladed hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | H.Cb \| f.Cb \| N/A \| N/A |



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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii |
| **Wig** | Tripartite with lappets indented at shoulder line.<br>Back wig indented at shoulder line.<br>Single band and striations and lappets and back wig. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 3 \| a.f |
| **Collar/Bracelets** | 6 decorated rows between and below lappets. |
| **Fabric** | Stone |
| **Colour** | Cream |
| **Hands** | Hands crossed right over left, opposed.<br>Thumbs and fingers evident. |
| **Height** | 28.3 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - limestone. |

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|---|---|
| **Identification Number** | **BRK 11.661** |
| **Present Location** | **Brooklyn Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Purchased through the Museum Collection Fund |
| **Owner/Title** | Dhutmosi |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Two horizontal lines running across lower back and perhaps extending from around front body |
| **Text Features** | Single bounded vertical panel down front of kilt and five horizontal registers wrapped around body to side of kilt. |
| **TP Key Frt/Bk/Feet** | 14 \| D \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Front wig is short and resting on shoulder and down onto sides of the neck.<br>Back wig rounded just below the shoulder line. |
| **Wig Key Frt/Bk/Patt & Em** | H \| 5 \| e |
| **Collar/Bracelets** | Although quite worn appears to be 4 plain rows |
| **Fabric** | Limestone |
| **Colour** | White with decorative elements painted in black, red and blue |
| **Hands** | Right hand and arm appears to be resting on top of the left hand and arm. |
| **Height** | 26.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **BRK 16.372** |
| **Present Location** | **Brooklyn Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Gifted to The Brooklyn Museum by Evangeline Wilbour Blashfield, Theodora Wilbour, and Victor Wilbour honoring the wishes of their mother, Charlotte Beebe Wilbour, as a memorial to their father, Charles Edwin Wilbour |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| b.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 20th dynasty |
| **Distinguishing Features** | Included in dataset because of unusual placement of hoe on back of the figurine.<br>Hoe is recorded as a stylised Type I with solid cross-bar but must be noted it is on the right back of the figurine rather than the right front. |
| **Text Features** | Small amount of crudely painted text at centre front. |
| **TP Key Frt/Bk/Feet** | 12 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong oriented horizontally.<br>Carriage suggested by a pair of very short ropes extending upwards at right angle from the outer upper edges of the bag. Zero infill. |
| **Number of Bags** | One |
| **Position of Bags** | Left hand back shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| G \| N/A |
| **Implements/ Hand-held attributes description** | Hoe on right back of figurine. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| N/A \| N/A \| N/A |





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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Effect of tripartite wig at front but back wig unformed and not painted. |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Green |

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|---|---|
| **Hands** | Opposed<br>Thumbs evident |
| **Height** | 11.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Equivalent example of implements on the back of the figurine are recorded in Newberry 1930. P.313 reference number 48311, a mummiform painted terracotta figurine 19.0 cm in height and suggested as dated to the 20th dynasty or later.<br>P.336 reference number 48390, a mummiform painted terracotta figurine 21.0 cm in height suggested dated to the |

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|---|---|
| **Identification Number** | BRK 28.527 |
| **Present Location** | Brooklyn Museum |
| **Location of Find** | Unknown |
| **Provenance** | Unknown.<br>Gift of the Long Island Historical Society. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th dynasty |
| **Distinguishing Features** | Mummy net on back on back legs with diagonal crosshatch infill and a series of dots indicating outer perimeter of net.<br>The diagonal angle of the pots on the back is an unusual depiction.<br>Dark strip between bottom of the lappets. |
| **Text Features** | Single vertical panel on centre front with border lines on either side. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Centre back bag oblong horizontally oriented.<br>At back of the arms narrow rectangle vertically oriented.<br>Connectors absent on all bags.<br>Vertical/horizontal crosshatch infill. |
| **Number of Bags** | Three |
| **Position of Bags** | One at centre back under back wig<br>One either side on the back of the arms. |
| **Bag Key Shape Conn & Emb/Infill** | 3 & 4 \| N/A \| j |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar on both front shoulders. Yoke across the back waistline with attachment rope drawn diagonally and pots situate also on the diagonal. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| 3.iii \| N/A |

















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| **Royal/Other Attributes** | N/A | N/A | N/A | ii |
| **Wig** | Tripartite with lappets angled inwards from shoulder line.<br>Back wig shoulder length. | | | |
| **Wig Key Frt/Bk/Patt & Em** | C | 4 | e | |
| **Collar/Bracelets** | 4 plain rows | | | |
| **Fabric** | Pottery | | | |
| **Colour** | Stuccoed with painted attributes in green, red and black. | | | |

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| **Hands** | Arms and hands crossed, hands opposed.<br>Thumbs evident. |
| **Height** | 22.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **BRK 35.1878** |
| **Present Location** | **Brooklyn Museum** |
| **Location of Find** | Tell el-Amarna, the royal wadi. |
| **Provenance** | Purchased in Cairo<br>Charles Edwin Wilbour Fund |
| **Owner/Title** | Akhenaten |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| Broken \| Broken |
| **Period** | New Kingdom |
| **Dynasty** | 18th dynasty |
| **Distinguishing Features** | Torso and upper body and more than half of legs.<br>Head and lower legs missing although royal attributes are clear.<br>Ceremonial beard mostly chipped away.<br>According to Martin 1974, 44 inscription reads:<br>*nsw bity Nfr-hprw-Re We-n-re s3 Re*<br>Akhenaten's figurines did not refer to him as an Osiris. |
| **Text Features** | Single vertical panel at centre front including name in cartouche. Text bounded by vertical lines.<br>Inscription filled with darker/greenish blue. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| Unknown |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None evident |
| **Number of Bags** | None |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Sceptre right shoulder in right hand<br>Flail on left shoulder in left hand<br>Unusual as implements usually held in opposite hand to shoulder |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |











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| **Royal/Other Attributes** | E | d | N/A | N/A |
| **Wig** | Without head no detail of front wig<br>Back tail of bag (*khat*) wig evidenced | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/A | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Faience | | | |
| **Colour** | Green | | | |

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|---|---|
| **Hands** | Arms and hands crossed right over left at wrists.<br>Thumbs evident. |
| **Height** | 13.9 cm - fragment |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Published Martin 1974, 44, pl. 27 no. 66 |

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|---|---|
| **Identification Number** | **BRK 37.132** |
| **Present Location** | **Brooklyn Museum** |
| **Location of Find** | Presumed to be TT28 Theban necropolis: el-Asasif |
| **Provenance** | Unknown |
| **Owner/Title** | Hori, Officer of the estate of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| a \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Very long and multi-rowed collar painted in red on a yellow ground extends down to the hands from the outer shoulders outside and inside lappets. Filled green border surrounds red painted strands as decorative row of lotus flowers or buds. See other figurines of same owner: BRK 37.133E and BRK 37.134E. Each of the figurines depict individual expression of elements whilst demonstrating commonality. |
| **Text Features** | Single vertical column at centre front surrounded by lines on all three sides and running down over feet. Zero text on back. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted - black |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |








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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vi |
| **Wig** | Tripartite front lappets with double bands. Back wig embellished by triple bands at base. Wig in solid green, bands in red with yellow ground. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| b.c.e |
| **Collar/Bracelets** | 16 row collar including decorative green outer. |
| **Fabric** | Wood |
| **Colour** | Stuccoed with painted attributes in blue, red and black. |

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|---|---|
| **Hands** | Completely encased in mummy bandages sitting across the waistline underneath text. |
| **Height** | 18.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **BRK 37.133E** |
| **Present Location** | **Brooklyn Museum** |
| **Location of Find** | Presumed to be TT28 - Asasif area - Theban necropolis |
| **Provenance** | Provenance not known.<br>Charles Edwin Wilbour Fund. |
| **Owner/Title** | Hori, Officer of the estate of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| a.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | A very long and multi-rowed collar painted in black on a green ground extends down to the hands from the outer shoulders and is detailed outside and inside lappets. See other figurines of same owner: BRK 37.132 and BRK 37.134E. Each of the figurines depict individual expression of elements whilst still demonstrating commonality. |
| **Text Features** | Single vertical column at centre front surrounded by lines on all three sides and running down over feet. Zero text on back. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Trapezoid horizontally oriented with concave sides and base. Connected by pair of ropes extending upwards from top outside corner of bag alongside outer back wig. Vertical/horizontal crosshatch infill |
| **Number of Bags** | One |
| **Position of Bags** | Centre back immediately under bands on bottom of back wig |
| **Bag Key Shape Conn & Emb/Infill** | 20 \| G \| j |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |













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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | vi |
| **Wig** | Tripartite front lappets with double bands. Back wig embellished by double bands at base. Wig in solid green, bands in black on green ground. | | | |
| **Wig Key Frt/Bk/Patt & Em** | A | 1 | b.e | |
| **Collar/Bracelets** | 12 plain rows running between & outside lappets | | | |
| **Fabric** | Wood | | | |
| **Colour** | Stuccoed with painted attributes in green, red and black. | | | |

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|---|---|
| **Hands** | Completely encased in mummy bandages sitting across the waistline underneath text. |
| **Height** | 18.4 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **BRK 37.134E** |
| **Present Location** | **Brooklyn Museum** |
| **Location of Find** | Presumed to be TT28 - Asasif area - Theban necropolis |
| **Provenance** | Provenance not known.<br>Charles Edwin Wilbour Fund. |
| **Owner/Title** | Hori, Officer of the estate of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Very long and multi-rowed collar painted in red on a yellow ground extends down to the hands from the outer shoulders outside and inside lappets. Filled green border surrounds red painted strands perhaps a decorative row of lotus flowers or buds. See other figurines of same owner: BRK 37.132 and BRK 37.133E. Each of the figurines depict individual expression of elements whilst still demonstrating |
| **Text Features** | Presume border line at top same as other figurines of same owner. Text extends over feet but writing indistinguishable because of damage. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |








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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vi |
| **Wig** | Tripartite front lappets with double bands. Back wig embellished by double bands at base. Wig in solid green, bands in red on yellow ground. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| b.e |
| **Collar/Bracelets** | 11 row collar including decorative green outer. |
| **Fabric** | Wood |
| **Colour** | Stuccoed with painted attributes in green, red and black. |

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|---|---|
| **Hands** | Completely encased in mummy bandages sitting across the waistline underneath text. |
| **Height** | 18.3cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **BRK 37.147E** |
| **Present Location** | **Brooklyn Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Provenance unknown.<br>Charles Edwin Wilbour Fund |
| **Owner/Title** | Unknown |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Figurine has a flat back and gives the impression that the back has not been fully finished.<br>Given blank space for text this argument is supported.<br>The pleated kilt is worked across the front of the body and partially along the sides of the block. |
| **Text Features** | A single vertical blank space without text runs down the centre of the kilt below the waist. |
| **TP Key Frt/Bk/Feet** | 1 \| A \| a |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |













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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Duplex wig which is fully decorated at the front.<br>The back wig is without specific form. |
| **Wig Key Frt/Bk/Patt & Em** | G \| 0 \| e.f |
| **Collar/Bracelets** | None |
| **Fabric** | Pottery |
| **Colour** | Reddish brown |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 15.2 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **BRK 50.128** |
| **Present Location** | **Brooklyn Museum** |
| **Location of Find** | Suggested by The Brooklyn Museum as perhaps TT82 |
| **Provenance** | Charles Edwin Wilbour Fund |
| **Owner/Title** | Amunemhat, Watcher of Amun, the Scribe |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th dynasty |
| **Distinguishing Features** | |
| **Text Features** | 8 horizontal registers on front of body with nothing on back. One short column extending down onto feet from centre of bottom register. |
| **TP Key Frt/Bk/Feet** | 3 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Pair small trapezoid bags held in hands at front with rope fully looped over the hands at thumb.<br>Scalloped embellishment on both sides of bag.<br>Rectangular crosshatch infill. |
| **Number of Bags** | Two |
| **Position of Bags** | Held in hands at front |
| **Bag Key Shape Conn & Emb/Infill** | 13 \| L \| R.I |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with rope cross bar in left hand on right front shoulder.<br>Broad bladed hoe with rope crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Rp \| c.Rp \| N/A \| N/A |











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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig straight from shoulder line.<br>Single band and striations on lappets and back wig. | | | |
| **Wig Key Frt/Bk/Patt & Em** | A | 1 | a.f | |
| **Collar/Bracelets** | 7 rows w/2 decorative inner & decorative outer | | | |
| **Fabric** | Limestone | | | |
| **Colour** | White with painted attributes in black blue, red, green and yellow | | | |

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|---|---|
| **Hands** | Opposed in relief<br>Fingers and thumbs evident |
| **Height** | 24.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **BRK 60.27.2** |
| **Present Location** | **Brooklyn Museum** |
| **Location of Find** | BRK suggests Deir el-Medina |
| **Provenance** | Unknown<br>Charles Edwin Wilbour Fund |
| **Owner/Title** | Any, Deputy |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Missing right hand.<br>Dots between bottom two lines.<br>Lines separating horizontal registers containing texts are not straight. Top line on left hand side of body sits underneath bag but on the right hand side of the body runs into the side of the bag. |
| **Text Features** | Four horizontal registers with line borders wrapped around body to blank column suggestive of back pillar on reverse. Column delineated by vertical lines. |
| **TP Key Frt/Bk/Feet** | 3 \| D \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong horiziontally oriented positioned across lower back underneath back wig, outside of bag matches outside line of wig. Loops on either side of bag. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Lower back centred underneath back wig with rope running over shldr/down back outside wig. |
| **Bag Key Shape Conn & Emb/Infill** | 5 \| G \| R.j |
| **Implements/ Hand-held attributes description** | Broad hoe with solid cross-bar in left hand on right front shoulder.<br>Broad hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | C.Cb \| c.Cb \| N/A \| N/A |







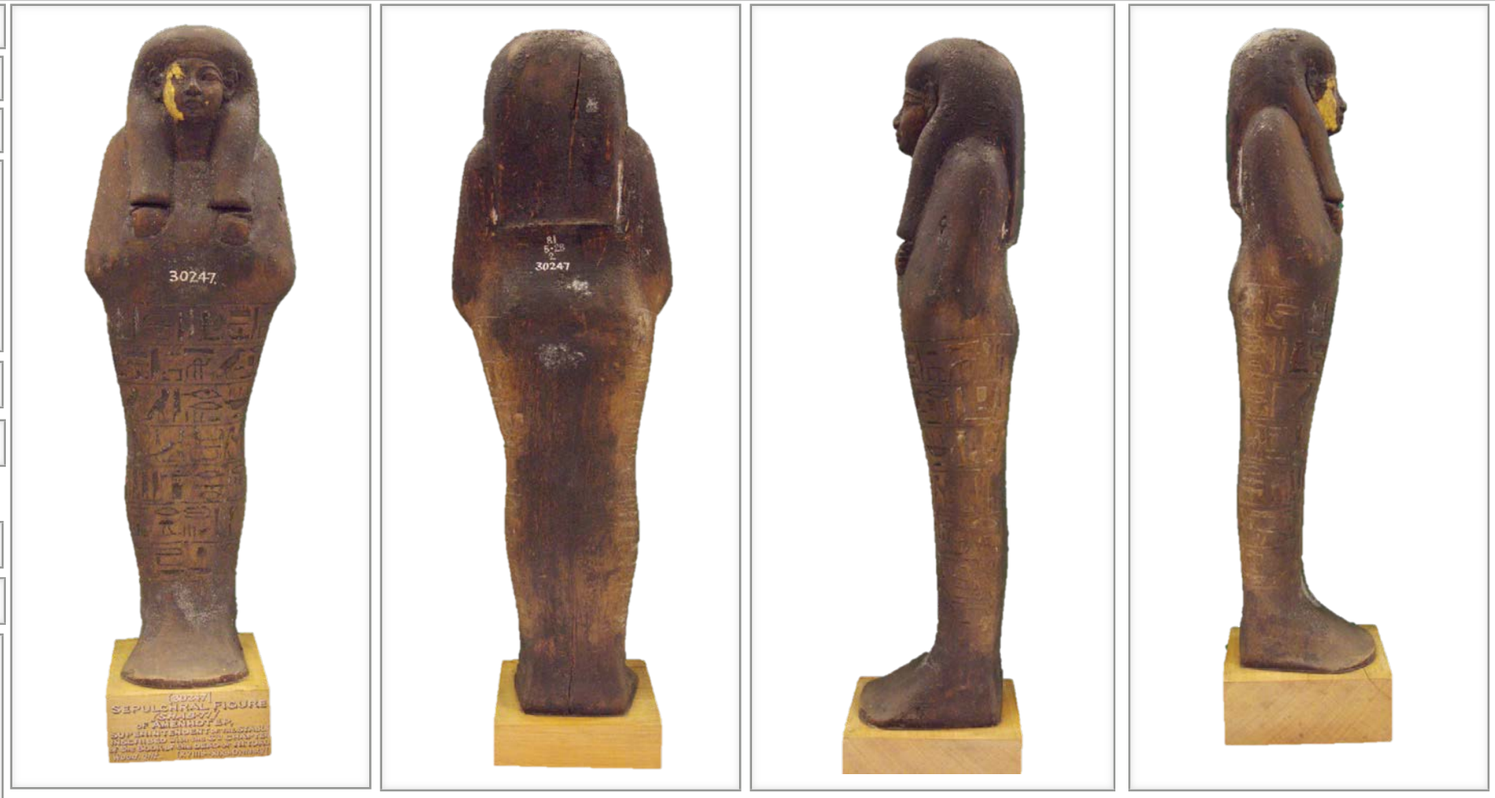




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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | ii.iii |
| **Wig** | Tripartite with lappets indented at shoulder line.<br>Back wig flaring out at shoulder line.<br>Back wig longer than lappets<br>Solid colour. | | | |
| **Wig Key Frt/Bk/Patt & Em** | B | 8 | e | |
| **Collar/Bracelets** | 4 plain rows and 1 lower decorative | | | |
| **Fabric** | Faience | | | |
| **Colour** | White glazed body with painted red face and hands, blue wig, brown bag, implements and | | | |

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|---|---|
| **Hands** | Arms and hands crossed right over left at wrist.<br>Thumbs evident. |
| **Height** | 16.4 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | EA 30247 |
| **Present Location** | British Museum |
| **Location of Find** | Unknown |
| **Provenance** | Purchased by the BM from William D. Cutter a London furniture and curiosities dealer at 36 Great Russell Street, London. Ethnographic collection acquired by the Museum as part of the Franks Collection 1877-1888. Cutter family was well known for dealing in natural history and ethnography & sold many works to the BM. |
| **Owner/Title** | Amenhotep, Superintendent of the Stable |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.f \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 19th dynasty |
| **Distinguishing Features** | Mark extending down the RH side of the face is gilt. Presume under black coating all face of the skin is gold and perhaps hands symbolising the skin of the gods. Figurine mounted on square base. Inscription on base reads 'Sepulchral figure (Shabti) of Amenhotep, Superintendent of the Stable. Inscribed with the VIth chapter of the Book of the Dead Ritual. Wood/Gilt XVIIIth - XIXth Dynasty' |
| **Text Features** | 7 horizontal registers wrapped around front and to sides of body. Sand movement stanza - row, sand, west. Only one direction written. |
| **TP Key Frt/Bk/Feet** | 3 \| A \| a |
| **Text Inscription Method** | Incised and painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | No implements evidenced |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite striations not evident. Ears evident/straight lappets length to hands. Length of lappets and back wig same. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown |
| **Hands** | Opposed/thumb evident on RH but not left |
| **Height** | 23 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **EA 33988** |
| **Present Location** | **British Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Acquisition year: 1866<br>Purchased from William J. Webster. |
| **Owner/Title** | Wadjrenpet, Lady of the House |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.f \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Sand stanza on false back pillar. See figurines of Senkamenisken for same format. |
| **Text Features** | 5 horizontal registers wrapped around body to false back pillar with text. |
| **TP Key Frt/Bk/Feet** | 3 \| M \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong vertically oriented attached by rope which extends beyond the bag and below the line of the back wig. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Slung over right shoulder - from shoulder top down back of arm to length of back wig. |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| A \| j |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid crossbar in left hand on right front shoulder.<br>Narrow bladed hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.cb \| b.cb \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight from shoulder line.<br>Single bands on lappets and back wig.<br>Striations painted. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| a.f |
| **Collar/Bracelets** | 6 plain and 1 decorative row. Bracelets. |
| **Fabric** | Faience |
| **Colour** | Green with black painted attributes |
| **Hands** | Hands crossed right over left, opposed.<br>Thumbs evident. |
| **Height** | 14.2 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Sand stanza is on centre back of figurine but wear of the text in the bottom area makes it difficult to ascertain directional movement.<br>See notes for Identification Number EA 65205 for discussion re The British Museum use of glazed composition instead of faience in describing the figurine fabric in their online collection. |

| | |
|---|---|
| **Identification Number** | EA 34013 |
| **Present Location** | British Museum |
| **Location of Find** | Unknown |
| **Provenance** | Acquisition Year: 1850<br>Purchased through Harry Osborn Cureton |
| **Owner/Title** | Ipuy |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Broken areas at the top of the head and underneath the face which appear to have been painted with a yellow coloured material. See notes for details of collar. Right hand is completely broken off to reveal white colour of base fabric. Skin on face and hands painted glazed red. All other features painted glazed brown. Given left hand is under right painted line signifying wrist is strangely positioned. |
| **Text Features** | Five horizontal registers wrapped around body to false back pillar without text. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong horizontally oriented with loop embellishment at top corners. Ropes extend from loops over shoulders. Infill is one centred single column with horizontal lines. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 5 \| J \| U.V.m |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid crossbar in left hand on right front shoulder.<br>Narrow bladed hoe in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb. \| a \| N/A \| N/A |




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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vi.vii |
| **Wig** | Tripartite with solid colour brown glaze.<br>Lappets feature unpainted area at base simulating single bands.<br>Back wig shorter than lappets |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| a.e |
| **Collar/Bracelets** | 6 plain and one decorative row. Bracelets. |
| **Fabric** | Faience |
| **Colour** | White with bluish hue glaze featuring red, brown and yellow painted attributes. |

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|---|---|
| **Hands** | Classic right over left with 3 horizontal lines inside 2 vertical lines signifying wrists. |
| **Height** | 15.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Seven horizontal lines between lappets indicating part of the collar. Further collar detail seen encircling the lappets as two semi-circular lines joined at either end and filled with lines.<br>See notes for Identification Number EA 65205 for discussion re The British Museum use of terminology glazed composition instead of faience in describing the |

| | |
|---|---|
| **Identification Number** | **EA 34114** |
| **Present Location** | **British Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Acquisition Year: 1868<br>Purchased from Robert James Hay |
| **Owner/Title** | Ptahmose |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| b.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Tall and thin.<br>Mounted on wooden square base. |
| **Text Features** | Seven horizontal registers wrapped around body to false back pillar with text. |
| **TP Key Frt/Bk/Feet** | 3 \| M \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong vertically oriented. Bag slung over each shoulder and running down back of arm with ropes extending beyond the bag.<br>Parallel horizontal lines infill. |
| **Number of Bags** | Two |
| **Position of Bags** | Over each shoulder running down back arm |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| A \| f |
| **Implements/ Hand-held attributes description** | None evident |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight lappets and straight back.<br>Single band on lappets and back wig.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| a.e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Base fabric light brown which has been washed with a darker brown. Details painted yellow. |

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|---|---|
| **Hands** | Hands crossed right over left, opposed.<br>Thumbs evident. |
| **Height** | 22.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Further details re Robert Hay see Vol. 1 Chapter 2.3 |

| | |
|---|---|
| **Identification Number** | **EA 34121** |
| **Present Location** | **British Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Acquired 1878 by donation by Lt Gen Augustus W H Meyrick |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Nose damaged and split down back from centre wig to feet. |
| **Text Features** | Vertical column at centre front.<br>8 horizontal registers from centre column wrapped around entire body. |
| **TP Key Frt/Bk/Feet** | 9 \| D \| a |
| **Text Inscription Method** | Incised and painted |
| **Bag(s) description** | Indistinguishable |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid crossbar in left hand on right front shoulder.<br>Narrow bladed hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig angled inwards from shoulder line.<br>Single band on lappets and back wig.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| a.e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 13.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **EA 34122** |
| **Present Location** | **British Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Accession year: 1881<br>By purchase from William D Cutter a London dealer who sold many works to the BM. |
| **Owner/Title** | Khay, Singer of the Pharaoh |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | A pair of bags in the small oblong shape without infill is unusual within this chronological setting. |
| **Text Features** | 5 horizontal rows wrapped around body to false back pillar with text. |
| **TP Key Frt/Bk/Feet** | 3 \| M \| a |
| **Text Inscription Method** | Incision |
| **Bag(s) description** | Appears to be 2 x small oblong bags vertically oriented.<br>One over each shoulder connected by a single rope.<br>No infill. |
| **Number of Bags** | Two |
| **Position of Bags** | Back left shoulder and back right shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| E \| N/A |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with solid crossbar in left hand on right front shoulder.<br>Narrow bladed hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | C.Cb \| a.Cb \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight from shoulder line.<br>Lappets and back wig equal length.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 12.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Title transliteration<br>*ḥs n Pr-ꜥ3ḥꜥy* |

| | |
|---|---|
| **Identification Number** | **EA 34145** |
| **Present Location** | **British Museum** |
| **Location of Find** | Deir el-Medina |
| **Provenance** | Acquired 1867 in purchase from Louis, Duc de Blacas d'Aulps, eldest son of Pierre Louis Jean Casimir, who continued collecting in the footsteps in his father. A Treasury Grant of 48,000 pounds ensured the BM was able to acquire the entire collection. |
| **Owner/Title** | Pashedu, Servant in the Place of Truth |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | |
| **Text Features** | 7 horizontal registers wrapped around body to simulated back pillar without text. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | A pair of oblong bags vertically oriented on back left and back right shoulder extending below bottom wig line. Connector extends beyond base of bags. Scalloped on lower left bag. Vertical/horizontal |
| **Number of Bags** | Two |
| **Position of Bags** | Back shoulders left and right |
| **Bag Key Shape Conn & Emb/Infill** | 4 & 4 \| A.Q & A \| j & j |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid crossbar in left hand on right front shoulder.<br>Broad bladed hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| c.Cb \| N/A \| N/A |






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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight front lappets.<br>Back wig indented at shoulder line.<br>Double band on lappets and back wig.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 3 \| b.e |
| **Collar/Bracelets** | 6 decorative rows. Bracelets. |
| **Fabric** | Wood |
| **Colour** | Stuccoed with attributes painted in black, blue, red and yellow. |
| **Hands** | Hands crossed right over left, opposed.<br>Thumbs and fingers evident |
| **Height** | 19.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **EA 34152** |
| **Present Location** | **British Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Acquired 1870 through donation by Henry Hunter Calvert who was British Vice-Consul at Alexandria from 1856 through 1882. |
| **Owner/Title** | Nefertiy, Lady of the House |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Figurine mounted on wooden stand. |
| **Text Features** | Vertical column down centre front without border lines. Zero text on back. |
| **TP Key Frt/Bk/Feet** | 4 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Indistinguishable details although horizontally oriented patch of yellow paint at centre back perhaps meant to represent bag. |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid crossbar in left hand on right front shoulder.<br>Stylised hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | L.Cb \| l.Cb \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii |
| **Wig** | Tripartite with lappets angled in from shoulder line.<br>Back wig straight. Lappets and back wig same length. Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 1 \| e |
| **Collar/Bracelets** | 4 plain rows between lappets |
| **Fabric** | Pottery |
| **Colour** | Stuccoed with attributes painted in red, yellow and black. |

| | |
|---|---|
| **Hands** | Presumed opposed but details not clearly distinguishable |
| **Height** | 11.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Title transliteration<br>*nbt pr Nfr(t)-ii* |

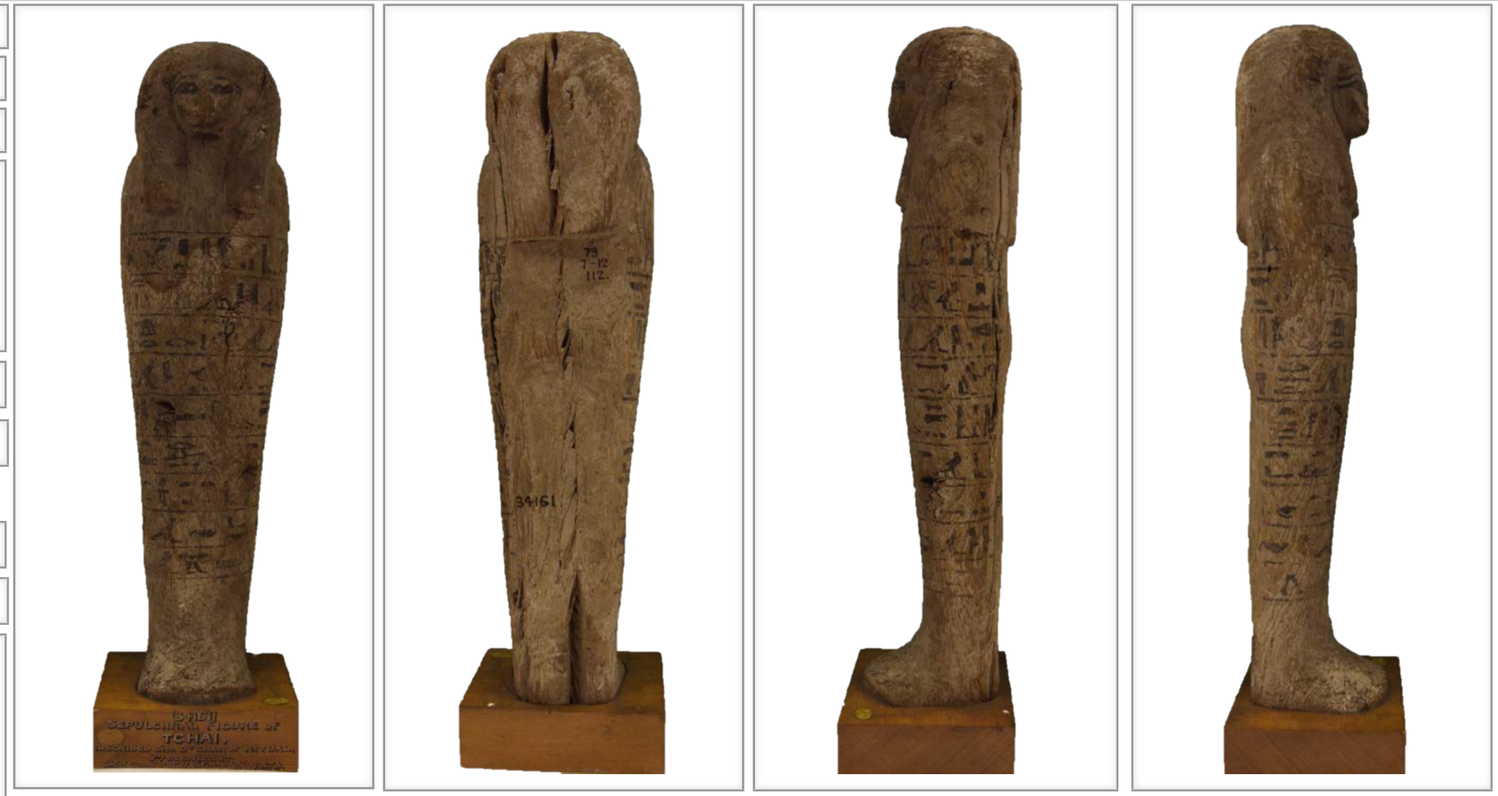
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|---|---|
| **Identification Number** | **EA 34159** |
| **Present Location** | **British Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Acquired 1868 in purchase from Robert James Hay, a Scottish traveller, antiquary, draughtsman and collector. |
| **Owner/Title** | Bakhapy, Lady of the House |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Red square sitting beneath hands and red stripe running down the centre of the feet are identical to the decoration seen on the figurines of Henutmehyt in this dataset. |
| **Text Features** | 4 horizontal registers wrapped around body to simulated back pillar without text. Text black paint on yellow ground. Red stripe on centre feet. |
| **TP Key Frt/Bk/Feet** | 3 \| W \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Narrow oblong diagonally oriented extending downwards from bottom right hand corner of back wig. Connector type indistinguishable but assumed as single rope. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 5 \| B \| j |
| **Implements/ Hand-held attributes description** | Hoes indistinguishable.<br>2 water pots on back situated either side of bag. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| 4.iii \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight front lappets and straight back wig.<br>Single band on lappets, double on back wig.<br>Striations on lappets. Back wig solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| a.f & b.e |
| **Collar/Bracelets** | 4 rows between lappets plus outer decorative |
| **Fabric** | Pottery |
| **Colour** | Stuccoed with attributes painted in yellow, red, green and black. |

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|---|---|
| **Hands** | Arms crossed right over left, hands opposed. Thumbs evident. |
| **Height** | 18.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Spell transliteration<br>*nbt pr B3k-Hp(y)* |

| | |
|---|---|
| **Identification Number** | EA 34161 |
| **Present Location** | British Museum |
| **Location of Find** | Unknown |
| **Provenance** | Accession year: 1878<br>Acquired by donation from Lt Gen Augustus W H Meyrick |
| **Owner/Title** | Tjay |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 2 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Mounted on stand.<br>Large split extending down entire centre back.<br>See Identification Number EA 34162 for figurine of some owner although spell incised rather than painted. |
| **Text Features** | 8 horizontal registers across the front of the body.<br>Zero text on back and feet. |
| **TP Key Frt/Bk/Feet** | 3 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets angled in from shoulder line.<br>Back wig angled in from shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 2 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown |
| **Hands** | None |
| **Height** | 25.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | See second figurine in database of same owner Identification Number EA 34162. |

| | |
|---|---|
| **Identification Number** | EA 34162 |
| **Present Location** | British Museum |
| **Location of Find** | Unknown |
| **Provenance** | Accession year: 1878<br>Acquired by donation from Lt Gen Augustus W H Meyrick |
| **Owner/Title** | Tjay |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 2 \| b.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Mounted on stand.<br>Split on upper left hand side of figurine.<br>See Identification Number EA 34161 for figurine of same owner although spell painted rather than incised. |
| **Text Features** | 8 horizontal registers across the front of the body.<br>Zero text on back and feet. |
| **TP Key Frt/Bk/Feet** | 3 \| A \| a |
| **Text Inscription Method** | Incised and painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/a |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight lappets.<br>Back wig indented at shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown base fabric with red, black and yellow painted attributes. |
| **Hands** | None |
| **Height** | 26.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | See second figurine in database of same owner Identification Number EA 34161. |



| | |
|---|---|
| **Identification Number** | EA 34172 |
| **Present Location** | British Museum |
| **Location of Find** | Unknown |
| **Provenance** | Accession year: 1879<br>By purchase from Rev Greville John Chester |
| **Owner/Title** | Raemheb |
| **Form** | Mummiform |
| **Body/F&E/Beard** | N/A \| N/A \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Face has fallen out/been intentionally gauged out of head and hands have fallen out/been broken off arms. In original state were inlaid. Lower part of body also broken off.<br>Name transliteration:<br>*Rᶜ-m-hb* |
| **Text Features** | 2 vertical columns at centre front and 1 vertical column at centre back. 6 horizontal lines wrapped around body without text to give impression of registers. |
| **TP Key Frt/Bk/Feet** | 11 \| I \| N/A |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vi |
| **Wig** | Tripartite with straight front lappets.<br>Back wig angled in from shoulder line.<br>Single band and striations on lappets and back wig. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| a.f |
| **Collar/Bracelets** | 3 plain rows collar, 2 rows bracelet on right arm. |
| **Fabric** | Faience |
| **Colour** | Cream overall glaze with brown painted attributes. |

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|---|---|
| **Hands** | Right over left.<br>Because broken indistinguishable |
| **Height** | Broken |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | See notes for Identification Number EA 65205 for discussion re The British Museum use of glazed composition instead of faience in describing the figurine fabric in their online collection. |

| | |
|---|---|
| **Identification Number** | **EA 34180** |
| **Present Location** | **British Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Acquired in 1865 by donation from the Trustees of Henry Christy, a British ethnologist and collector. His collection was bequeathed to The British Museum. |
| **Owner/Title** | Sa, Head of Cattle-stalls of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Broken half way down legs. |
| **Text Features** | 4 horizontal registers evident to break in body. Estimate 7 horizontal registers when complete.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 3 \| A \| N/A |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Trapezoid horizontally oriented with pair of ropes angled out from top corners of bag and running up to top of shoulders outside line of back wig and around bottom of hands. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 13 \| H \| j |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid crossbar in left hand on right front shoulder.<br>Stylised hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | K.Cb \| I.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight lappets.<br>Back wig angled inwards from shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| e |
| **Collar/Bracelets** | 5 plain rows. Bracelets. |
| **Fabric** | Faience |
| **Colour** | Cream glaze with brown and red painted attributes. |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident |
| **Height** | Broken |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Entry on Henry Christy in Bierbrier 2012, 122.<br>See notes for Identification Number EA 65205 for discussion re The British Museum use of glazed composition instead of faience in describing the figurine fabric in their online collection. |



| | |
|---|---|
| **Identification Number** | **EA 35266** |
| **Present Location** | **British Museum** |
| **Location of Find** | Unknown |
| **Provenance** | BM acquisition details unknown. |
| **Owner/Title** | Space left blank for name, Lady of the House |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Mounted on square base.<br>Top front part of head from eyebrows to centre crown broken off.<br>Pleating extends around arm length from shoulder to elbow. |
| **Text Features** | Vertical column text down centre apron.<br>3 horizontal registers around body. |
| **TP Key Frt/Bk/Feet** | C \| D \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |




| | | | | |
|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | ii.iii |
| **Wig** | Duplex wig, front upper striated, front lower echeloned, back striated.<br>Back wig across shoulder line. | | | |
| **Wig Key Frt/Bk/Patt & Em** | G | 4 | f.g | |
| **Collar/Bracelets** | 2 decorative rows under lappets. Bracelets. | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

| | |
|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers evident |
| **Height** | 26.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - steatite. |

| | |
|---|---|
| **Identification Number** | **EA 35365** |
| **Present Location** | **British Museum** |
| **Location of Find** | Thebes - Valley of the Kings - KV35 |
| **Provenance** | Details of acquisition by the British Museum unknown. |
| **Owner/Title** | King Amenhotep II |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| A |
| **Period** | New Kingdom |
| **Dynasty** | 18th |
| **Distinguishing Features** | |
| **Text Features** | 8 horizontal registers across front of body.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 3 \| A \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | *Ankhs* held in both hands extending up into lappets. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | A \| a \| 1.2 \| N/A |
| **Wig** | *Nemes* headcloth.<br>Single uraeus at centre front. |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | None |
| **Fabric** | Stone |
| **Colour** | Greenish Brown |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 29.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - serpentine. |

| | |
|---|---|
| **Identification Number** | EA 36432 |
| **Present Location** | British Museum |
| **Location of Find** | Unknown |
| **Provenance** | Acquired in 1902 by purchase from Mohammed Mohassib an Egyptian antiquities dealer who was perhaps born in Luxor and opened a shop in Luxor in the early 1880s. Unfortunately some of the items he traded included notorious forgeries. |
| **Owner/Title** | Kha |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | The detail in this wig is exceptional and identifies the owner as a woman which is also obvious from her facial features and the delicate nature of her long slender fingers. Compare finger rendering with other figurine in this dataset which is also wearing a gala wig Identification Number EA 8826.<br>Figurine also wears earrings.<br>Painted vertical lines under hands. |
| **Text Features** | 3 vertical panels with vertical border lines on front.<br>Zero text on back and feet. |
| **TP Key Frt/Bk/Feet** | 13 \| A \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Gala wig with single decorative band across the centre of the lappets and the centre back wig. |
| **Wig Key Frt/Bk/Patt & Em** | K \| 11 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown |

| | |
|---|---|
| **Hands** | Hands crossed, opposed.<br>Thumbs and fingers evident. |
| **Height** | 23.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | 12 painted vertical lines below the hands which are reminiscent of the incised vertical lines on Identification Number MFA 1973.664. |

| | |
|---|---|
| **Identification Number** | **EA 41546** |
| **Present Location** | **British Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Acquired in 1905 by purchase from Mohammed Mohassib an Egyptian antiquities dealer who was perhaps born in Luxor and opened a shop in Luxor in the early 1880s. Unfortunately some of the items he traded included notorious forgeries. |
| **Owner/Title** | Henutmehyt, Chantress of Amun |
| **Form** | Figurine on brick |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Mummiform figurine on a brick as tomb goods for Henutmehyt provided in accordance with the requirements designated in BD151.<br>Coded according to regular funerary figurine for purpose of comparative analysis.<br>Attributes on wig mirror those of figurines of Henutmehyt - see Identification Numbers EA 41548 A through EA 41548 L. |
| **Text Features** | None |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig straight and very long.<br>Single band on lappets and back wig. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| a.e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown |
| **Hands** | Elbows tucked into body and hands facing at centre waist. Thumbs evident. |
| **Height** | N/A |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **EA 41548A** |
| **Present Location** | **British Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Acquired in 1905 by purchase from Mohammed Mohassib an Egyptian antiquities dealer who was perhaps born in Luxor and opened a shop in Luxor in the early 1880s. Unfortunately some of the items he traded included notorious forgeries. |
| **Owner/Title** | Henutmehyt, Chantress of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Painted red stripe with green border stripes running up feet to text lower register. |
| **Text Features** | 5 horizontal registers wrapped around body to false pillar containing zero text at centre back.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Trapezoid horizontally oriented with concave sides and base and loop at top corners sitting immediately underneath bottom wig. Diagonal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 17 \| N/A \| U.V.g |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in left hand on right front shoulder. Stylised hoe with solid cross-bar in right hand on left front shoulder.<br>Two pots on yoke on right and left bk shoulders. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| 6.iii \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight and mid-length.<br>Single band on both lappets and back wig.<br>Solid colour green except yellow bands. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| a.e |
| **Collar/Bracelets** | 12 plain rows b/w and below lappets. Bracelets. |
| **Fabric** | Wood |
| **Colour** | White background with attributes painted in red, black, green and yellow. |

| | |
|---|---|
| **Hands** | Arms crossed right over left.<br>Hands opposed. Thumbs evident. |
| **Height** | 21.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Single height recorded but group are not all exactly the same height. Height range of 20 cm to 24.2 cm.<br>The assemblage of 12 figurines in this dataset are part of a set of of forty figurines and four boxes provided for Henutmehyt.<br>See magical brick of same owner Identification Number EA 41546. |

| | |
|---|---|
| **Identification Number** | EA 41548B |
| **Present Location** | British Museum |
| **Location of Find** | Unknown |
| **Provenance** | Acquired in 1905 by purchase from Mohammed Mohassib an Egyptian antiquities dealer who was perhaps born in Luxor and opened a shop in Luxor in the early 1880s. Unfortunately some of the items he traded included notorious forgeries. |
| **Owner/Title** | Henutmehyt, Chantress of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Painted red stripe with green border stripes running from bottom of text column to centre base.<br>Single vertical line down centre of false back pillar.<br>Damage obscures complete details on same parts of the figurine. |
| **Text Features** | Vertical column of text with border lines on all sides at centre front.<br>Zero text on back and feet. |
| **TP Key Frt/Bk/Feet** | 7 \| V \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong vertically oriented on back shoulders outside and running down beyond back wig.<br>Horizontal parallel lines infill.<br>Outer border line of bag extends beyond bottom. |
| **Number of Bags** | Two |
| **Position of Bags** | Back shoulders running down beyond length of back wig. |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| A \| f |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Stylised hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight and mid-length.<br>Single band on both lappets and back wig.<br>Solid colour green except yellow bands. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| a.e |
| **Collar/Bracelets** | 4 plain rows b/w lappets. Bracelets on wrists. |
| **Fabric** | Wood |
| **Colour** | White background with attributes painted in red, black, green and yellow. |

| | |
|---|---|
| **Hands** | Arms crossed right over left.<br>Hands opposed. Thumbs evident. |
| **Height** | 21.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Single height recorded but group are not all exactly the same height. Height range of 20 cm to 24.2 cm.<br>The assemblage of 12 figurines in this dataset are part of a set of of forty figurines and four boxes provided for Henutmehyt.<br>See magical brick of same owner Identification Number EA 41546. |



| | |
|---|---|
| **Identification Number** | EA 41548C |
| **Present Location** | British Museum |
| **Location of Find** | Unknown |
| **Provenance** | Acquired in 1905 by purchase from Mohammed Mohassib an Egyptian antiquities dealer who was perhaps born in Luxor and opened a shop in Luxor in the early 1880s. Unfortunately some of the items he traded included notorious forgeries. |
| **Owner/Title** | Henutmehyt, Chantress of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| b \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Painted red stripe running from bottom of text column to centre base.<br>Single vertical line down centre of false back pillar. |
| **Text Features** | Vertical column of text with border lines on all sides at centre front.<br>Zero text on back and feet. |
| **TP Key Frt/Bk/Feet** | 7 \| V \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong vertically oriented on back shoulders outside and running down beyond back wig.<br>Horizontal parallel lines infill.<br>Outer border line of bag extends beyond bottom. |
| **Number of Bags** | Two |
| **Position of Bags** | Back shoulders running down beyond length of back wig. |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| A \| f |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Stylised hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | K.Cb \| k.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N?A \| ii.iii |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight and mid-length.<br>Single band on both lappets and back wig.<br>Solid colour green except yellow bands. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| a.e |
| **Collar/Bracelets** | 4 plain rows b/w lappets. Bracelets on wrists. |
| **Fabric** | Wood |
| **Colour** | White background with attributes painted in red, black, green and yellow. |
| **Hands** | Arms crossed right over left.<br>Hands opposed. Thumbs evident. |
| **Height** | 21.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Single height recorded but group are not all exactly the same height. Height range of 20 cm to 24.2 cm.<br>The assemblage of 12 figurines in this dataset are part of a set of of forty figurines and four boxes provided for Henutmehyt.<br>See magical brick of same owner Identification Number EA 41546. |

| | |
|---|---|
| **Identification Number** | **EA 41548D** |
| **Present Location** | **British Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Acquired in 1905 by purchase from Mohammed Mohassib an Egyptian antiquities dealer who was perhaps born in Luxor and opened a shop in Luxor in the early 1880s. Unfortunately some of the items he traded included notorious forgeries. |
| **Owner/Title** | Henutmehyt, Chantress of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| b \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Painted red stripe with running from bottom of text column to centre base.<br>Single vertical line down centre of false back pillar. |
| **Text Features** | Vertical column of text with border lines on all sides at centre front.<br>Zero text on back and feet. |
| **TP Key Frt/Bk/Feet** | 7 \| V \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong vertically oriented on back shoulders outside and running down beyond back wig. Horizontal parallel lines infill. Bag on left shoulder has concave rather than straight top border line. |
| **Number of Bags** | Two |
| **Position of Bags** | Back shoulders running down beyond length of back wig. |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| A \| f |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Stylised hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight and mid-length.<br>Single band on both lappets and back wig.<br>Solid colour green except yellow bands. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| a.e |
| **Collar/Bracelets** | 4 plain rows b/w lappets. Bracelets on wrists. |
| **Fabric** | Wood |
| **Colour** | White background with attributes painted in red, black, green and yellow. |
| **Hands** | Arms crossed right over left.<br>Hands opposed. Thumbs evident. |
| **Height** | 21.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Single height recorded but group are not all exactly the same height. Height range of 20 cm to 24.2 cm.<br>The assemblage of 12 figurines in this dataset are part of a set of of forty figurines and four boxes provided for Henutmehyt.<br>See magical brick of same owner Identification Number EA 41546. |



| | |
|---|---|
| **Identification Number** | **EA 41548E** |
| **Present Location** | **British Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Acquired in 1905 by purchase from Mohammed Mohassib an Egyptian antiquities dealer who was perhaps born in Luxor and opened a shop in Luxor in the early 1880s. Unfortunately some of the items he traded included notorious forgeries. |
| **Owner/Title** | Henutmehyt, Chantress of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Painted red stripe with green border stripes running from feet up to lowest text register. |
| **Text Features** | 7 horizontal registers wrapped around body to false pillar containing zero text at centre back.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Trapezoid and reverse trapezoid. Appears to be two bags with the bottom a mirror of the top which sits immediately underneath back wig. |
| **Number of Bags** | Two |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 7 & 8 \| N/A \| f |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Stylised hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | J.Cb \| j.Cb \| 1.i \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight and mid-length.<br>Single band on both lappets and back wig.<br>Solid colour green except yellow bands. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| a.e |
| **Collar/Bracelets** | 14 plain rows b/w and below lappets. Bracelets. |
| **Fabric** | Wood |
| **Colour** | White background with attributes painted in red, black, green and yellow. |

| | |
|---|---|
| **Hands** | Arms crossed right over left.<br>Hands opposed. Thumbs evident. |
| **Height** | 21.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Single height recorded but group are not all exactly the same height. Height range of 20 cm to 24.2 cm.<br>The assemblage of 12 figurines in this dataset are part of a set of of forty figurines and four boxes provided for Henutmehyt.<br>See magical brick of same owner Identification Number EA 41546. |

| | |
|---|---|
| **Identification Number** | **EA 41548F** |
| **Present Location** | **British Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Acquired in 1905 by purchase from Mohammed Mohassib an Egyptian antiquities dealer who was perhaps born in Luxor and opened a shop in Luxor in the early 1880s. Unfortunately some of the items he traded included notorious forgeries. |
| **Owner/Title** | Henutmehyt, Chantress of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Painted red stripe running from bottom of text column to centre base.<br>Single vertical line down centre of false back pillar. |
| **Text Features** | Vertical column of text with border lines on all sides at centre front.<br>Zero text on back and feet. |
| **TP Key Frt/Bk/Feet** | 7 \| V \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong vertically oriented on back shoulders outside and running down beyond back wig. Horizontal parallel lines infill. Bag on left shoulder has concave rather than straight top border line. |
| **Number of Bags** | Two |
| **Position of Bags** | Back shoulders running down beyond length of back wig. |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| A \| f |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Stylised hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | K.Cb \| i.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight and mid-length.<br>Single band on both lappets and back wig.<br>Solid colour green except yellow bands. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| a.e |
| **Collar/Bracelets** | 4 plain rows b/w lappets. Bracelets on wrists. |
| **Fabric** | Wood |
| **Colour** | White background with attributes painted in red, black, green and yellow. |
| **Hands** | Arms crossed right over left.<br>Hands opposed. Thumbs evident. |
| **Height** | 21.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Single height recorded but group are not all exactly the same height. Height range of 20 cm to 24.2 cm.<br>The assemblage of 12 figurines in this dataset are part of a set of of forty figurines and four boxes provided for Henutmehyt.<br>See magical brick of same owner Identification Number EA 41546. |



| | |
|---|---|
| **Identification Number** | EA 41548G |
| **Present Location** | British Museum |
| **Location of Find** | Unknown |
| **Provenance** | Acquired in 1905 by purchase from Mohammed Mohassib an Egyptian antiquities dealer who was perhaps born in Luxor and opened a shop in Luxor in the early 1880s. Unfortunately some of the items he traded included notorious forgeries. |
| **Owner/Title** | Henutmehyt, Chantress of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Painted red stripe running from bottom of text column to centre base.<br>Single vertical line down centre of false back pillar. |
| **Text Features** | Vertical column of text with border lines on all sides at centre front.<br>Zero text on back and feet. |
| **TP Key Frt/Bk/Feet** | 7 \| V \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong vertically oriented on back shoulders outside and running down beyond back wig.<br>Horizontal parallel lines infill.<br>Outer border line of bag extends beyond bottom. |
| **Number of Bags** | Two |
| **Position of Bags** | Back shoulders running down beyond length of back wig. |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| A \| f |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Stylised hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | K.Cb \| k.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight and mid-length.<br>Single band on both lappets and back wig.<br>Solid colour green except yellow bands. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| a.e |
| **Collar/Bracelets** | 4 plain rows b/w lappets. Bracelets on wrists. |
| **Fabric** | Wood |
| **Colour** | White background with attributes painted in red, black, green and yellow. |
| **Hands** | Arms crossed right over left.<br>Hands opposed. Thumbs evident. |
| **Height** | 21.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Single height recorded but group are not all exactly the same height. Height range of 20 cm to 24.2 cm.<br>The assemblage of 12 figurines in this dataset are part of a set of of forty figurines and four boxes provided for Henutmehyt.<br>See magical brick of same owner Identification Number EA 41546. |



| | |
|---|---|
| **Identification Number** | **EA 41548H** |
| **Present Location** | **British Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Acquired in 1905 by purchase from Mohammed Mohassib an Egyptian antiquities dealer who was perhaps born in Luxor and opened a shop in Luxor in the early 1880s. Unfortunately some of the items he traded included notorious forgeries. |
| **Owner/Title** | Henutmehyt, Chantress of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Single vertical line down centre of false back pillar. Although now damaged presume as with all other figurines in this group there was a painted red stripe running from bottom of text column to centre base. |
| **Text Features** | Vertical column of text with border lines on all sides at centre front.<br>Zero text on back and feet. |
| **TP Key Frt/Bk/Feet** | 7 \| V \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong vertically oriented on back shoulders outside and running down beyond back wig.<br>Horizontal parallel lines infill.<br>Outer border line of bag extends beyond bottom. |
| **Number of Bags** | Two |
| **Position of Bags** | Back shoulders running down beyond length of back wig. |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| A \| f |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Stylised hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |







| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight and mid-length.<br>Single band on both lappets and back wig.<br>Solid colour green except yellow bands. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| a.e |
| **Collar/Bracelets** | 4 plain rows b/w lappets. Bracelets on wrists. |
| **Fabric** | Wood |
| **Colour** | White background with attributes painted in red, black, green and yellow. |
| **Hands** | Arms crossed right over left.<br>Hands opposed. Thumbs evident. |
| **Height** | 21.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Single height recorded but group are not all exactly the same height. Height range of 20 cm to 24.2 cm.<br>The assemblage of 12 figurines in this dataset are part of a set of of forty figurines and four boxes provided for Henutmehyt.<br>See magical brick of same owner Identification Number EA 41546. |

| | |
|---|---|
| **Identification Number** | **EA 41548l** |
| **Present Location** | **British Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Acquired in 1905 by purchase from Mohammed Mohassib an Egyptian antiquities dealer who was perhaps born in Luxor and opened a shop in Luxor in the early 1880s. Unfortunately some of the items he traded included notorious forgeries. |
| **Owner/Title** | Henutmehyt, Chantress of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Painted red stripe with green border stripes running from feet up to lowest text register. |
| **Text Features** | 6 horizontal registers wrapped around body to false pillar containing zero text at centre back.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Trapezoid and reverse trapezoid. Appears to be two bags with the lower bag a mirror of the upper bag which sits immediately underneath back wig. |
| **Number of Bags** | Two |
| **Position of Bags** | Centre Back |
| **Bag Key Shape Conn & Emb/Infill** | 7 & 8 \| N/A \| f |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Stylised hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | J.Cb \| j.Cb \| 1.i \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight and mid-length.<br>Single band on both lappets and back wig.<br>Solid colour green except yellow bands. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| a.e |
| **Collar/Bracelets** | 8 plain rows b/w and below lappets. Bracelets. |
| **Fabric** | Wood |
| **Colour** | White background with attributes painted in red, black, green and yellow. |
| **Hands** | Arms crossed right over left.<br>Hands opposed. Thumbs evident. |
| **Height** | 21.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Single height recorded but group are not all exactly the same height. Height range of 20 cm to 24.2 cm.<br>The assemblage of 12 figurines in this dataset are part of a set of of forty figurines and four boxes provided for Henutmehyt.<br>See magical brick of same owner Identification Number EA 41546. |



| | |
|---|---|
| **Identification Number** | **EA 41548J** |
| **Present Location** | **British Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Acquired in 1905 by purchase from Mohammed Mohassib an Egyptian antiquities dealer who was perhaps born in Luxor and opened a shop in Luxor in the early 1880s. Unfortunately some of the items he traded included notorious forgeries. |
| **Owner/Title** | Henutmehyt, Chantress of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Painted red stripe with green border stripes running from feet up to lowest text register. |
| **Text Features** | 5 horizontal registers wrapped around body to false pillar containing zero text at centre back.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Unlike other figurines in group no evidence of hoe in either hand. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| 4.ii \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight and mid-length.<br>Single band on both lappets and back wig.<br>Solid colour green except yellow bands. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| a.e |
| **Collar/Bracelets** | 8 plain rows b/w and below lappets. Bracelets. |
| **Fabric** | Wood |
| **Colour** | White background with attributes painted in red, black, green and yellow. |

| | |
|---|---|
| **Hands** | Arms crossed right over left.<br>Hands opposed. Thumbs evident. |
| **Height** | 21.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Single height recorded but group are not all exactly the same height. Height range of 20 cm to 24.2 cm.<br>The assemblage of 12 figurines in this dataset are part of a set of of forty figurines and four boxes provided for Henutmehyt.<br>See magical brick of same owner Identification Number EA 41546. |

| | |
|---|---|
| **Identification Number** | **EA 41548K** |
| **Present Location** | **British Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Acquired in 1905 by purchase from Mohammed Mohassib an Egyptian antiquities dealer who was perhaps born in Luxor and opened a shop in Luxor in the early 1880s. Unfortunately some of the items he traded included notorious forgeries. |
| **Owner/Title** | Henutmehyt, Chantress of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Painted red stripe running from bottom of text column to centre base.<br>Single vertical line down centre of false back pillar. |
| **Text Features** | Vertical column of text with border lines on all sides at centre front.<br>Zero text on back and feet. |
| **TP Key Frt/Bk/Feet** | 7 \| V \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong vertically oriented on back shoulders outside and running down beyond back wig.<br>Horizontal parallel lines infill.<br>Outer border line of bag extends beyond bottom. |
| **Number of Bags** | Two |
| **Position of Bags** | Back shoulders running down beyond length of back wig. |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| A \| f |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Stylised hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | K.Cb \| k.Cb \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight and mid-length.<br>Single band on both lappets and back wig.<br>Solid colour green except yellow bands. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| a.e |
| **Collar/Bracelets** | 4 plain rows b/w lappets. Bracelets on wrists. |
| **Fabric** | Wood |
| **Colour** | White background with attributes painted in red, black, green and yellow. |

| | |
|---|---|
| **Hands** | Arms crossed right over left.<br>Hands opposed. Thumbs evident. |
| **Height** | 21.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Single height recorded but group are not all exactly the same height. Height range of 20 cm to 24.2 cm.<br>The assemblage of 12 figurines in this dataset are part of a set of of forty figurines and four boxes provided for Henutmehyt.<br>See magical brick of same owner Identification Number EA 41546. |

| | |
|---|---|
| **Identification Number** | **EA 41548L** |
| **Present Location** | **British Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Acquired in 1905 by purchase from Mohammed Mohassib an Egyptian antiquities dealer who was perhaps born in Luxor and opened a shop in Luxor in the early 1880s. Unfortunately some of the items he traded included notorious forgeries. |
| **Owner/Title** | Henutmehyt, Chantress of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Painted red stripe running from bottom of text column to centre base.<br>Single vertical line down centre of false back pillar. |
| **Text Features** | Vertical column of text with border lines on all sides at centre front.<br>Zero text on back and feet. |
| **TP Key Frt/Bk/Feet** | 7 \| V \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong vertically oriented on back shoulders outside and running down beyond back wig.<br>Horizontal parallel lines infill.<br>Outer border line of bag extends beyond bottom. |
| **Number of Bags** | Two |
| **Position of Bags** | Back shoulders running down beyond length of back wig. |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| A \| f |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Stylised hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | K.Cb \| i.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight and mid-length.<br>Single band on both lappets and back wig.<br>Solid colour green except yellow bands. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| a.e |
| **Collar/Bracelets** | 4 plain rows b/w lappets. Bracelets on wrists. |
| **Fabric** | Wood |
| **Colour** | White background with attributes painted in red, black, green and yellow. |
| **Hands** | Arms crossed right over left.<br>Hands opposed. Thumbs evident. |
| **Height** | 21.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Single height recorded but group are not all exactly the same height. Height range of 20 cm to 24.2 cm.<br>The assemblage of 12 figurines in this dataset are part of a set of of forty figurines and four boxes provided for Henutmehyt.<br>See magical brick of same owner Identification Number EA 41546. |



| | |
|---|---|
| **Identification Number** | **EA 47398** |
| **Present Location** | **British Museum** |
| **Location of Find** | Asyut |
| **Provenance** | 1907: Excavated by Dr David George Hogarth |
| **Owner/Title** | Naherhu |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 3 / N/A / N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th |
| **Distinguishing Features** | One of the few known figurines carrying the head of one of the Sons of Horus, in this instance Duamutef, although the face is broken.<br>Diagonal crosshatch down centre back column between text suggestive of mummy net.Black scarab pectoral under under collar. Decorative nature of collar between lappets indistinguishable due to damage.<br>Red vertical stripe on feet. |
| **Text Features** | Vertical panel containing text at centre front.<br>5 horizontal registers wrapped around body to false back panel with simulated mummy net. |
| **TP Key Frt/Bk/Feet** | 9 / E / a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A / N/A / N/A |
| **Implements/ Hand-held attributes description** | Implements on front shoulders indistinguishable. Small pots hanging from a yoke either side of back wig. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A / N/A / 1.i / N/A |






| | |
|---|---|
| **Royal/Other Attributes** | N/A / N/A / N/A / vi |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight from shoulder line.<br>Single wide band on lappets and back wig. |
| **Wig Key Frt/Bk/Patt & Em** | A / 1 / a.e |
| **Collar/Bracelets** | Multiple plain and lower decorative row. |
| **Fabric** | Stone |
| **Colour** | Stuccoed with attributes painted in red, black, blue and yellow |

| | |
|---|---|
| **Hands** | Hands crossed right over left, opposed. |
| **Height** | 30.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - limestone. |

| | |
|---|---|
| **Identification Number** | **EA 65205** |
| **Present Location** | **British Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Acquired in 1939 by bequest from Sir Robert Ludwig Mond, collector. Upon his death the BM were given the first choice of objects from his collection |
| **Owner/Title** | Bak(et) |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Unusual colour in terms of overall figurine.<br>Unusual textual placement with bounded single row of text on front and back. |
| **Text Features** | Vertical column with vertical boundary lines on front and back of figurine.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 5 \| Y \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Narrow oblong horizontally oriented with pair of ropes extending upwards from outside top corners of bag. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back aligning with outside of bottom wig. |
| **Bag Key Shape Conn & Emb/Infill** | 5 \| G \| j |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid crossbar in left hand on right front shoulder.<br>Stylised hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | J.Cb \| j.Cb \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight from shoulder line.<br>Single band and striations on lappets and back wig. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| a.f |
| **Collar/Bracelets** | 3 plain rows between and under lappets |
| **Fabric** | Faience |
| **Colour** | Red with black painted attributes |

| | |
|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers in painted detail. |
| **Height** | 13.4 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | BM terminology glazed composition i/o faience; suggested as a misnomer - no r/ship to glazed pottery vessels of Faenza, derivation of the term. Fabric is described as a colourless body of finely powdered quartz grains fused together with small amounts of alkali and/or lime through partial heating. Colourants added to give an artificial colour, can be modelled by hand, thrown or moulded, and hardens |

| | |
|---|---|
| **Identification Number** | **EA 65594** |
| **Present Location** | **British Museum** |
| **Location of Find** | Thebes (presumed) |
| **Provenance** | Accession year: 1955<br>Acquired by donation from J.H.M Wright. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Split in half below waist/hands and rejoined. |
| **Text Features** | 6 horizontal registers across front of body extending down over feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 3 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii |
| **Wig** | Tripartite with lappets angled inwards from shoulder line.<br>Back wig angled inwards from shoulder line.<br>Triple bands on lappets and back wig. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 2 \| c.e |
| **Collar/Bracelets** | 9 decorative rows between and below lappets. |
| **Fabric** | Stone |
| **Colour** | Cream with attributes painted in black, red and blue |
| **Hands** | Arms and hands crossed right over left.<br>thumbs and fingers evident. |
| **Height** | 16.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **EA 66593** |
| **Present Location** | **British Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Acquired in 1963 by purchase from Berkeley Galleries who sold a variety of antiquities and ethnographic objects to the BM between 1948 and 1975. |
| **Owner/Title** | Kayamun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Horizontal incision lines x 2 across neck and into lappets on both sides. Between the lappets this is presumed to be a representation of a collar. Given the wrap around style of the wig across the lappets is also interpreted as the collar rather than bands. |
| **Text Features** | 5 horizontal registers wrapped around body to false pillar at centre back containing text. |
| **TP Key Frt/Bk/Feet** | 3 \| M \| a |
| **Text Inscription Method** | Incised and painted |
| **Bag(s) description** | Narrow oblong vertically oriented behind each shoulder. Connector running along inside of bag and extending beyond bag base. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | Two |
| **Position of Bags** | Back shoulders |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| A \| j |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid crossbar in both hands across both front shoulders.<br>Yoke at centre back between bags but pots not evident. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vi.vii |
| **Wig** | Very strange wig which is a hybrid between a wrap around and tripartite. Coded as tripartite because of nature of lappets. See Distinguishing Features for extra comments. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 4 \| e |
| **Collar/Bracelets** | 2 plain rows b/w and across lappets. Bracelets. |
| **Fabric** | Stone |
| **Colour** | Cream with black paint into incised attributes. |
| **Hands** | Hands crossed, opposed.<br>Thumbs and fingers evident. |
| **Height** | 21.6 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - limestone. |

| | |
|---|---|
| **Identification Number** | **EA 67784** |
| **Present Location** | **British Museum** |
| **Location of Find** | Deir el-Medina |
| **Provenance** | Accession year: 1970.<br>By purchase from Christie's Auction House. |
| **Owner/Title** | Djehutyhermaktef |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | |
| **Text Features** | 8 horizontal registers wrapped around body to false back pillar at centre back.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised and painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii |
| **Wig** | Duplex with back wig straight across shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | G \| 4 \| e |
| **Collar/Bracelets** | 6 decorative rows between and below lappets. |
| **Fabric** | Stone |
| **Colour** | Cream with attributes painted in black, red, blue and yellow. |

| | |
|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and hands evident. |
| **Height** | 26.7 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - limestone.<br>BM also has a stela of the same owner accession no. EA266 which was acquired in 1843. Djehutyhermaktef is described as the son of Nebdjefau and his wife is nominated as the lady Werner.<br>Porter and Moss 1964, 718 name him as a servant (presumably servant in the Place of Truth). |

| | |
|---|---|
| **Identification Number** | EA 8823 |
| **Present Location** | British Museum |
| **Location of Find** | Unknown |
| **Provenance** | Acquired in 1839 by purchase from Giovanni Anastasi who was a Greek merchant who lived in Alexandria. He died in 1860. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| a \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Unusual because of placement of hoe on back of figurine alongside bag.<br>Wig rendering is also very unusual.<br>Hieroglyphs at front are very crude. |
| **Text Features** | Column of crudely formed text within border lines at front of figurine.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| a |
| **Text Inscription Method** | Incised and painted |
| **Bag(s) description** | Trapezoid of medium depth vertically oriented and attached by a single rope over the figurine left shoulder. Vertical parallel line infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back right hand side |
| **Bag Key Shape Conn & Emb/Infill** | 7 \| B \| e |
| **Implements/ Hand-held attributes description** | One stylised hoe with crossbar hanging from rope on left side of back. Blade shorter than handle, extending just beyond crossbar. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| J \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Zero wig details evident at front.<br>Back wig straight from shoulders demonstrating striations. |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| 1 \| f |
| **Collar/Bracelets** | Right frt decorative row only distinguishable |
| **Fabric** | Stone |
| **Colour** | Greenish brown |
| **Hands** | Hands crossed right over left. |
| **Height** | 13.2 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - steatite.<br>For further details on Anastasi see Bierbrier 2012, 19. |

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|---|---|
| **Identification Number** | EA 8826 |
| **Present Location** | British Museum |
| **Location of Find** | Unknown |
| **Provenance** | Acquired 1842 in purchase of the collection of Thomas Burgon from the owner himself who was supernumerary assistant in the BM Department of Antiquities from 1844 through 1858. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| b \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | The detail in this wig is exceptional and identifies the owner as a woman which is also obvious from her facial features and the delicate nature of her long slender fingers. Compare finger rendering with other figurine in this dataset which is also wearing a gala wig Identification Number EA 36432. |
| **Text Features** | Although the figurine is broken remainer suggests single vertical column with vertical border lines at front. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| N/A |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |




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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii |
| **Wig** | Gala wig.<br>Striations on crown and pattern reminiscent of curls/waves on lappets and back wig. |
| **Wig Key Frt/Bk/Patt & Em** | K \| 11 \| f.h |
| **Collar/Bracelets** | 4 decorative rows between and under lappets. |
| **Fabric** | Stone |
| **Colour** | Cream with attributes painted in black and red |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers evident. |
| **Height** | Broken |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - limestone. |

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|---|---|
| **Identification Number** | **EA 8839** |
| **Present Location** | **British Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Accession year: 1848<br>By purchase from John Edwards |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| a \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Position of vertical column of text along left side of the body not seen by the author on any other figurine.<br>Coding according to back and front only. |
| **Text Features** | Vertical column with vertical border lines at centre front extending down over feet. Vertical column also at centre back and down left side. |
| **TP Key Frt/Bk/Feet** | 5 \| Y \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig angled in from shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Stone |
| **Colour** | Creamy yellow with black painted attributes. |

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|---|---|
| **Hands** | Arms and hands crossed left over right. |
| **Height** | 14.9 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - calcite. |

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|---|---|
| **Identification Number** | **EA 8899** |
| **Present Location** | **British Museum** |
| **Location of Find** | Presumed Thebes KV17 Tomb of King Seti I |
| **Provenance** | Acquired in 1836 by purchase from John Doubleday who was employed by the BM from 1836 to 1865 in the role of restoring antiquities. Appears to have been used by the BM as an agent for purchases and may have been a collector in his own right. |
| **Owner/Title** | King Seti I |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th |
| **Distinguishing Features** | Variation from wooden figurines of King Seti I. Differences include carriage of hoes, bag, collar and bracelets.<br>Same text position - horizontal registers wrapped to false back pillar without text. |
| **Text Features** | 5 horizontal registers with border lines wrapped around body to narrow false back pillar.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Wide trapezoid horizontally oriented attached by two ropes extending from outer top corners of bag over shoulders into hands. Scallop embellishment on both outer sides. Horizontal parallel lines/vertical bars infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 13 \| H \| R.m |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with solid crossbar in left hand on right front shoulder.<br>Narrow bladed hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | C.Cb \| i.Cb \| N/A \| N/A |



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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vi.vii |
| **Wig** | Tripartite with straight front lappets.<br>Back wig angled in from shoulder line.<br>Single band on lappets and double band on back wig. Striations on both. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| a.b.f |
| **Collar/Bracelets** | 4 plain rows between lappets. Bracelets. |
| **Fabric** | Faience |
| **Colour** | Blue glaze with black painted attributes |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 15.3 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Belzoni 1820, 235 writing of excavations undertaken in 1917: In the chamber covered in white plaster without painting which he named the Apis' room in addition to the embalmed bull scattered were an immense quantity of small wooden figurines of mummies 6 - 8 inches long covered with asphaltum for preservation and some other figures of fine earth baked, coloured blue, and strongly varnished. |

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|---|---|
| **Identification Number** | **MFA 00.692** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | **Abydos, Cemetery G** |
| **Provenance** | Accession Date: 1st November 1900.<br>1900: excavated by W.M.F. Petrie and A.C. Mace for the Egypt Exploration Fund (EEF). Assigned to the EEF in the division of finds, received by the MFA through subscription to the EEF. |
| **Owner/Title** | Merysuitef |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| b.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 20th dynasty |
| **Distinguishing Features** | Head and facial details give impression of looking downwards. |
| **Text Features** | Mostly indistinguishable but remnants suggest single vertical column of text down centre front.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 4 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Indistinguishable |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with long straight front lappets.<br>Back wig flaring out from shoulder lines.<br>No striations evident.<br>Lappets longer than back wig. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 8 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Pottery |
| **Colour** | Red clay with residual black, yellow & red paint |
| **Hands** | Hands meeting at centre point and hidden under mummy bandages. |
| **Height** | 18.3 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **MFA 00.693** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Abydos, Cemetery G |
| **Provenance** | Accession date: 1st November 1900.<br>1900: excavated by W.M.F. Petrie and A.C. Mace for the Egypt Exploration Fund (EEF). Assigned to the EEF in the division of finds, received by the MFA through subscription to the EEF. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | |
| **Distinguishing Features** | Flat back. |
| **Text Features** | None |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig straight from shoulder line. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Pottery |
| **Colour** | Red clay with residual black, yellow & red paint. |

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|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 15.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **MFA 00.695** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Abydos, Cemetery G |
| **Provenance** | Accession date: 1st November 1900.<br>1900: excavated by W.M.F. Petrie and A.C. Mace for the Egypt Exploration Fund (EEF). Assigned to the EEF in the division of finds, received by the MFA through subscription to the EEF. |
| **Owner/Title** | Pahermer, Overseer of the Treasury |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| b.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Arms and hands crossed left over right. |
| **Text Features** | Vertical column of text down centre body below hands and extending over feet with upper and side border lines. Zero text on back. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Wide reverse trapezoid horizontally oriented at centre back underneath wig attached by ropes at top corners. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back with 2 ropes extending up from top outer corners of bag outside wig |
| **Bag Key Shape Conn & Emb/Infill** | 14 \| H \| j |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Stylised hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | L.Cb \| l.Cb \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets indented at shoulder.<br>Back wig straight down from shoulder.<br>Back wig and lappets equal length.<br>Striations painted. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 1 \| f |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Greenish blue with black painted attributes |
| **Hands** | Arms and hands crossed left over right at wrists. |
| **Height** | 12 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **MFA 00.697** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Abydos |
| **Provenance** | Accession date: 1st November 1900.<br>1900: excavated by W.M.F. Petrie and A.C. Mace for the Egypt Exploration Fund (EEF). Assigned to the EEF in the division of finds, received by the MFA through subscription to the EEF. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Necklace at centre front between lappets<br>Broken across body under hands - repaired |
| **Text Features** | No text discernable. |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | Appears to be residual of red painted bag positioned underneath back wig. Oblong horizontally oriented. Coding of bag based on these assumptions assuming vertical/horizontal crosshatch. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 5 \| H \| j |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Broad bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| c.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii |
| **Wig** | Tripartite with lappets indented at shoulder. Back wig angled in from shoulders. Lappets and back wig same length.<br>Both painted blue. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 2 \| e |
| **Collar/Bracelets** | 3 plain rows in blue between lappets. |
| **Fabric** | Pottery |
| **Colour** | Red clay with residual yellow, blue & red paint |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers evident. |
| **Height** | 19 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |



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|---|---|
| **Identification Number** | **MFA 02.529** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 11 October 1902.<br>Gifted to the MFA by the estate of Mrs S.D. Warren. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | |
| **Text Features** | None |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Traces of red paint on front shoulders which were probably implements but no longer distinguishable. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |






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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig angled in from shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown |
| **Hands** | Arms and hands crossed right over left. |
| **Height** | 19.3 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **MFA 02.531** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 11th October 1902.<br>Gifted to the MFA by the estate of Mrs. S.D. Warren. |
| **Owner/Title** | Not known |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Overall white paint symbolic of mummy wrappings.<br>Hands assumed to be the black round depiction at the end of red painted arms although this is wrongly positioned compared to arm/hand position according to shape and arm positioning.<br>Thick blueish horizontal paint line under lappets representative of collar. |
| **Text Features** | Single panel with side borders on centre front with text in black paint on yellow ground extending over feet. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None<br>Lack of paint residual suggests bags never included |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None identifiable. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |

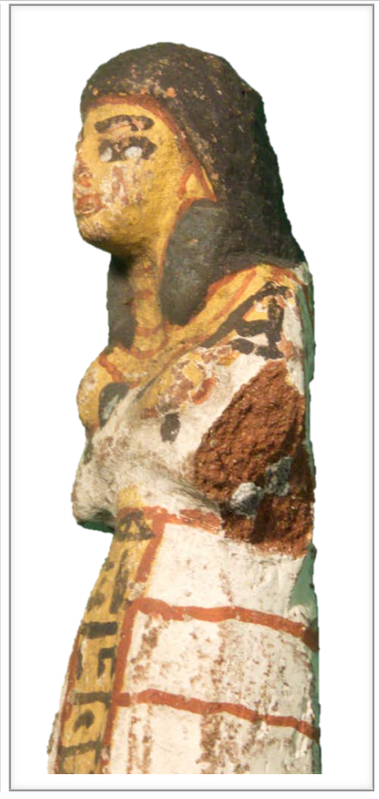



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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vi |
| **Wig** | Tripartite with straight front lappets.<br>Back wig flaring out from shoulders.<br>Lappets and back wig equal length |
| **Wig Key Frt/Bk/Patt & Em** | A \| 8 \| e |
| **Collar/Bracelets** | Single plain row running across base of lappets. |
| **Fabric** | Wood |
| **Colour** | Painted white with decorative elements in black, yellow and red. |

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|---|---|
| **Hands** | Hands inward facing each other represented by black paint at end of red arms. |
| **Height** | 17.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | None |

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|---|---|
| **Identification Number** | **MFA 02.532** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 11th October 1902.<br>Gifted to the MFA by the estate of Mrs. S.D. Warren. |
| **Owner/Title** | Not known |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | White ground paint symbolic of mummy bandages. Red horizontal lines encircling body reminiscent of registers - refer similar feature on BM figurine of Iwi - EA24390 dated to the Second Intermediate Period. |
| **Text Features** | Single panel on centre front of figurine/black paint on yellow ground/contained within red painted border lines. Zero text on back. |
| **TP Key Frt/Bk/Feet** | 16 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Narrow oblong horizontally oriented with horizontal parallel line infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 5 \| C.D \| f |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | D.Cb \| a.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii |
| **Wig** | Duplex<br>Back wig follows neck nape/shoulder line. |
| **Wig Key Frt/Bk/Patt & Em** | G \| 4 \| e |
| **Collar/Bracelets** | 5 plain rows |
| **Fabric** | Pottery |
| **Colour** | Red clay stuccoed with red, black and yellow painted decorative elements. |
| **Hands** | Arms and hands crossed right over left at wrists. Thumbs evident. |
| **Height** | 12 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |








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|---|---|
| **Identification Number** | **MFA 02.533** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Gifted to the MFA by the estate of Mrs. S. D. Warren. |
| **Owner/Title** | Iuny, Scribe of the Lord of the Two Lands |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Lines between lappets suggesting collar.<br>Arc up from hands outside lappets and inside hoes suggestive of string for centre back bag but doesn't extend over shoulder and no bag.<br>Flat back without decoration. |
| **Text Features** | Single centre front panel with border lines to the top and sides.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Stylised with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | K.Cb \| k.Cb \| N/A \| N/A |



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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vi.vii |
| **Wig** | Striated front lappets. Back wig solid colour. Two bands at base of lappets aligning with collar. Back wig rounded below shoulder line. Lappets longer than back wig. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 5 \| f.e |
| **Collar/Bracelets** | 4 plain rows, others worn away? Bracelets. |
| **Fabric** | Faience |
| **Colour** | Greenish blue |
| **Hands** | Arms crossed, hands opposed.<br>Thumbs evident. |
| **Height** | 12.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | See Dress of daily life figurine of same owner Identification Number MFA 02.536 |




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|---|---|
| **Identification Number** | **MFA 02.536** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Gifted to the MFA by the estate of Mrs. S. D. Warren. |
| **Owner/Title** | Iuny, Scribe of the Lord of the Two Lands |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 8 \| d.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Cracked across centre body and repaired.<br>Collar may have been depicted but obscured by residual material.<br>Eyebrows, eyes and mouth painted features.<br>Painted depiction of pleating on kilt skirt and across shoulders. |
| **Text Features** | Single panel with border lines down front centre of apron.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 16 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | No implements - lines on front arms imitating fabric pleating |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vii |
| **Wig** | Tripartite wig without striations, lappets angled inwards from shoulder. Double bands across base of lappets. Back wig straight across below shoulder. Lappets longer than back wig. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 1 \| b.e |
| **Collar/Bracelets** | Bracelet on each wrist |
| **Fabric** | Faience |
| **Colour** | Blueish Green |
| **Hands** | Down front sides of body resting on kilt. |
| **Height** | 14.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | See mummiform figurine of same owner Identification Number MFA 02.533. |

| | |
|---|---|
| **Identification Number** | **MFA 03.1746** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Abydos |
| **Provenance** | Accession date: 1st January 1903.<br>Excavated by W.M.F. Petrie for the Egypt Exploration Fund (EEF). Assigned to the EEF in the division of finds. Received by the MFA through subscription to the EEF |
| **Owner/Title** | Patjau aka Panefu, Chantress of Isis |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | One of nine figurines - 03.1746 to 03.1754. Deposited in pottery jar with jackal headed lid - 03.1769a-b<br>Entire figurine whitewashed prior to upper body including face, and panel for text painted yellow. Hair, facial detail and spell painted black. Hands red.<br>Single arc of of red paint extending from above hands and up to shoulders on outside of lappets assumed as representing collar. |
| **Text Features** | Vertical column of text down centre body below hands and extending over feet with upper and side border lines. Zero text on back. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Implements not evident, perhaps worn off but no vestige of paint. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vi |
| **Wig** | Tripartite with straight lappets.<br>Back wig very long extending to waist and covering entire back.<br>Back wig longer than lappets. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 9 \| e |
| **Collar/Bracelets** | 1 plain row under lappets and up to shoulders. |
| **Fabric** | Pottery |
| **Colour** | Reddish clay with residual black, yellow and red decorative paint. |

| | |
|---|---|
| **Hands** | Arms crossed right over left.<br>Hands opposed. |
| **Height** | 14.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | New wig type |

| | |
|---|---|
| **Identification Number** | **MFA 03.1747** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Abydos |
| **Provenance** | Accession date: 1st January 1903.<br>Excavated by W.M.F. Petrie for the Egypt Exploration Fund (EEF). Assigned to the EEF in the division of finds. Received by the MFA through subscription to the EEF |
| **Owner/Title** | Patjau aka Panefu, Chantress of Isis |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | One of nine figurines - 03.1746 to 03.1754. Deposited in pottery jar with jackal headed lid - 03.1769a-b<br>Entire figurine whitewashed prior to upper body including face, and panel for text painted yellow. Hair, facial detail and spell painted black. Hands red.<br>Two arcs of of red paint - around neck and above hands and up to shoulders on outside of lappets assumed as representing collar. |
| **Text Features** | Vertical column of text down centre body below hands and extending over feet with upper and side border lines. Zero text on back. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Implements not evident, perhaps worn off but no vestige of paint. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vi |
| **Wig** | Tripartite with long straight lappets.<br>Back wig very long extending to waist and covering entire back.<br>Back wig longer than lappets. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 9 \| e |
| **Collar/Bracelets** | 2 plain rows. 1 at neck and other under lappets. |
| **Fabric** | Pottery |
| **Colour** | Reddish clay with residual black, yellow and red decorative paint. |
| **Hands** | Arms crossed right over left.<br>Hands opposed. |
| **Height** | 14.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 03.1748** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Abydos |
| **Provenance** | Accession date: 1st January 1903.<br>Excavated by W.M.F. Petrie for the Egypt Exploration Fund (EEF). Assigned to the EEF in the division of finds. Received by the MFA through subscription to the EEF |
| **Owner/Title** | Patjau aka Panefu, Chantress of Isis |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | One of nine figurines Identification Numbers MFA 03.1746 to MFA 03.1754. Deposited in pottery jar with jackal headed lid Identification Number 03.1769a-b. Entire figurine whitewashed prior to upper body, face, and text panel painted yellow. Hair, facial detail and spell painted black. Hands red. Single arc of of red paint extending from above hands and up to shoulders on outside of lappets assumed as representing collar. |
| **Text Features** | Vertical column of text down centre body below hands and extending over feet with upper and side border lines. Zero text on back. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted black |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Implements not evident, perhaps worn off but no vestige of paint. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vi |
| **Wig** | Tripartite with long straight lappets.<br>Back wig very long extending to waist and covering entire back.<br>Back wig longer than lappets. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 9 \| e |
| **Collar/Bracelets** | 1 plain row under lappets and up to shoulders. |
| **Fabric** | Pottery |
| **Colour** | Reddish clay with residual black, yellow and red decorative paint. |

| | |
|---|---|
| **Hands** | Arms crossed right over left.<br>Hands opposed. |
| **Height** | 14.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 03.1749** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Abydos |
| **Provenance** | Accession date: 1st January 1903.<br>Excavated by W.M.F. Petrie for the Egypt Exploration Fund (EEF). Assigned to the EEF in the division of finds. Received by the MFA through subscription to the EEF |
| **Owner/Title** | Patjau aka Panefu, Chantress of Isis |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | One of nine figurines Identification Numbers MFA 03.1746 to MFA 03.1754. Deposited in pottery jar with jackal headed lid Identification Number 03.1769a-b. Entire figurine whitewashed prior to upper body, face, and text panel painted yellow. Hair, facial detail and spell painted black. Hands red. Single arc of of red paint extending from above hands and up to shoulders on outside of lappets assumed as representing collar. |
| **Text Features** | Vertical column of text down centre body below hands and extending over feet with upper and side border lines. Zero text on back. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted black |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Implements not evident, perhaps worn off but no vestige of paint. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |








| | | | | |
|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | vi |
| **Wig** | Tripartite with long straight lappets.<br>Back wig very long extending to waist and covering entire back.<br>Back wig longer than lappets. | | | |
| **Wig Key Frt/Bk/Patt & Em** | A | 9 | e | |
| **Collar/Bracelets** | 1 plain row under lappets and up to shoulders. | | | |
| **Fabric** | Pottery | | | |
| **Colour** | Reddish clay with residual black, yellow and red decorative paint. | | | |

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|---|---|
| **Hands** | Arms crossed right over left.<br>Hands opposed. |
| **Height** | 14.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 03.1750** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Abydos |
| **Provenance** | Accession date: 1st January 1903.<br>Excavated by W.M.F. Petrie for the Egypt Exploration Fund (EEF). Assigned to the EEF in the division of finds. Received by the MFA through subscription to the EEF |
| **Owner/Title** | Patjau aka Panefu, Chantress of Isis |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | One of nine figurines Identification Numbers MFA 03.1746 to MFA 03.1754. Deposited in pottery jar with jackal headed lid Identification Number 03.1769a-b. Entire figurine whitewashed prior to upper body, face, and text panel painted yellow. Hair, facial detail and spell painted black. Hands red. Single arc of of red paint extending from above hands and up to shoulders on outside of lappets assumed as representing collar. |
| **Text Features** | Vertical column of text down centre body below hands and extending over feet with upper and side border lines. Zero text on back. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted black |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Implements not evident, perhaps worn off but no vestige of paint. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vi |
| **Wig** | Tripartite with long straight lappets.<br>Back wig very long extending to waist and almost covering entire back.<br>Back wig longer than lappets. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 9 \| e |
| **Collar/Bracelets** | 1 plain row under lappets and up to shoulders. |
| **Fabric** | Pottery |
| **Colour** | Reddish clay with residual black, yellow and red decorative paint. |

| | |
|---|---|
| **Hands** | Arms crossed right over left.<br>Hands opposed. |
| **Height** | 14.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | New wig type - exactly as 03.1746 |

| | |
|---|---|
| **Identification Number** | **MFA 03.1751** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Abydos |
| **Provenance** | Accession date: 1st January 1903.<br>Excavated by W.M.F. Petrie for the Egypt Exploration Fund (EEF). Assigned to the EEF in the division of finds. Received by the MFA through subscription to the EEF |
| **Owner/Title** | Patjau aka Panefu, Chantress of Isis |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | One of nine figurines Identification Numbers MFA 03.1746 to MFA 03.1754. Deposited in pottery jar with jackal headed lid Identification Number 03.1769a-b. Entire figurine whitewashed prior to upper body, face, and text panel painted yellow. Hair, facial detail and spell painted black. Hands red. Single arc of of red paint extending from above hands and up to shoulders on outside of lappets assumed as representing collar. |
| **Text Features** | Vertical column of text down centre body below hands and extending over feet with upper and side border lines. Zero text on back. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Implements not evident, perhaps worn off but no vestige of paint. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vi |
| **Wig** | Tripartite with long straight lappets.<br>Back wig very long extending to waist and covering entire back.<br>Back wig longer than lappets. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 9 \| e |
| **Collar/Bracelets** | 1 plain row under lappets and up to shoulders. |
| **Fabric** | Pottery |
| **Colour** | Reddish clay with residual black, yellow and red decorative paint. |

| | |
|---|---|
| **Hands** | Arms crossed right over left.<br>Hands opposed. |
| **Height** | 14.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | New wig type - exactly as 03.1746 |

| | |
|---|---|
| **Identification Number** | **MFA 03.1752** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Abydos |
| **Provenance** | Accession date: 1st January 1903.<br>Excavated by W.M.F. Petrie for the Egypt Exploration Fund (EEF). Assigned to the EEF in the division of finds. Received by the MFA through subscription to the EEF |
| **Owner/Title** | Patjau aka Panefu, Chantress of Isis |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | One of nine figurines Identification Numbers MFA 03.1746 to MFA 03.1754. Deposited in pottery jar with jackal headed lid Identification Number 03.1769a-b. Entire figurine whitewashed prior to upper body, face, and text panel painted yellow. Hair, facial detail and spell painted black. Hands red. Single arc of of red paint extending from above hands and up to shoulders on outside of lappets assumed as representing collar. |
| **Text Features** | Vertical column of text down centre body below hands and extending over feet with upper and side border lines. Zero text on back. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Implements not evident, perhaps worn off but no vestige of paint. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |








| | | | | |
|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | vi |
| **Wig** | Tripartite with long straight lappets.<br>Back wig very long extending to waist and covering entire back.<br>Back wig longer than lappets. | | | |
| **Wig Key Frt/Bk/Patt & Em** | A | 9 | e | |
| **Collar/Bracelets** | 1 plain row under lappets and up to shoulders. | | | |
| **Fabric** | Pottery | | | |
| **Colour** | Reddish clay with residual black, yellow and red decorative paint. | | | |

| | |
|---|---|
| **Hands** | Arms crossed right over left.<br>Hands opposed. |
| **Height** | 14.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | New wig type - exactly as 03.1746 |

| | |
|---|---|
| **Identification Number** | **MFA 03.1753** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Abydos |
| **Provenance** | Accession date: 1st January 1903.<br>Excavated by W.M.F. Petrie for the Egypt Exploration Fund (EEF). Assigned to the EEF in the division of finds. Received by the MFA through subscription to the EEF |
| **Owner/Title** | Patjau aka Panefu, Chantress of Isis |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| b.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | One of nine figurines Identification Numbers MFA 03.1746 to MFA 03.1754. Deposited in pottery jar with jackal headed lid Identification Number 03.1769a-b. Entire figurine whitewashed prior to upper body, face, and text panel painted yellow. Hair, facial detail and spell painted black. Hands red. Six arcs of of red paint extending from above hands and up to shoulders on outside of lappets representing collar. |
| **Text Features** | Vertical column of text down centre body below hands and extending over feet with upper and side border lines. Zero text on back. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted black |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Implements not evident, perhaps worn off but no vestige of paint. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |






| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vi |
| **Wig** | Tripartite with straight lappets.<br>Back wig very long extending to waist and almost covering entire back.<br>Back wig longer than lappets. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 9 \| e |
| **Collar/Bracelets** | 6 x plain rows between and under lappets. |
| **Fabric** | Pottery |
| **Colour** | Reddish clay with residual black, yellow and red decorative paint. |

| | |
|---|---|
| **Hands** | Arms crossed right over left.<br>Hands opposed. |
| **Height** | 14.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

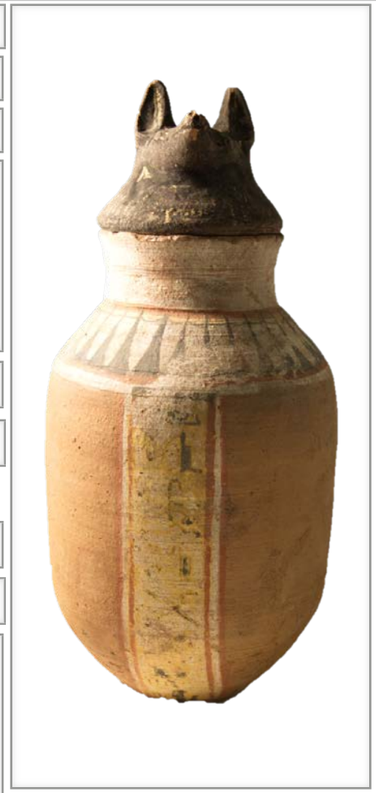
| | |
|---|---|
| **Identification Number** | **MFA 03.1754** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Abydos |
| **Provenance** | Accession date: 1st January 1903.<br>Excavated by W.M.F. Petrie for the Egypt Exploration Fund (EEF). Assigned to the EEF in the division of finds. Received by the MFA through subscription to the EEF |
| **Owner/Title** | Patjau aka Panefu, Chantress of Isis |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | One of nine figurines Identification Numbers MFA 03.1746 to MFA 03.1754. Deposited in pottery jar with jackal headed lid Identification Number 03.1769a-b. Entire figurine whitewashed prior to upper body, face, and text panel painted yellow. Hair, facial detail and spell painted black. Hands red. Single arc of of red paint extending from above hands and up to shoulders on outside of lappets assumed as representing collar. |
| **Text Features** | Vertical column of text down centre body below hands and extending over feet with upper and side border lines. Zero text on back. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Implements not evident, perhaps worn off but no vestige of paint. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |

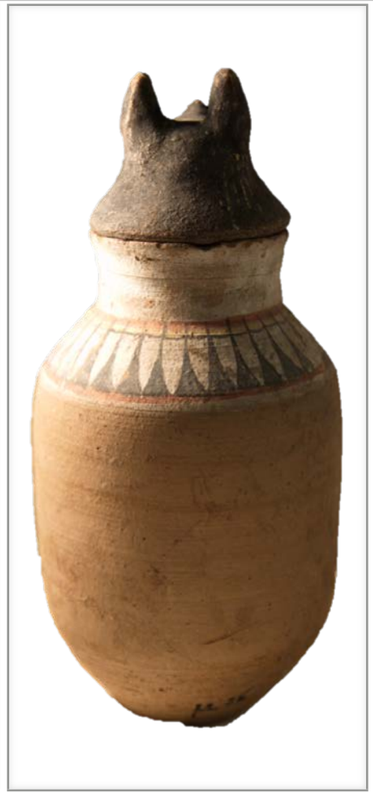


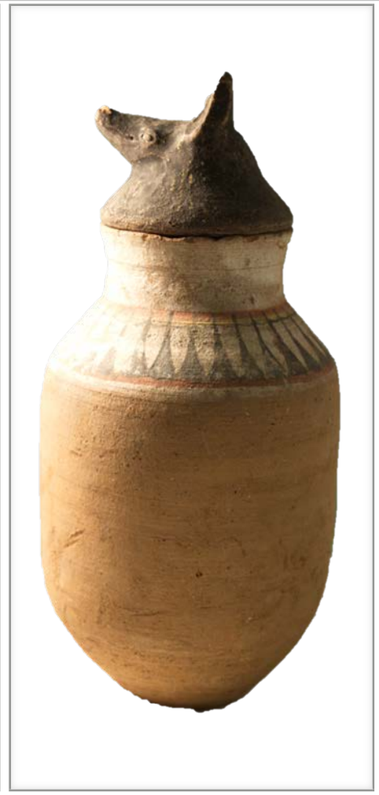


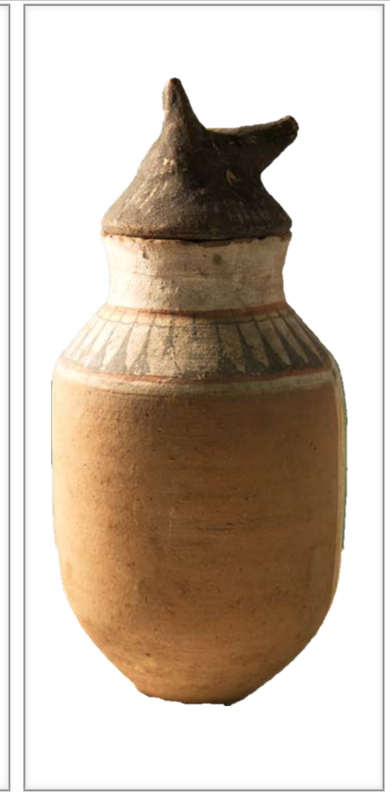

| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vi |
| **Wig** | Tripartite with long straight lappets.<br>Back wig very long extending to waist and almost covering entire back.<br>Back wig longer than lappets. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 9 \| e |
| **Collar/Bracelets** | One plain row |
| **Fabric** | Pottery |
| **Colour** | Reddish clay with residual black, yellow and red decorative paint. |
| **Hands** | Arms crossed right over left.<br>Hands opposed. |
| **Height** | 14.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **MFA 03.1769 a & b** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Abydos |
| **Provenance** | Accession date: 1st January 1903.<br>Excavated by W.M.F. Petrie for the Egypt Exploration Fund (EEF). Assigned to the EEF in the division of finds. Received by the MFA through subscription to the EEF. |
| **Owner/Title** | Patjau aka Panefu, Chantress of Isis |
| **Form** | N/A |
| **Body/F&E/Beard** | N/A N/A N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | 03.1769a - Jar<br>03.1769b - Lid<br>Pottery jar with jackal headed lid presumed to be representing Duamutef, one of the Four Sons of Horus, rather than Anubis.<br>Jar contained nine figurines Identification Numbers MFA 03.1746 to MFA 03.1754. |
| **Text Features** | Single panel now barely distinguishable - black writing on yellow base contained within red vertical border lines |
| **TP Key Frt/Bk/Feet** | N/A N/A N/A |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | N/A |
| **Number of Bags** | NA |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A N/A N/A |
| **Implements/ Hand-held attributes description** | N/A |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A N/A N/A N/A |

















| | |
|---|---|
| **Royal/Other Attributes** | N/A N/A N/A N/A |
| **Wig** | N/A |
| **Wig Key Frt/Bk/Patt & Em** | N/A N/A N/A |
| **Collar/Bracelets** | N/A |
| **Fabric** | Pottery |
| **Colour** | Reddish clay with residual black, yellow and red decorative paint. |

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|---|---|
| **Hands** | N/A |
| **Height** | N/A |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

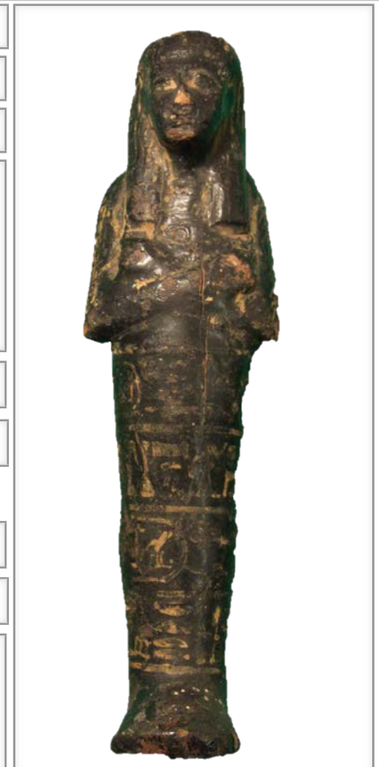
| | |
|---|---|
| **Identification Number** | **MFA 04.1766** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Purported to be Thebes - QV66 |
| **Provenance** | Accession date: 1st January 1904.<br>Purchased for the MFA from Mohamed Mohassib, Luxor, by Albert M. Lythgoe in a group of 4 for 40 pounds. Purported to be from the Tomb of Nefertari QV66. |
| **Owner/Title** | Purported to be Queen Nefertari |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | One of a group of 4 figurines at the MFA 04.1766/7/8/9<br>Entire figurine features black coating.<br>Layer underneath incisions marked into the coating suggests a yellow paint over the wooden base material. |
| **Text Features** | 4 horizontal registers on front and sides of body.<br>Back without text.<br>Includes cartouche of Queen Nefertari. |
| **TP Key Frt/Bk/Feet** | 3 \| A \| a |
| **Text Inscription Method** | Incision into bituminous coating |
| **Bag(s) description** | Narrow oblong slightly diagonally oriented with single connector rope extending beyond the bottom of the bag. Top corner of bag sits just above bottom left corner of back wig. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back left shoulder of figurine<br>Connector rope inside hoe and outside lappet |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| A \| j |
| **Implements/ Hand-held attributes description** | Same implements assumed for all 4 Nefertari figurines. Narrow bladed hoe with solid crossbar in left hand on right front shoulder, and same in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |



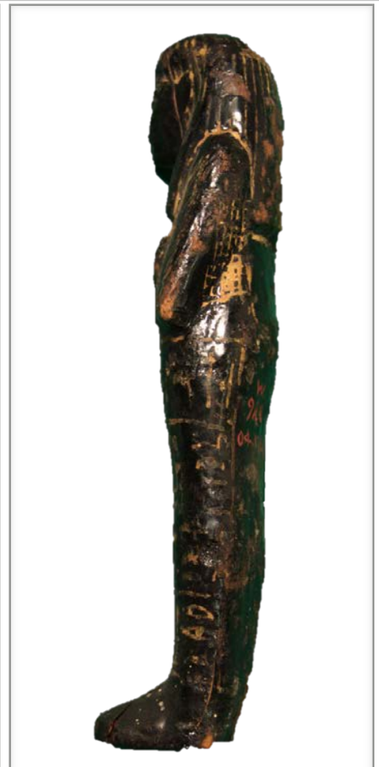


| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii |
| **Wig** | Tripartite with straight front lappets. Back wig angled in from shoulder line. Striations evident on back wig. Single band at base of lappets and back wig. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| a.f |
| **Collar/Bracelets** | 5 x plain rows |
| **Fabric** | Wood |
| **Colour** | Brown wood with black bitumen coating |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 19.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Details of attributes not all entirely clear however assumption is same form and decoration as MFA 04.1768.<br>For discussions re black coating see figurines of Seti I. |

| | |
|---|---|
| **Identification Number** | **MFA 04.1767** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Purported to be Thebes - QV66 |
| **Provenance** | Accession date: 1st January 1904.<br>Purchased for the MFA from Mohamed Mohassib, Luxor, by Albert M. Lythgoe in a group of 4 for 40 pounds. Purported to be from the Tomb of Nefertari QV66. |
| **Owner/Title** | Purported to be Queen Nefertari wife of Rameses II |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| b.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | One of a group of 4 figurines at the MFA 04.1766/7/8/9<br>Entire figurine features black coating<br>Underneath wig striations marked into the coating suggests a yellow paint over the wooden base material.<br>Bottom front of the feet is broken away to reveal wood type. |
| **Text Features** | 4 horizontal registers on front and sides of body.<br>Back without text.<br>Includes cartouche of Queen Nefertari. |
| **TP Key Frt/Bk/Feet** | 3 \| A \| a |
| **Text Inscription Method** | Incision into bitumen |
| **Bag(s) description** | Narrow oblong vertically oriented with single connector rope extending beyond the bottom of the bag. Top corner of bag sits just above bottom left corner of back wig. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back left shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| A \| j |
| **Implements/ Hand-held attributes description** | Same implements assumed for all 4 Nefertari figurines. Narrow bladed hoe with solid crossbar in left hand on right front shoulder, and same in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |













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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | ii |
| **Wig** | Tripartite with straight front lappets. Back wig angled in from shoulder line. Striations evident on back wig. Single band at base of lappets and back wig. | | | |
| **Wig Key Frt/Bk/Patt & Em** | A | 2 | a.f | |
| **Collar/Bracelets** | 4 x plain rows | | | |
| **Fabric** | Wood | | | |
| **Colour** | Brown wood with black bitumen coating | | | |

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|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 20 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Details of attributes not all entirely clear however assumption is same form and decoration as MFA 04.1768.<br>For discussions re black coating see figurines of Seti I. |

| | |
|---|---|
| **Identification Number** | **MFA 04.1768** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Purported to be Thebes - QV66 |
| **Provenance** | Accession date: 1st January 1904.<br>Purchased for the MFA from Mohamed Mohassib, Luxor, by Albert M. Lythgoe in a group of 4 for 40 pounds. Purported to be from the Tomb of Nefertari QV66. |
| **Owner/Title** | Purported to be Queen Nefertari wife of Rameses II |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | One of a group of 4 figurines at the MFA 04.1766/7/8/9<br>Entire figurine is coated with bitumen.<br>Underneath wig striations marked into the bitumen coating suggests a yellow paint over the wooden base material.<br>Bottom front of the feet is broken away to reveal wood type. |
| **Text Features** | 3 deep horizontal registers on front and sides of body.<br>Back without text.<br>Includes cartouche of Queen Nefertari. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incision underneath/into black coating |
| **Bag(s) description** | Narrow oblong vertically oriented with single connector rope extending beyond the bottom of the bag. Top corner of bag sits adjacent to bottom left corner of back wig. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | To the left of and below the back wig |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| A \| j |
| **Implements/ Hand-held attributes description** | Same implements assumed for all 4 Nefertari figurines. Narrow bladed hoe with solid crossbar in left hand on right front shoulder, and same in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |







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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | ii |
| **Wig** | Tripartite with straight front lappets.<br>Back wig angled inwards from shoulder.<br>Single band at base of lappets and back wig.<br>Striations incised into bitumen layer. | | | |
| **Wig Key Frt/Bk/Patt & Em** | A | 2 | a.f | |
| **Collar/Bracelets** | 4 x plain rows | | | |
| **Fabric** | Wood | | | |
| **Colour** | Brown wood with black bitumen coating | | | |

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|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 17 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | For discussion on black coating refer figurines of Seti I |

| | |
|---|---|
| **Identification Number** | **MFA 04.1769** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Purported to be Thebes - QV66 |
| **Provenance** | Accession date: 1st January 1904.<br>Purchased for the MFA from Mohamed Mohassib, Luxor, by Albert M. Lythgoe in a group of 4 for 40 pounds. Purported to be from the Tomb of Nefertari QV66. |
| **Owner/Title** | Purported to be Queen Nefertari wife of Rameses II |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | One of a group of 4 figurines at the MFA 04.1766/7/8/9<br>Entire figurine is coated with bitumen.<br>Underneath wig striations marked into the black coating suggests a yellow finish over the wooden base material.<br>Bottom front of the feet is broken away to reveal wood type.<br>Incisions into bitumen under neck suggestive of a collar. |
| **Text Features** | 3 deep horizontal registers on front and sides of body.<br>Back without text.<br>Includes cartouche of Queen Nefertari. |
| **TP Key Frt/Bk/Feet** | 3 \| A \| a |
| **Text Inscription Method** | Incision underneath/into black coating |
| **Bag(s) description** | Assume same as 04.1766 and 04.1768. Narrow oblong vertically oriented, single connector rope beyond the bottom of bag. Top corner of bag adjacent to bottom left corner of back wig. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | To the left of and below the back wig. |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| A \| j |
| **Implements/ Hand-held attributes description** | Same implements assumed for all 4 Nefertari figurines. Narrow bladed hoe with solid crossbar in left hand on right front shoulder, and same in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets. Back wig angled in from shoulder line. Striations evident on back wig. If same as 04.1768 bands at base of lappets and back wig. Assume same for |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| a.f |
| **Collar/Bracelets** | Indistinguishable |
| **Fabric** | Wood |
| **Colour** | Brown wood with black bitumen coating |

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|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 16 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Details of attributes not all entirely clear however assumption is same form and decoration as MFA 04.1768.<br>For discussions re black coating see figurines of Seti I. |

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|---|---|
| **Identification Number** | **MFA 05.93** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | 1905: Gifted to the MFA by Theodore M. Davis. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| G |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Unusually high place of hands which sit at base of lappets and above line of crossed arms.<br>Very full face reminiscent of Kushite depictions.<br>Compare to face on Identification Number MFA 1973.664 which exhibits similarities except face much narrower. |
| **Text Features** | None |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | Quadrilateral diagonally oriented with border bars on all four sides attached by a single rope extending down from the outer left back wig. Vertical lines separated by bars infill. |
| **Number of Bags** | One |
| **Position of Bags** | Across bank angling downwards from right shoulder height |
| **Bag Key Shape Conn & Emb/Infill** | 24 \| E \| c.n |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii |
| **Wig** | Duplex wig, front upper striated, front lower echeloned, back striated.<br>Back wig rounded below shoulders. |
| **Wig Key Frt/Bk/Patt & Em** | G \| 4 \| f.g |
| **Collar/Bracelets** | 3 x decorative rows below wig and b/w hands |
| **Fabric** | Limestone |
| **Colour** | Brown |
| **Hands** | Arms crossed, hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 14.7 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **MFA 07.562a** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Giza or Deir Rifeh |
| **Provenance** | Accession date: 10th October 1907.<br>Excavated by W.M.F. Petrie for the Egyptian Research Account (ERA). Assigned to the ERA in the division of finds. Gifted to the MFA by the ERA. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Broken at bottom back feet. Many features no longer discernable due to wear. It was the custom of the ERA to donate finds to other institutions in an effort to encourage donations to fund further excavation efforts. Figurines such as this group included a lovely stone example - see MFA 07.562a - combined with a number of other figurines which had suffered greater wear and tear could be seen as typical of this type of donation. |
| **Text Features** | None evident |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Front wig rounded following face curvature. Back wig flaring outwards from shoulders. |
| **Wig Key Frt/Bk/Patt & Em** | F \| 8 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Limestone |
| **Colour** | Cream |
| **Hands** | Concealed under mummy bandages with hands presumed meeting at centre waistline. |
| **Height** | 18.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | A group of twelve figurines in the MFA collection have been allocated accession no. 07.562 - a to l. Eleven of the group are in this database. The only figurine missing is 07.562l. The group depict both mummiform and dress of daily life forms, and both stone and pottery. Their attributes also vary. They have been accessioned together as a single gift from ERA to the MFA. |

| | |
|---|---|
| **Identification Number** | **MFA 07.562b** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Giza or Deir Rifeh |
| **Provenance** | Accession date: 10th October 1907.<br>Excavated by W.M.F. Petrie for the Egyptian Research Account (ERA). Assigned to the ERA in the division of finds. Gifted to the MFA by the ERA. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 9 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Many features no longer discernable due to wear. It was the custom of the ERA to donate finds to other institutions in an effort to encourage donations to fund further excavation efforts. Figurines such as this group included a lovely stone example - see MFA 07.562a - combined with a number of other figurines which had suffered greater wear and tear could be seen as typical of this type of donation. |
| **Text Features** | Appears to be remnants of text in black paint down front of figurine below waistline. |
| **TP Key Frt/Bk/Feet** | 4 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with front lappets angled inwards from shoulder line.<br>Back wig below shoulder length and straight.<br>Evidence of incised striations. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 1 \| f |
| **Collar/Bracelets** | Indistinguishable |
| **Fabric** | Stone |
| **Colour** | Cream with remnants of painted black and red details. |

| | |
|---|---|
| **Hands** | None recognisable |
| **Height** | 22.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - limestone. A group of twelve figurines in the MFA collection have been allocated accession no. 07.562 - a to l. Eleven of the group are in this database. The only figurine missing is 07.562l. The group depict both mummiform and dress of daily life forms, and both stone and pottery. Their attributes also vary. They have been accessioned together as a single gift from ERA to the MFA. |

| | |
|---|---|
| **Identification Number** | **MFA 07.562c** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Giza or Deir Rifeh |
| **Provenance** | Accession date: 10th October 1907.<br>Excavated by W.M.F. Petrie for the Egyptian Research Account (ERA). Assigned to the ERA in the division of finds. Gifted to the MFA by the ERA. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Many features no longer discernable due to wear. It was the custom of the ERA to donate finds to other institutions in an effort to encourage donations to fund further excavation efforts. Figurines such as this group included a lovely stone example - see MFA 07.562a - combined with a number of other figurines which had suffered greater wear and tear could be seen as typical of this type of donation. |
| **Text Features** | Appears to be remnants of text in black paint on yellow ground down front of figurine below waistline. |
| **TP Key Frt/Bk/Feet** | 4 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Although very worn bag is presumed to be as trapezoid shape evidenced in yellow on the centre back of the figurine underneath the wig. Connector and infill cannot be determined. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 7 \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe without discernable cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A \| a.Cb \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig flares outwards from shoulder line. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 8 \| e |
| **Collar/Bracelets** | Indistinguishable |
| **Fabric** | Pottery |
| **Colour** | Reddish pink with remnants of stucco and painted colours black, red and yellow. |

| | |
|---|---|
| **Hands** | Arms and hands crossed straight over left. |
| **Height** | 19.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | A group of twelve figurines in the MFA collection have been allocated accession no. 07.562 - a to l. Eleven of the group are in this database. The only figurine missing is 07.562l. The group depict both mummiform and dress of daily life forms, and both stone and pottery. Their attributes also vary. They have been accessioned together as a single gift from ERA to the MFA. |

| | |
|---|---|
| **Identification Number** | **MFA 07.562d** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Giza or Deir Rifeh |
| **Provenance** | Accession date: 10th October 1907.<br>Excavated by W.M.F. Petrie for the Egyptian Research Account (ERA). Assigned to the ERA in the division of finds. Gifted to the MFA by the ERA. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 3 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Broken off half way down legs. Many features no longer discernable due to wear. It was the custom of the ERA to donate finds to other institutions in an effort to encourage donations to fund further excavation efforts. Figurines such as this group included a lovely stone example - see MFA 07.562a - combined with a number of other figurines which had suffered greater wear and tear could be seen as typical of this type of donation. |
| **Text Features** | None discernable. |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Duplex.<br>Back wig appears to be shoulder length.<br>Incised pattern at top forehead below front wig. |
| **Wig Key Frt/Bk/Patt & Em** | G \| 4 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Pottery |
| **Colour** | Reddish pink with remnants of stucco and black paint. |

| | |
|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | Broken |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | A group of twelve figurines in the MFA collection have been allocated accession no. 07.562 - a to l. Eleven of the group are in this database. The only figurine missing is 07.562l. The group depict both mummiform and dress of daily life forms, and both stone and pottery. Their attributes also vary. They have been accessioned together as a single gift from ERA to the MFA. |

| | |
|---|---|
| **Identification Number** | **MFA 07.562e** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Giza or Deir Rifeh |
| **Provenance** | Accession date: 10th October 1907.<br>Excavated by W.M.F. Petrie for the Egyptian Research Account (ERA). Assigned to the ERA in the division of finds. Gifted to the MFA by the ERA. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 3 \| b \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Broken off half way down legs. Many features no longer discernable due to wear. It was the custom of the ERA to donate finds to other institutions in an effort to encourage donations to fund further excavation efforts. Figurines such as this group included a lovely stone example - see MFA 07.562a - combined with a number of other figurines which had suffered greater wear and tear could be seen as typical of this type of donation. |
| **Text Features** | None discernable. |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |







| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Front wig appears to be shoulder length although face and neck are very elongated. Back wig details not discernable. |
| **Wig Key Frt/Bk/Patt & Em** | H \| 0 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Pottery |
| **Colour** | Reddish pink with remnants of stucco and painted colours black and red. |
| **Hands** | Arms crossed right over left.<br>Hands opposed. |
| **Height** | Broken |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | A group of twelve figurines in the MFA collection have been allocated accession no. 07.562 - a to l. Eleven of the group are in this database. The only figurine missing is 07.562l. The group depict both mummiform and dress of daily life forms, and both stone and pottery. Their attributes also vary. They have been accessioned together as a single gift from ERA to the MFA. |

| | |
|---|---|
| **Identification Number** | **MFA 07.562f** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Giza or Deir Rifeh |
| **Provenance** | Accession date: 10th October 1907.<br>Excavated by W.M.F. Petrie for the Egyptian Research Account (ERA). Assigned to the ERA in the division of finds. Gifted to the MFA by the ERA. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Broken at feet. Many features no longer discernable due to wear. It was the custom of the ERA to donate finds to other institutions in an effort to encourage donations to be put towards further excavation efforts. Figurines such as these which included a lovely stone example - see MFA 07.562a - combined with a number of other figurines which had suffered greater wear and tear could be seen as typical of this type of donation. |
| **Text Features** | None discernable |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |







| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Duplex at front still discernable.<br>On basis of the residual black paint back is presumed as length below shoulders and straight across. Solid colour also presumed. |
| **Wig Key Frt/Bk/Patt & Em** | G \| 1 \| e |
| **Collar/Bracelets** | Indistinguishable |
| **Fabric** | Pottery |
| **Colour** | Reddish pink with stucco all over body and remnants of black, red and yellow paint. |
| **Hands** | Arms crossed, hands opposed.<br>Thumbs evident. |
| **Height** | Broken |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | A group of twelve figurines in the MFA collection have been allocated accession no. 07.562 - a to l. Eleven of the group are in this database. The only figurine missing is 07.562l. The group depict both mummiform and dress of daily life forms, and both stone and pottery. Their attributes also vary. They have been accessioned together as a single gift from ERA to the MFA. |

| | |
|---|---|
| **Identification Number** | **MFA 07.562g** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Giza or Deir Rifeh |
| **Provenance** | Accession date: 10th October 1907.<br>Excavated by W.M.F. Petrie for the Egyptian Research Account (ERA). Assigned to the ERA in the division of finds. Gifted to the MFA by the ERA. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Many features no longer discernable due to wear. It was the custom of the ERA to donate finds to other institutions in an effort to encourage donations to fund further excavation efforts. Figurines such as this group included a lovely stone example - see MFA 07.562a - combined with a number of other figurines which had suffered greater wear and tear could be seen as typical of this type of donation. |
| **Text Features** | None discernable. |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None discernable. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Duplex wig.<br>Back wig appears to be rounded below shoulder.<br>Patterning at bottom front wig but not striations. |
| **Wig Key Frt/Bk/Patt & Em** | G \| 5 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Pottery |
| **Colour** | Reddish pink with stucco all over body and remnants of black painting. |

| | |
|---|---|
| **Hands** | Arms and hands crossed right over left at wrists. Thumbs evident. |
| **Height** | 16.2 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | A group of twelve figurines in the MFA collection have been allocated accession no. 07.562 - a to l. Eleven of the group are in this database. The only figurine missing is 07.562l. The group depict both mummiform and dress of daily life forms, and both stone and pottery. Their attributes also vary. They have been accessioned together as a single gift from ERA to the MFA. |

| | |
|---|---|
| **Identification Number** | **MFA 07.562h** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Giza or Deir Rifeh |
| **Provenance** | Accession date: 10th October 1907.<br>Excavated by W.M.F. Petrie for the Egyptian Research Account (ERA). Assigned to the ERA in the division of finds. Gifted to the MFA by the ERA. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Broken at feet. Many features no longer discernable due to wear. It was the custom of the ERA to donate finds to other institutions in an effort to encourage donations to fund further excavation efforts. Figurines such as this group included a lovely stone example - see MFA 07.562a - combined with a number of other figurines which had suffered greater wear and tear could be seen as typical of this type of donation. |
| **Text Features** | Although there is black paint evidenced on various parts of the figurine none is discernable as expected on this form of figurine. |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with wide lappets straight on the outside from shoulder.<br>Back wig appears as below shoulder length and straight. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Pottery |
| **Colour** | Reddish pink with stucco on lower half of body and remnants of black painting. |

| | |
|---|---|
| **Hands** | Arms and hands crossed right over left. |
| **Height** | Broken |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | A group of twelve figurines in the MFA collection have been allocated accession no. 07.562 - a to l. Eleven of the group are in this database. The only figurine missing is 07.562l. The group depict both mummiform and dress of daily life forms, and both stone and pottery. Their attributes also vary. They have been accessioned together as a single gift from ERA to the MFA. |

| | |
|---|---|
| **Identification Number** | **MFA 07.562i** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Giza or Deir Rifeh |
| **Provenance** | Accession date: 10th October 1907. Excavated by W.M.F. Petrie for the Egyptian Research Account (ERA). Assigned to the ERA in the division of finds. Gifted to the MFA by the ERA. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 9 \| b \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Many features no longer discernable due to wear. It was the custom of the ERA to donate finds to other institutions in an effort to encourage donations to fund further excavation efforts. Figurines such as this group included a lovely stone example - see MFA 07.562a - combined with a number of other figurines which had suffered greater wear and tear could be seen as typical of this type of donation. |
| **Text Features** | Difficult to discern but faded remnants of black writing suggest text down front body. Coding completed accordingly. |
| **TP Key Frt/Bk/Feet** | 4 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets. Although unable to discern straight back wig below shoulder length is anticipated and assumed for coding. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Pottery |
| **Colour** | Reddish pink with stucco remaining on lower half of the body. |

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|---|---|
| **Hands** | None discernable under mummy bandages. |
| **Height** | 18.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | A group of twelve figurines in the MFA collection have been allocated accession no. 07.562 - a to l. Eleven of the group are in this database. The only figurine missing is 07.562l. The group depict both mummiform and dress of daily life forms, and both stone and pottery. Their attributes also vary. They have been accessioned together as a single gift from ERA to the MFA. |

| | |
|---|---|
| **Identification Number** | **MFA 07.562j** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Giza or Deir Rifeh |
| **Provenance** | Accession date: 10th October 1907.<br>Excavated by W.M.F. Petrie for the Egyptian Research Account (ERA). Assigned to the ERA in the division of finds. Gifted to the MFA by the ERA. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 9 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Broken at feet. Many features no longer discernable due to wear. It was the custom of the ERA to donate finds to other institutions in an effort to encourage donations to fund further excavation efforts. Figurines such as this group included a lovely stone example - see MFA 07.562a - combined with a number of other figurines which had suffered greater wear and tear could be seen as typical of this type of donation. |
| **Text Features** | Appears to be remnants of text in black paint down front of figurine below hands. |
| **TP Key Frt/Bk/Feet** | 4 \| A \| N/A |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig assumed as below shoulder length and straight.<br>Zero evidence of striations. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 0 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Pottery |
| **Colour** | Reddish pink with remnants of stucco and black painted text. |
| **Hands** | Arms crossed<br>Hands opposed |
| **Height** | Broken |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | A group of twelve figurines in the MFA collection have been allocated accession no. 07.562 - a to l. Eleven of the group are in this database. The only figurine missing is 07.562l. The group depict both mummiform and dress of daily life forms, and both stone and pottery. Their attributes also vary. They have been accessioned together as a single gift from ERA to the MFA. |

| | |
|---|---|
| **Identification Number** | **MFA 07.562k** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Giza or Deir Rifeh |
| **Provenance** | Accession date: 10th October 1907.<br>Excavated by W.M.F. Petrie for the Egyptian Research Account (ERA). Assigned to the ERA in the division of finds. Gifted to the MFA by the ERA. |
| **Owner/Title** | Unknown |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| b \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Many features no longer discernable due to wear. It was the custom of the ERA to donate finds to other institutions in an effort to encourage donations to fund further excavation efforts. Figurines such as this group included a lovely stone example - see MFA 07.562a - combined with a number of other figurines which had suffered greater wear and tear could be seen as typical of this type of donation. |
| **Text Features** | Zero discernable text on figurine although may have worn off given traces of black ink on lower right side. |
| **TP Key Frt/Bk/Feet** | 1 \| A \| a |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Zero back wig detail. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 0 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Pottery |
| **Colour** | Reddish pink with stucco on lower half of body and remnants of black painting. |

| | |
|---|---|
| **Hands** | None recognisable |
| **Height** | 18.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | A group of twelve figurines in the MFA collection have been allocated accession no. 07.562 - a to l. Eleven of the group are in this database. The only figurine missing is 07.562l. The group depict both mummiform and dress of daily life forms, and both stone and pottery. Their attributes also vary. They have been accessioned together as a single gift from ERA to the MFA. |

| | |
|---|---|
| **Identification Number** | **MFA 11.1494** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Thebes, Deir el-Medina |
| **Provenance** | Accession date: 3rd August 1911.<br>Purchased in 1909 in Egypt by Joseph Lindon Smith.<br>Loaned to MFA 1911. Purchased by MFA with funds provided by Mary S. Ames. |
| **Owner/Title** | Khaemtore |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Extremely long ropes extending from the bottom inside corners of the two bags. |
| **Text Features** | 8 horizontal registers across the front of the body.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 3 \| A \| a |
| **Text Inscription Method** | Incised and painted |
| **Bag(s) description** | Narrow oblong with diagonal orientation on each back shoulder with very long connecting rope extending down to mid-leg length. Horizontal bar/vertical parallel lines infill. |
| **Number of Bags** | Two |
| **Position of Bags** | Back shoulders |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| F \| n |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with rope cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with rope cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | C.Rp \| a.Cb \| N/A \| N/A |







| | | | | |
|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | N/A |
| **Wig** | Duplex wig, front upper striated, front lower echeloned, back striated.<br>Back wig length across shoulder line. | | | |
| **Wig Key Frt/Bk/Patt & Em** | G | 4 | f.h | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Stone | | | |
| **Colour** | Cream | | | |

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|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers evident. |
| **Height** | 20 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - Limestone |

| | |
|---|---|
| **Identification Number** | **MFA 11.1495** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Likely Thebes, Tomb of Puyemre |
| **Provenance** | Accession date: 3rd August 1911.<br>Purchased in 1909 in Egypt by Joseph Lindon Smith.<br>Loaned to MFA 1911. Purchased by MFA with funds provided by Mary S. Ames. |
| **Owner/Title** | Puyemre, The Priest of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 3 \| c.e \| A |
| **Period** | New Kingdom |
| **Dynasty** | 18th dynasty |
| **Distinguishing Features** | Finely carved hieroglyphs. |
| **Text Features** | 7 visible horizontal registers with at least 2 additional registers envisaged on basis of site of breakage line.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 3 \| A \| Broken |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets and straight medium length back wig. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Stone |
| **Colour** | Creamy yellow |

| | |
|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers evident. |
| **Height** | Broken |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - limestone |

| | |
|---|---|
| **Identification Number** | **MFA 11.1496** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 3rd Aug 1911.<br>Purchased in 1909 in Egypt by Joseph Lindon Smith. Loaned to the MFA 1911. Purchased by the MFA with funds provided by Mary S. Ames. |
| **Owner/Title** | Not known |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Broken at the front feet |
| **Text Features** | Appears to be 8 horizontal registers without border lines meeting at false back pillar without text.<br>Back suggests zero text on feet. |
| **TP Key Frt/Bk/Feet** | 2 \| E \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Thick black outline suggests reverse trapezoid positioned under yoke and between pots. Connecting elements indistinguishable. Zero infill discernable. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 13 \| N/A \| d |
| **Implements/ Hand-held attributes description** | On the upper back in red paint a pair of pots on a yoke is discernable. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| 2.iii \| N/A |










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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | N/A |
| **Wig** | Duplex wig without decoration.<br>Back wig straight across the shoulder line. | | | |
| **Wig Key Frt/Bk/Patt & Em** | G | 4 | e | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Wood | | | |
| **Colour** | Brown with attributes painted in black and red. | | | |

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|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers evident. |
| **Height** | 22.6 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 11.1527** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 3rd Aug 1911.<br>Purchased in 1909 in Egypt by Joseph Lindon Smith. Loaned to the MFA 1911. Purchased by the MFA with funds provided by Mary S. Ames. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | In two parts broken diagonally across chest and left side of head. |
| **Text Features** | None |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Duplex with lower section echeloned.<br>Back wig to shoulder line. |
| **Wig Key Frt/Bk/Patt & Em** | G \| 4 \| e.g |
| **Collar/Bracelets** | None |
| **Fabric** | Limestone |
| **Colour** | Brownish cream |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 14.4 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 11.1854** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Abydos |
| **Provenance** | Accession date: 3rd August 1911.<br>Excavated by W.M.F.Petrie for the Egypt Exploration Fund (EEF). Assigned to the EEF in the division of finds, received by the MFA through subscription to the EEF. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | |
| **Text Features** | Single vertical column of text on centre front in black paint on yellow ground. No border lines.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 4 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig angled inward from shoulder.<br>Solid colour.<br>Lappets longer than back wig. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Pottery |
| **Colour** | Overall whitewash with attributes painted in black, red and yellow |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 19 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | MFA online collection suggests Ptolemaic Period for this figurine but attributes suggest New Kingdom |

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| **Identification Number** | **MFA 12.1352** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Naga el-Deir, grave N 12/45 |
| **Provenance** | Accession date: 5 Dec 1912.<br>Excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Egypt in the division of finds. |
| **Owner/Title** | Unknown |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Figurine is cracked and in poor condition.<br>Hands appear in very strange position immediately under lappets which seems inappropriate in terms of position of arms and elbows. |
| **Text Features** | Any text that may have been on the figurine is no longer evident. |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | N/A |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |

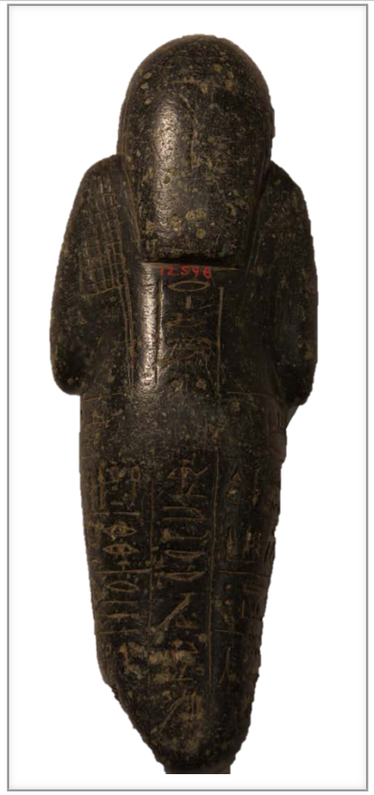


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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Duplex without striations.<br>Back wig straight across shoulder line. |
| **Wig Key Frt/Bk/Patt & Em** | G \| 4 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown |

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| **Hands** | Outline of hands appear immediately under lappets. Crossed, opposed. Thumbs evident. |
| **Height** | 24.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **MFA 12.596** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 18th July 1912.<br>Gifted to the MFA by the estate of Professor Henry Williamson Haynes, through Miss Sarah H. Blanchard. |
| **Owner/Title** | Deputy of the Temple of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| a \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Facial features barely distinguishable but given incising on other parts of figurine survives perhaps the figurine was never finished.<br>Lower part of legs broken away. |
| **Text Features** | The bottom part of the legs is broken so total text registers cannot be accurately determined. Six registers evident on intact section. False back pillar |
| **TP Key Frt/Bk/Feet** | 3 \| M \| N/A |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Narrow oblong vertically oriented attached on the outside to wide connecting rope extending beyond bag perimeter to waistline.<br>Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Held in left hand by rope extending up over right shoulder and down to right back shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| F \| j |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Broad bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| c.Cb \| N/A \| N/A |









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| **Royal/Other Attributes** | N/A | N/A | N/A | N/A |
| **Wig** | Tripartite with lappets at front angled in from shoulder and striated.<br>Back wig angled in from shoulder and without striations. | | | |
| **Wig Key Frt/Bk/Patt & Em** | C | 2 | f.e | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

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|---|---|
| **Hands** | Right over left at wrists/Sleeves evident<br>Thumbs evident |
| **Height** | Broken |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - granite.<br>MFA suggests figurine is dated to the Late Period but bag is typical of the New Kingdom and if Late Period would anticipate formulaic presentation of false beard. |

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|---|---|
| **Identification Number** | **MFA 19.28** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 6th February 1919.<br>Donated to the MFA by Miss Mary C. Wheelwright. |
| **Owner/Title** | Unknown |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Although yellow ground and potentially some text is worn from apron it is unusual on a figurine of this form to have the text on the legs rather than the apron.<br>Presume this has occurred because of disproportion - apron is too high and small.<br>Border lines assumed and recorded as on apron.<br>Zero text on back. |
| **Text Features** | Only discernable text is on centre front legs in black paint on yellow ground. |
| **TP Key Frt/Bk/Feet** | 16 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |






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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with front lappets angled inwards from shoulder line.<br>Back wig straight from shoulder line. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 1 \| e |
| **Collar/Bracelets** | Indistinguishable |
| **Fabric** | Pottery |
| **Colour** | Reddish pink |
| **Hands** | Indistinguishable. |
| **Height** | 6.6 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **MFA 19.29** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 6th February 1919.<br>Donated to the MFA by Miss Mary C. Wheelwright. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 3 \| d \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Poorly rendered. |
| **Text Features** | Single vertical column of black text on yellow ground within red border lines at centre front. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| a |
| **Text Inscription Method** | |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |




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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with front lappets angled inwards from shoulder line. Back wig straight from shoulder line and across back.<br>Lappets longer than back wig. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 1 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Pottery |
| **Colour** | Whitewash over body with black, red and yellow painted attributes. |
| **Hands** | Right over left, hands opposed. |
| **Height** | 6.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Perhaps same owner as MFA 19.28 which is figurine in the dress of daily life. |

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|---|---|
| **Identification Number** | **MFA 1973.664** |
| **Present Location** | **MFA – Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 9th January 1974.<br>Based on letter of 17th November 1967 from Mr Horace Mayer to Edward Terrace of the MFA. First lent by H. L. Mayer to the MFA on October 17, 1967 (loan no. 202.67)1968 to his widow Florence Mayer.<br>Sold by Robert Gordon Faudree to Horace L. Mayer. |
| **Owner/Title** | Iai, Chief Singer of Ptah |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| b \| G |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Quality of the detail incised on the figurine even though object is very small.<br>Notable for incisions under hands. |
| **Text Features** | Single panel with full border lines at top and sides down front centre of apron.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 16 \| A \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Reverse shallow trapezoid with connectors running from top outside corners of bag up to bottom wig.<br>Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 14 \| H \| j |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| 1 \| ii |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii |
| **Wig** | Duplex wig, front upper striated, front lower echeloned, back striated.<br>Back wig rounded below shoulders. |
| **Wig Key Frt/Bk/Patt & Em** | G \| 5 \| f.h |
| **Collar/Bracelets** | Five plain and one lower decorative row |
| **Fabric** | Wood |
| **Colour** | Brown |
| **Hands** | Arms and hands crossed and opposed<br>Thumbs evident |
| **Height** | 10.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Refer to detailed study undertaken in Volume One considering the symbolic elements embedded in this figurine. |








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|---|---|
| **Identification Number** | **MFA 1974.576** |
| **Present Location** | **MFA – Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 8th January 1975.<br>Gifted to the MFA by Florence Ellen Mayer<br>Sold by Robert Gordon Faudree to Horace L. Mayer - letter from Horace Mayer to Edward Terrace of the MFA (17 Nov 1967). Lent to the MFA on 17 Oct 1967 (loan 201.67);1968 to his widow, Florence Ellen Mayer. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| b \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | |
| **Text Features** | 8 horizontal registers wrapped around body with single row of vertical text on simulated back pillar with vertical border lines. |
| **TP Key Frt/Bk/Feet** | 3 \| M \| a |
| **Text Inscription Method** | Incised and painted |
| **Bag(s) description** | 2 x narrow oblongs diagonally oriented from bottom corners of back wig inwards toward panel of text. Connectors not obvious. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | Two |
| **Position of Bags** | Either side of back underneath wig, positioned at an angle running down into Centre Back. |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| N/A \| j |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Wig wraps entirely around shoulders with front and back lengths identical. |
| **Wig Key Frt/Bk/Patt & Em** | D \| 10 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown with green infill paint on text |
| **Hands** | Arms and hands crossed right over left. Thumbs and fingers evident. |
| **Height** | 13.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **MFA 1991.1163** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Aniba, Nubia, Tomb SA 7 |
| **Provenance** | Accession year: 1991. Gift of exchange with The University of Pennsylvania Museum of Archaeology and Anthropology.<br>1910: excavated by the E.B. Coxe expedition of the University of Pennsylvania (UPenn). Assigned to UPenn in division of finds by the government of Sudan. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Much of the painted decoration, presumably facial features, implements, text and bag on basis of other figurines in this group, is no longer distinguishable. |




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| **Text Features** | Single column down centre front which appears raised but in the same colour as the base glaze. Border lines are evident. Zero text on back. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |

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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with front lappets indented at shoulder lines.<br>Back wig shoulder length and straight.<br>Lappets longer than back wig. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 4 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Beige glaze with black painted features |

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| **Hands** | Right over left, hands opposed.<br>Thumbs evident. |
| **Height** | 10.8 cm |
| **Egyptian/ Nubian** | Egyptian in Nubia |
| **Notes** | Glaze colour a distinguishing feature.<br>See also glaze on figurines at Gebel el-Silsila. Finds announced December 2018.<br>See Olson 1996 for extensive study on Aniba figurines. |

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| **Identification Number** | **MFA 1991.1164** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Aniba, Nubia, Tomb SA 33 |
| **Provenance** | Accession year: 1991. Gift of exchange with The University of Pennsylvania Museum of Archaeology and Anthropology.<br>1910: excavated by the E.B. Coxe expedition of the University of Pennsylvania (UPenn). Assigned to UPenn in division of finds by the government of Sudan. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 3 \| d.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Painted lines down either side of front lower section of figurine indicative of containing text except zero text evidenced. |
| **Text Features** | Border lines at centre front but zero text evidenced. Given preserved state of other features assume there was never any text on figurine. |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | Wide trapezoid horizontally oriented with ropes extending upwards from outside corners of bag to near bottom corners of back wig. Diagonal parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 13 \| I \| h |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Stylised hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | M.Cb \| m.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with front lappets indented at shoulder line.<br>Back wig indented at shoulder line.<br>Lappets and back wig equal length. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 3 \| e |
| **Collar/Bracelets** | 5 plain rows between lappets. |
| **Fabric** | Faience |
| **Colour** | Beige glaze with black painted features |
| **Hands** | Indistinguishable under mummy wrappings.<br>May have been painted outline but not evident. |
| **Height** | 11.5 cm |
| **Egyptian/ Nubian** | Egyptian in Nubia |
| **Notes** | Glaze colour and facial decoration a distinguishing feature.<br>See also glaze on figurines at Gebel el-Silsila. Finds announced December 2018.<br>See Olson 1996 for extensive study on Aniba figurines. |

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| **Identification Number** | **MFA 1991.1165** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Aniba, Nubia, Tomb SA 33 |
| **Provenance** | Accession year: 1991. Gift of exchange with The University of Pennsylvania Museum of Archaeology and Anthropology.<br>1910: excavated by the E.B. Coxe expedition of the University of Pennsylvania (UPenn). Assigned to UPenn in division of finds by the government of Sudan. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 19th dynasty |
| **Distinguishing Features** | Broken and repaired half way down legs. |
| **Text Features** | Border lines down centre front extending from elbows but text no longer distinguishable. |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | Wide trapezoid horizontally oriented with trailing ropes extending from outer back wig.<br>Diagonal parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 13 \| C.D \| h |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar on right front shoulder.<br>Stylised hoe with solid cross-bar on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | K.Cb \| k.Cb \| N/A \| N/A |




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| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight from shoulder lines.<br>Lappets and back wig equal length.<br>Solid colour. Lappets and back wig equal |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| e |
| **Collar/Bracelets** | 6 plain rows between lappets. |
| **Fabric** | Faience |
| **Colour** | Beige glaze with black painted features |
| **Hands** | Arms and hands poorly rendered suggestive of right over left because of left hand position. |
| **Height** | 11.5 cm |
| **Egyptian/ Nubian** | Egyptian in Nubia |
| **Notes** | Glaze colour and facial decorationva distinguishing feature. See also glaze on figurines at Gebel el-Silsila. Finds announced December 2018.<br>See Olson 1996 for extensive study on Aniba figurines in Uni of Penn collection. |




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|---|---|
| **Identification Number** | **MFA 1991.1167** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Aniba, Nubia, Tomb SA 34 |
| **Provenance** | Accession year: 1991. Gift of exchange with The University of Pennsylvania Museum of Archaeology and Anthropology.<br>1910: excavated by the E.B. Coxe expedition of the University of Pennsylvania (UPenn). Assigned to UPenn in division of finds by the government of Sudan. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th |
| **Distinguishing Features** | Multiplicity of implements - hoes, bag, brick mould and water pots. |
| **Text Features** | Column down centre front with vertical border lines extending from under folded arm line.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Narrow trapezoid horizontally oriented with concave short sides. Ropes extend beyond lower corners but not connected to anything at the top which give the impression of bag floating on the back. |
| **Number of Bags** | One |
| **Position of Bags** | Centre Back - floating |
| **Bag Key Shape Conn & Emb/Infill** | 9 \| C.D \| j |
| **Implements/ Hand-held attributes description** | 2 x hoes with solid crossbars<br>1 x brick mould floating underneath bag<br>2 x water pots on yoke outside bag and mould |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| c.Cb \| 1.i \| v |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with front lappets indented at shoulder.<br>Back wig indented at shoulder line.<br>Plain band on lappets and back wig.<br>Lappets and back wig same length. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 3 \| a.e |
| **Collar/Bracelets** | 5 plain rows between and under lappets. |
| **Fabric** | Faience |
| **Colour** | Beige glaze with black painted features |
| **Hands** | Arms crossed, hands opposed.<br>Thumbs and hands painted outline. |
| **Height** | 10.8 cm |
| **Egyptian/ Nubian** | Egyptian in Nubia |
| **Notes** | Glaze colour and facial decoration a distinguishing feature.<br>See also glaze on figurines at Gebel el-Silsila. Finds announced December 2018.<br>See Olson 1996 for extensive study on Aniba figurines |

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|---|---|
| **Identification Number** | **MFA 1991.1168** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Aniba, Nubia, Tomb SA 43 |
| **Provenance** | Accession year: 1991. Gift of exchange with The University of Pennsylvania Museum of Archaeology and Anthropology.<br>1910: excavated by the E.B. Coxe expedition of the University of Pennsylvania (UPenn). Assigned to UPenn in division of finds by the government of Sudan. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Although originally beige glaze as others in group but now somewhat indistinguishable because of dirt residue.<br>Painted facial features - eyebrows, eyes and mouth |
| **Text Features** | Column down centre front with vertical border lines extending from bottom of hands.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Reverse trapezoid directly under back wig<br>Connectors indistinguishable<br>Infill indistinguishable |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 8 \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Broad bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| c.Cb \| N/A \| N/A |



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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii |
| **Wig** | Tripartite with straight front lappets.<br>Back wig straight.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| e |
| **Collar/Bracelets** | 3 plain rows between lappets. |
| **Fabric** | Faience |
| **Colour** | Beige glaze with black painted features |
| **Hands** | Arms crossed, hands opposed.<br>Thumbs evident. |
| **Height** | 11.0 cm |
| **Egyptian/ Nubian** | Egyptian in Nubia |
| **Notes** | See Olson, 1996 for extensive study on Aniba figurines at Uni of Penn museum. |

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|---|---|
| **Identification Number** | **MFA 1991.1170** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Aniba, Nubia, Tomb SA 34 |
| **Provenance** | Accession year: 1991. Gift of exchange with The University of Pennsylvania Museum of Archaeology and Anthropology.<br>1910: excavated by the E.B. Coxe expedition of the University of Pennsylvania (UPenn). Assigned to UPenn in division of finds by the government of Sudan. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th |
| **Distinguishing Features** | |
| **Text Features** | Column down centre front with vertical border lines extending from bottom of hands.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None evident |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Small stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Small stylised hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |






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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig flared out from shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 8 \| e |
| **Collar/Bracelets** | 5 plain b/w lappets and 1 decorative outside |
| **Fabric** | Faience |
| **Colour** | Beige glaze with black painted features |

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|---|---|
| **Hands** | Hands crossed, opposed.<br>Thumbs and fingers detailed by paint outline. |
| **Height** | 9.4 cm |
| **Egyptian/ Nubian** | Egyptian in Nubia |
| **Notes** | Glaze colour and facial decoration a distinguishing feature.<br>See also glaze on figurines at Gebel el-Silsila. Finds announced December 2018.<br>See Olson 1996 for extensive study on Aniba figurines |

| | |
|---|---|
| **Identification Number** | **MFA 1991.1171** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Aniba, Nubia, Tomb SA 37 |
| **Provenance** | Accession year: 1991. Gift of exchange with The University of Pennsylvania Museum of Archaeology and Anthropology.<br>1910: excavated by the E.B. Coxe expedition of the University of Pennsylvania (UPenn). Assigned to UPenn in division of finds by the government of Sudan. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Broken and repaired half way down legs. |
| **Text Features** | None |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | None |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |






| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Long straight back wig.<br>Zero striations. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Pottery |
| **Colour** | Reddish brown. |

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| **Hands** | Arms and hands contained within mummy bandages. Detail indistinguishable. |
| **Height** | 12.9 cm |
| **Egyptian/ Nubian** | Egyptian in Nubia |
| **Notes** | This type of mummiform pottery figurine also found in group of figurines excavated at Gebel el-Silsila. Finds announced December 2018..<br>See Olson 1996 for extensive study on Aniba figurines |

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|---|---|
| **Identification Number** | **MFA 1991.659** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 20th November 1991.<br>21st March 1934 loan to the MFA by Frances Lowell Burnett. Gifted in 1991. |
| **Owner/Title** | Patwer |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 3 \| c.e \| Broken |
| **Period** | New Kingdom |
| **Dynasty** | 18th dynasty |
| **Distinguishing Features** | Figurine has been broken in middle leg area and is mended.<br>Most of the false beard has broken off.<br>Spell is filled in with black paint.<br>Eyes and eyebrows, and cuff between hands drawn with black paint. |
| **Text Features** | 9 horizontal rows without register lines across front of body only and beginning close to hands.<br>Separation between registers a little messy. |
| **TP Key Frt/Bk/Feet** | 2 \| A \| a |
| **Text Inscription Method** | Incised and painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | No implements |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





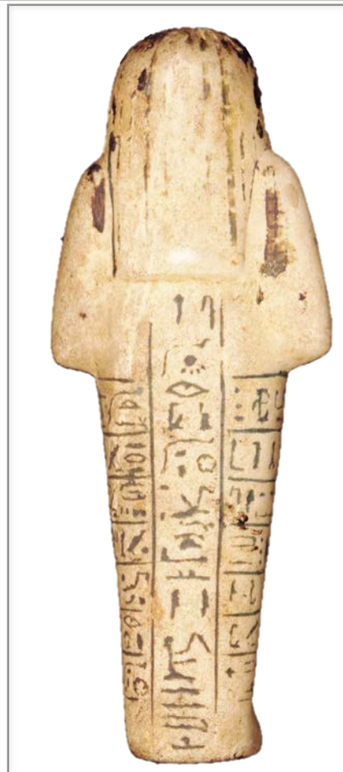



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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | N/A |
| **Wig** | Tripartite wig with straight front lappets which reach the tops of hands.<br>Back wig straight from shoulder lines.<br>Zero striations. | | | |
| **Wig Key Frt/Bk/Patt & Em** | A | 1 | e | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Stone | | | |
| **Colour** | Base colour of stone with black paint depictions | | | |

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|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Hands opposed. Thumbs and fingers evident. |
| **Height** | 21 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - limestone |

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|---|---|
| **Identification Number** | **MFA 22.550** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Gifted to the MFA by the estate of Mrs. Francis C. Lowell. |
| **Owner/Title** | Khay, The Mayor and Vizier |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Because of residual colour the decorative nature of the collar and bracelets is evidenced. |
| **Text Features** | 7 horizontal registers wrapped around body to central column including text without top border. |
| **TP Key Frt/Bk/Feet** | 3 \| F \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Difficult to determine because of wear however given other features assumed as 2 x vertically oriented oblongs attached by rope extending from both hands over shoulders. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | Two |
| **Position of Bags** | Back left shoulders. |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| B \| j |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |











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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | vi.vii |
| **Wig** | Tripartite with straight front lappets.<br>Back wig angled inwards from shoulder line.<br>Striations painted but mostly worn. | | | |
| **Wig Key Frt/Bk/Patt & Em** | A | 2 | f | |
| **Collar/Bracelets** | 4 decorative rows between lappets. | | | |
| **Fabric** | Stone | | | |
| **Colour** | Cream | | | |

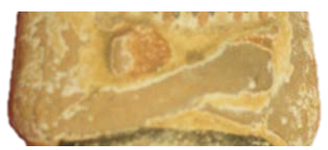
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|---|---|
| **Hands** | Right across left, hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 19.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - travertine (Egyptian alabaster) |

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|---|---|
| **Identification Number** | **MFA 25.5255** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Giza - north of G 7110. |
| **Provenance** | 1924: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Egypt in the division of finds. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Broken at the top section of the legs.<br>Included in database because of unusual collar representation. Each decorative row comprises a series of red lines which in the case of the two top rows have two black dots painted between them whilst in the bottom row a single dot is painted between each vertical. |
| **Text Features** | Text which can be discerned appears to be a horizontal registers across the front of the body, but not wrapped around as would normally be expected. |
| **TP Key Frt/Bk/Feet** | 3 \| A \| N/A |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |









| | | | | |
|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | vi |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight across shoulder line.<br>Solid colour. | | | |
| **Wig Key Frt/Bk/Patt & Em** | A | 4 | e | |
| **Collar/Bracelets** | 3 highly decorative rows. | | | |
| **Fabric** | Pottery | | | |
| **Colour** | Pinkish red base with yellow wash. | | | |

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|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | Fragment |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **MFA 49.1071** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Thebes, KV 47 |
| **Provenance** | Accession date: 25th August 1949.<br>From Thebes, KV 47.<br>Excavated by Mr. Theodore M. Davis; 1949: purchased by the MFA from Mr. Daniel W. Jones whose father worked with Davis at Thebes. One of 4 objects, 49.1071 -1074, purchased as a group for $25. |
| **Owner/Title** | King Siptah |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | |
| **Text Features** | Vertical column at centre front.<br>4 horizontal registers from centre column wrapped around back of body. |
| **TP Key Frt/Bk/Feet** | 9 \| D \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| 1.2 \| N/A |
| **Wig** | *Nemes* headcloth with single uraeus.<br>Refer royal attributes. |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | None |
| **Fabric** | Stone |
| **Colour** | Cream |

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| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 21.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone described as travertine otherwise known as Egyptian alabaster.<br>Quite large ears but they are lacking much specific form. |

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|---|---|
| **Identification Number** | **MFA 56.1268** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession year: 1956.<br>Gifted to the MFA by Horace L. Mayer.<br>Purchased in the 1930's for the Mayer Collection from the Luigi Vassalli Collection. |
| **Owner/Title** | Unknown |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Tall and finely made figurine. |
| **Text Features** | Zero text on figurine |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |

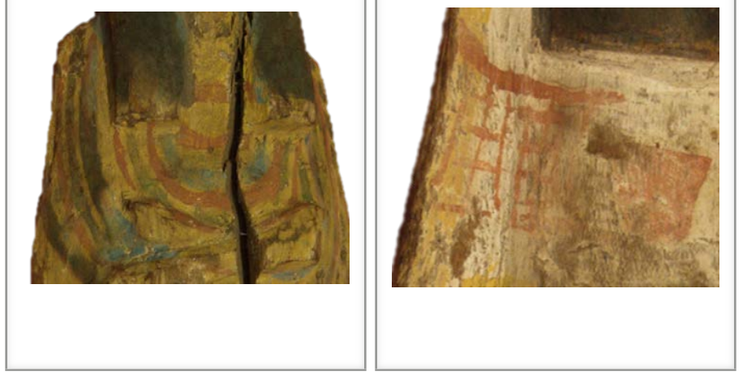




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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Duplex wig without striations evidenced.<br>Back wig and lappets same length.<br>Back wig bottom straight. |
| **Wig Key Frt/Bk/Patt & Em** | G \| 1 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Pale brown |
| **Hands** | Arms and hand crossed right over left at wrists.<br>Thumbs evident. |
| **Height** | 27.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Luigi Vassalli died 1887. |

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|---|---|
| **Identification Number** | **MFA 57.404** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession year: 1957.<br>Gifted to the MFA by Horace L. Mayer.<br>Acquired in the 1930's for the Horace L. Mayer Collection from the Luigi Vassalli Collection. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Unusual location for hoe on back right shoulder. Assume because maker could find no other appropriate position given extent of collar, unlike other examples where the hoe has been drawn over the collar depiction. Additional red solid shape at centre back is unusual but assumed to be an additional bag and coded accordingly.<br>Potential alternative interpretation could be a pot but |
| **Text Features** | 5 horizontal registers with border lines wrapped around body to simulated back pillar without text. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Left back shoulder trapezoid of medium depth and width attached by rope extending around from right hand.<br>Vertical/horizontal crosshatch infill. Centre back semi- |
| **Number of Bags** | Two |
| **Position of Bags** | Left back shoulder and centre back. |
| **Bag Key Shape Conn & Emb/Infill** | 7 & 6 \| A & 0 \| J & d |
| **Implements/ Hand-held attributes description** | One narrow bladed hoe with solid cross-bar on back right shoulder - coded on basis of it being on front right shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| N/A \| N/A \| N/A |





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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vi |
| **Wig** | Tripartite with straight front lappets.<br>Back wig angled in slightly from shoulders.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| e |
| **Collar/Bracelets** | 10 plain rows between and under lappets. |
| **Fabric** | Wood |
| **Colour** | Brown with attributes painted in black, yellow, red and green. |

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|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 22.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Luigi Vassalli died 1887. |

| | |
|---|---|
| **Identification Number** | **MFA 58.1361** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 11 December 1958.<br>Gifted to the MFA by Horace L. Mayer.<br>Purchased for the Mayer collection from the Luigi Vassalli Collection.<br>April 1957 loan to the MFA by Horace L. Mayer. |
| **Owner/Title** | Unknown |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | |
| **Text Features** | Zero text on figurine. |
| **TP Key Frt/Bk/Feet** | 14 \| A \| a |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | Diagonally oriented oblong without infill on long rope running from right hand up over left shoulder onto back left shoulder. |
| **Number of Bags** | One |
| **Position of Bags** | Back left shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| A \| d |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in right hand on right front shoulder.<br>Stylised hoe with solid cross-bar in left hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | J.Cb \| j.Cb \| N/A \| N/A |







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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Duplex wig without striations.<br>Back wig slightly rounded just below shoulder.<br>Residual red paint at top hairline and on lappets suggest decoration may have worn off. |
| **Wig Key Frt/Bk/Patt & Em** | G \| 5 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown |
| **Hands** | Arms and hands tucked into body with hands meeting at centre waist. Thumbs evident. |
| **Height** | 20.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Luigi Vassalli died 1887. |

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|---|---|
| **Identification Number** | **MFA 62.1195** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | By 1962: Horace L. Mayer collection; given by Horace L. Meyer to the MFA December 12, 1962. |
| **Owner/Title** | Nedjem, Scribe of Offerings of the Lord of the Two Lands |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 3 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th dynasty |
| **Distinguishing Features** | Cracked down centre back from top of head through to mid section of legs. |
| **Text Features** | 8 horizontal registers across front of the body commencing just below the lappets. |
| **TP Key Frt/Bk/Feet** | 3 \| A \| a |
| **Text Inscription Method** | Incised and painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |









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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | N/A |
| **Wig** | Tripartite with front lappets angled inwards from shoulder line.<br>Back wig also angled inward from shoulder line.<br>Zero striations. | | | |
| **Wig Key Frt/Bk/Patt & Em** | C | 2 | e | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Wood | | | |
| **Colour** | Brown | | | |

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|---|---|
| **Hands** | None evident. |
| **Height** | 24.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **MFA 64.2251** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 17 December 1964.<br>Gifted to the MFA by Horace L. Mayer.<br>5 February 1931 loan to the MFA by Horace L. Mayer. |
| **Owner/Title** | Tye, Chantress of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Very finely detailed figurine. |
| **Text Features** | 7 horizontal registers wrapped around body to false back pillar bordered on all sides.<br>Text contained in false back pillar. |
| **TP Key Frt/Bk/Feet** | 3 \| X \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Trapezoid horizontally oriented attached by two ropes from top corners extending up to bottom corners of bag.<br>Ropes not evident in hands at front.<br>Infill vertical/horizontal crosshatch. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back below wig. |
| **Bag Key Shape Conn & Emb/Infill** | 13 \| G \| j |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | D.Cb \| b.Cb \| N/A \| N/A |



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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii |
| **Wig** | Tripartite with straight lappets.<br>Back wig indented at shoulder line.<br>Painted striations.<br>Lappets and back wig equal length. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 3 \| f |
| **Collar/Bracelets** | 3 plain rows and 1 decorative row b/w lappets. |
| **Fabric** | Faience |
| **Colour** | Pale green |
| **Hands** | Arms and hands crossed right over left.<br>Hands opposed. Thumbs evident. |
| **Height** | 14.6 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **MFA 65.466** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Presumably Tell el-Amarna from the royal tomb or wadi. |
| **Provenance** | Accession Date: 14th April 1965.<br>Purchased from C. Abner. |
| **Owner/Title** | Pharaoh Akhenaten |
| **Form** | Fragment of Akhenaten head |
| **Body/F&E/Beard** | Unknown \| d.e \| Broken |
| **Period** | New Kingdom |
| **Dynasty** | 18th dynasty |
| **Distinguishing Features** | Unusually long ears typical of the Amarna Period.<br>Most of beard and nose broken off.<br>Repaired across face and down left side of head.<br>Mounted on round rod into square wooden stand. |
| **Text Features** | None evident |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | N/A |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Although not seen completely because of breakage quite recognisable<br>Flail on right shoulder and sceptre on left shoulder |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



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|---|---|
| **Royal/Other Attributes** | D \| E \| 2 \| N/A |
| **Wig** | Bag (*khat*) wig<br>Coiled uraeus/cobra head broken away |
| **Wig Key Frt/Bk/Patt & Em** | I \| 7 \| e |
| **Collar/Bracelets** | N/A |
| **Fabric** | Limestone |
| **Colour** | Yellow limestone |
| **Hands** | N/A |
| **Height** | 8.3 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Published Martin 1974, 54-55, pl. 36 no. 137<br>Featured in the travelling exhibition 'Akhenaten and Nefertiti' Brooklyn/Detroit 1973-1974<br>Martin 1974, 41 in reference to the heads of the figurines of Akhenaten and Tutankhamun that the variety of form of the heads should be assumed to be deliberate. |

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|---|---|
| **Identification Number** | **MFA 72.1652** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Pentaweret |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Left hand appears to be holding something but detail has worn and there is insufficient residue to make an assumption. |
| **Text Features** | Vertical columns with border lines around body.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 13 \| G \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong diagonally oriented without evidence of connector. Embellished by lowers at the right side corners. Diagonal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| N/A \| UV.g |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with solid crossbar in right hand on left front shoulder.<br>Pair of pots suspended on yoke at back right and left shoulders. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| c.Cb \| 4.iii \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight front lappets.<br>Back wig angled inwards from shoulder line.<br>Single band on lappets and back wig.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| a.e |
| **Collar/Bracelets** | 6 plain rows. Bracelets. |
| **Fabric** | Pottery |
| **Colour** | Stuccoed with attributes painted in black red, yellow and green. |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 18.7 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 72.1653** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Amenemopet |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Remnants of pale blue paint. |
| **Text Features** | Vertical column of text within border lines down centre front extending down over feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid crossbar in left hand on right front shoulder.<br>Stylised hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | J.Cb \| j.Cb \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with lappets angled inwards from shoulder line.<br>Back wig straight and just below the shoulder line. Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 4 \| e |
| **Collar/Bracelets** | 4 plain rows indicated in blue. Bracelets. |
| **Fabric** | Pottery |
| **Colour** | Stuccoed with attributes painted in black red, yellow, blue and green. |
| **Hands** | Hands crossed right over left, opposed.<br>Thumbs evident. |
| **Height** | 19.3 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Text translation:<br>The illuminated, Osiris, the one praised by Mut, Amenemopet |

| | |
|---|---|
| **Identification Number** | **MFA 72.1655** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Bakmut, Chantress of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | |
| **Text Features** | 4 horizontal registers with border lines wrapped around body to false back pillar.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong diagonally oriented attached by rope extending up over right shoulder.<br>Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Right back shoulder and running over the top of the bottom right corner of the back wig. |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| B \| j |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe in left hand on right front shoulder.<br>Narrow bladed hoe in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I \| i \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii |
| **Wig** | Tripartite with long straight lappets.<br>Back wig indented at shoulder line.<br>Back wig longer than lappets.<br>Striations evidenced on lappets. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 3 \| e.f |
| **Collar/Bracelets** | 5 plain rows and one lower decorative row. |
| **Fabric** | Pottery |
| **Colour** | Stuccoed with attributes painted in black red, yellow and green. |

| | |
|---|---|
| **Hands** | Hands crossed right over left, opposed.<br>Thumbs evident. |
| **Height** | 19.1 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Text translation:<br>Osiris, the Lady/Mistress of the House, the Chantress of Amun, Bakmut<br>True-of-Voice, who says: “O Shabty (if) a task is assigned |



| | |
|---|---|
| **Identification Number** | **MFA 72.1657** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Huy |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Simulated mummy net at centre back pillar. |
| **Text Features** | 3 wide horizontal registers wrapped around body to false back pillar which contains mummy net rather than text. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Reverse trapezoid attached by pair of ropes extending upwards and outwards toward shoulder line.<br>Zero infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back underneath wig. |
| **Bag Key Shape Conn & Emb/Infill** | 14 \| H \| d |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid crossbar in left hand on right front shoulder.<br>Narrow bladed hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii |
| **Wig** | Tripartite with straight front lappets.<br>Back wig angled in from shoulder line.<br>Single decorative band on lappets and back wig.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| e |
| **Collar/Bracelets** | Two plain rows discernable. |
| **Fabric** | Pottery |
| **Colour** | Red base evident from breakage painted with yellow and black. |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 15.9 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |



| | |
|---|---|
| **Identification Number** | **MFA 72.1659** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Flat back.<br>Diagonal placement of yoke and pots unusual because it is not because of lack of space. Bag could have been in centre back with pots hanging either side. A reflection of poor and perhaps hasty rendering of attributes.<br>Difficult to discern yoke type. |
| **Text Features** | Single column with vertical border lines down centre front extending over feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong horizontally oriented on the right back.<br>Connectors difficult to discern.<br>Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Right back |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| N/A \| j |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid crossbar in left hand on right front shoulder. Stylised hoe with solid crossbar in right hand on left front shoulder.<br>Pots on yoke on left back shoulder |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| 1.i \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight lappets with a single band.<br>Back wig straight across shoulder line.<br>Striations evident on lappets. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 4 \| a.e.f |
| **Collar/Bracelets** | 8 plain rows b/w and below lappets. Bracelets. |
| **Fabric** | Pottery |
| **Colour** | Stuccoed with attributes painted in black red, yellow and green. |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 15.9 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 72.1663** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Huy |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Pair of figurines in dataset see Identification Numbers MFA 72.1670 and MFA 72.1663.<br>Red vertical stripe on feet and between top registers and arms. |
| **Text Features** | Arms and hands crossed right over left.<br>Thumbs and fingers evident. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Narrow oblong diagonally oriented without attachment device evident.<br>Vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back underneath wig. |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| N/A \| e |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid crossbar in left hand on right front shoulder.Broad bladed hoe with solid crossbar in right hand on left front shoulder. Pair pots on yoke. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| c.Cb \| 4.iii \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight front lappets.<br>Back wig angled in from shoulder line.<br>Single decorative band on lappets and back wig.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| e |
| **Collar/Bracelets** | 2 plain and one centre decorative. Bracelets. |
| **Fabric** | Pottery |
| **Colour** | Stuccoed with attributes painted in black, red, and yellow. |

| | |
|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers evident. |
| **Height** | 15.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 72.1664** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Broken at lower leg and repaired.<br>Hoe details difficult to discern because of wear and placement over area where collar is also depicted.<br>Given appearance of handles on both sides below hands a pair of hoes is assumed. |
| **Text Features** | Vertical column with side border lines on centre front extending over feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Trapezoid with convex base horizontally oriented and connected by a pair of ropes extending upwards and outwards over shoulders.<br>Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 15 \| H \| j |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid crossbar in left hand on right front shoulder.<br>Narrow bladed hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |







| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vi.vii |
| **Wig** | Tripartite with straight front lappets.<br>Back wig straight from shoulder line.<br>Single band on lappets and back wig.<br>Striations evident on lappets. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| e.f |
| **Collar/Bracelets** | 4 plain rows b/w and below lappets. Bracelets. |
| **Fabric** | Pottery |
| **Colour** | Stuccoed with attributes painted in black, red and yellow. |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 16.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 72.1666** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Amenhotep |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Width of lappets compared to width of back wig at the shoulder line. |
| **Text Features** | Vertical column with side border lines down centre front extending over feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Trapezoid horizontally oriented suspended by a pair of ropes extending upwards ant outwards over shoulders from top corners of bag.<br>Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 13 \| H \| j |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with solid crossbar in right hand on right front shoulder.Broad bladed hoe with solid crossbar in left hand on left front shoulder. Pair jars on yoke outside bag. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | G.Cb \| g.Cb \| 1.i \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets very heavily indented at shoulder line.<br>Back wig angled in from shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 2 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Pottery |
| **Colour** | Stuccoed with attributes painted in black, red and yellow. |
| **Hands** | Arms and hands tucked into body meeting at centre front. |
| **Height** | 14.6 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Second figurine of same owner and similar appearance in database see Identification Number MFA 72.1667. |

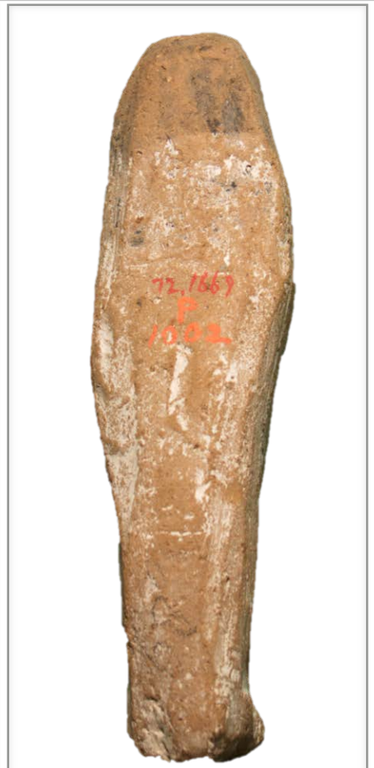


| | |
|---|---|
| **Identification Number** | **MFA 72.1667** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Amenhotep |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | |
| **Text Features** | Vertical column with side border lines down centre front extending over feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Trapezoid horizontally oriented suspended by a pair of ropes extending upwards ant outwards over shoulders from top corners of bag.<br>Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 13 \| H \| j |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with solid crossbar in right hand on right front shoulder.Broad bladed hoe with solid crossbar in left hand on left front shoulder. Pair jars on yoke outside bag. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | G.Cb \| g.Cb \| 1.i \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with indented front lappets.<br>Back wig angled in from shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 2 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Pottery |
| **Colour** | Stuccoed with attributes painted in black, red and yellow. |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 14.3 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Second figurine of same owner and similar appearance see Identification Number MFA 72.1666. |



| | |
|---|---|
| **Identification Number** | **MFA 72.1669** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 3 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | |
| **Text Features** | Vertical panel with vertical border lines down centre front.<br>Zero text on feet and back. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |









| | | | | |
|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | N/A |
| **Wig** | Tripartite with straight lappets.<br>Back wig across shoulder line.<br>Solid colour. | | | |
| **Wig Key Frt/Bk/Patt & Em** | A | 4 | e | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Pottery | | | |
| **Colour** | Reddish brown | | | |

| | |
|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 15.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **MFA 72.1670** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Huy |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Pair of figurines in image file is Identification Numbers MFA 72.1670 and MFA 72.1663<br>Red vertical stripe on feet and between top registers and arms. |
| **Text Features** | Arms and hands crossed right over left.<br>Thumbs and fingers evident. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Unidentifiable |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid crossbar in left hand on right front shoulder.<br>Pair pots on yoke at back shoulders. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| N/A \| 1.iii \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with lappets and back wig straight from shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| e |
| **Collar/Bracelets** | Two plain and one decorative. Bracelets. |
| **Fabric** | Pottery |
| **Colour** | Stuccoed with attributes painted in black, red and yellow. |

| | |
|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers evident. |
| **Height** | 16.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Decoration on wrists of this figurine are worn. Assume however similarity in attributes to Identification Number MFA 72.1663 therefore bracelets on this figurine are assumed. |

| | |
|---|---|
| **Identification Number** | **MFA 72.1683** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Merysekhmet |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| G |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Decorative collar features outside lappets. |
| **Text Features** | 7 horizontal registers wrapped around body to false back pillar without text.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | 2 x very small oblong bags horizontally oriented clasped in hands. Connected to the hands by a pair of ropes and embellished by loops at either side. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | Two |
| **Position of Bags** | Hanging from hands on front body |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| G \| R.j |
| **Implements/ Hand-held attributes description** | Small stylised hoe with solid crossbar in left hand on right front shoulder.<br>Small stylised hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |











| | | | | |
|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | vi.vii |
| **Wig** | Tripartite with straight front lappets.<br>Back wig indented at shoulder line.<br>Single band and striations on lappets and back wig. | | | |
| **Wig Key Frt/Bk/Patt & Em** | A | 3 | a.f | |
| **Collar/Bracelets** | 4 plain bands and 1 decorative. Bracelets. | | | |
| **Fabric** | Faience | | | |
| **Colour** | Blue | | | |

| | |
|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers evident. |
| **Height** | 16.1 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |







| | |
|---|---|
| **Identification Number** | MFA 72.1708 |
| **Present Location** | MFA - Boston |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | N/A \| N/A \| N/a |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Face details broken so unable to code.<br>Exceptional that a figurine of this height contains text which speaks against the idea that small size precluded text.<br>In addition to text the small figurine also hold implements and a yoke with pots is depicted on the back. |
| **Text Features** | 3 vertical columns with border lines at front.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 13 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Indistinguishable |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid crossbar in left hand on right front shoulder. Stylised hoe, assuming solid crossbar, in right hand on left front shoulder. Yoke with indistinguishable pots on back. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| 3 \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vi |
| **Wig** | Tripartite with lappets angled in from shoulder line.<br>Back wig straight.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 1 \| e |
| **Collar/Bracelets** | Blue traces between lappets suggest collar. |
| **Fabric** | Pottery |
| **Colour** | Reddish brown with painted attributes in yellow, red, black and blue. |
| **Hands** | Hands crossed right over left, opposed. |
| **Height** | 5.9 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 72.1718** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Pawab... |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Figurine features multiplicity of attributes which have been drawn according to where they can fit on the body. Yoke and water pots would normally be depicted at the centre back however in this instance the yoke is painted sideways on the back right shoulder but to compensage the pots are still hanging toward the feet. |
| **Text Features** | Single vertical column with vertical border lines down centre front extending over feet. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Trapezoid of medium depth with concave base and zero connectors evident. Embellished by loops at the top corners. Vertical parallal lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 18 \| N/A \| TT.e |
| **Implements/ Hand-held attributes description** | Water pots on back of right shoulder.<br>Brick mould on back left shoulder.<br>Stylised narrow bladed hoes with solid crossbar on right front and left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| 1.i \| v |







| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight lappets.<br>Back wig angled in from shoulder line.<br>Single band on lappets and back wig.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| a.e |
| **Collar/Bracelets** | 2 plain with lower decorative row. Bracelets. |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Hands crossed right over left, opposed.<br>Thumbs evident. |
| **Height** | 11.7 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | MFA online records nominate Third Intermediate Period dating but other attributes, especially the style of the brick mould, and the pots suggest New Kingdom. |

| | |
|---|---|
| **Identification Number** | **MFA 72.1764** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 19th dynasty |
| **Distinguishing Features** | Figurine has a bulbous back with only the front half of the block representative of dress of daily life form. |
| **Text Features** | Zero text discernable. |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | None |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight lappets.<br>Lappets and back wig identical length.<br>Painted back wig mostly worn away. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Pottery |
| **Colour** | Base colour whitewashed with details painted in red and black |
| **Hands** | Hands crossed right over left at wrists.<br>Thumbs evident |
| **Height** | 15.2 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 72.4036** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 2 \| a \| N/A |
| **Period** | New Kingdom or Late Period |
| **Dynasty** | 18th - 20th or 26th - 31st dynasty |
| **Distinguishing Features** | The most interesting aspect of this figurine is its size and the fact that it has been nominated as a funerary figurine although the form is very recognisable as mummiform because of the nature of the hands and the foot bulge. |
| **Text Features** | None |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | None |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |









| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Appears to be tripartite on basis of lappets distinguishable at front so is coded accordingly. Lappets angled inwards from shoulder line. Back wig straight across shoulder line. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 4 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Pottery |
| **Colour** | Reddish pink |
| **Hands** | Hands crossed, opposed. |
| **Height** | 4.4 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 72.4086** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| G |
| **Period** | New Kingdom |
| **Dynasty** | 19th |
| **Distinguishing Features** | Bitumen on the surface which is mostly worn off. Arms and hands seem completely disconnected. |
| **Text Features** | 7 horizontal registers across front and sides of body meeting with back pillar filled with text which extends from feet up to base of wig. |
| **TP Key Frt/Bk/Feet** | 3 \| M \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong vertically oriented connected by a wide rope held in the left hand and running up over the shoulder along the inside of the bag and extending beyond its base. Vertical parallel line infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back right shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| F \| e |
| **Implements/ Hand-held attributes description** | Broad-bladed hoe with solid crossbar held in left hand on right front shoulder. Broad-bladed hoe with soeld crossbar held in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | C.Cb \| c.Cb \| N/A \| N/A |






| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Duplex wig, front upper striated, front lower echeloned, back wig waves. Back wig across shoulder line. |
| **Wig Key Frt/Bk/Patt & Em** | G \| 4 \| f.h |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown |
| **Hands** | Hands crossed, opposed. Thumbs and fingers evident. |
| **Height** | 25.1 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 72.4087** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Suggested as possibly TT3, Deir el-Medina |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Pashed, Servant in the Place of Truth |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | |
| **Text Features** | 7 horizontal registers meeting at simulated back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | 2nd register from top incised.<br>All others painted. |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets indented at shoulder line.<br>Back wig indented at shoulder line.<br>Single band on lappets and back wig.<br>Back wig longer than lappets. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown with attributes painted in red, green and black. |

| | |
|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers evident |
| **Height** | 25.1 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Further details regarding Robert Hay in Vol. 1 Chapter 2.3 |

| | |
|---|---|
| **Identification Number** | **MFA 72.4088** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Presumed as Deir el-Medina |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Kai-neferu, Woman of the household of Setau |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th dynasty |
| **Distinguishing Features** | According to Capel and Markoe (see Notes) the winnowing basket held along the upper right arm is a distinctive feature and clear indication of belonging to the family of Setau.<br>Although a female owner, as evidenced on other figurines of females from Deir el-Medina,<br>the face is coloured in red rather than the standard female yellow. |
| **Text Features** | 9 horizontal registers wrapped around body to centre back false back pillar without border lines.<br>Text extends over feet. |
| **TP Key Frt/Bk/Feet** | 3 \| W \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Narrow rectangle with rounded base vertically oriented and held in hand by two ropes attached at the upper and lower corners and drawn together into the hand. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Down the upper right arm with ropes at either end pulled together and grasped in the left hand. |
| **Bag Key Shape Conn & Emb/Infill** | 11 \| I \| j |
| **Implements/ Hand-held attributes description** | Broad-bladed hoe with rope cross-bar held in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| c.Rp \| N/A \| N/A |






| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vi |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight from shoulder lines.<br>Single band on bottom of both lappets and back wig. Striations painted on both. |
| **Wig Key Frt/Bk/Patt & Em** | A.a \| 1 \| a.f |
| **Collar/Bracelets** | 4 plain rows between and under lappets. |
| **Fabric** | Wood with pigment |
| **Colour** | White body with blue wig and polychrome collar. |

| | |
|---|---|
| **Hands** | Arms and hands crossed right over left. Hands opposed. Thumbs evident. |
| **Height** | 27.4 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Capel & Markoe 1996, Catalogue No. 73 suggest this is the only known figurine of Kai-neferu, a member of the household of Setau, a prominent workman at Deir el-Medina.<br><br>Further details re Robert Hay see Vol. 1 Chapter 2.3 |

| | |
|---|---|
| **Identification Number** | **MFA 72.4091** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Presumed Thebes KV17 Tomb of King Seti I |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | King Seti I |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Belzoni (see Notes) wrote that figurines were covered in asphaltum for preservation.<br>Serpico & White 2009, 459-460 considering the black coating on figurines suggest the black coating on figurines could either be a type of resin, perhaps a strongly heated pistacia pitch or a mix of components, or a black varnish derived from bitumen. |
| **Text Features** | 5 horizontal registers without border lines wrapped around body to simulated back pillar.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 2 \| U \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig angled in from shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| a |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown |
| **Hands** | Arms and hands crossed right over left at wrists. Thumbs evident. |
| **Height** | 19.6 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Belzoni 1820, 235 writing of excavations undertaken in 1917: In the unpainted chamber covered in white plaster which he named the Apis' room in addition to the embalmed bull scattered around were an immense quantity of small wooden figurines of mummies 6 - 8 inches long covered with asphaltum for preservation and some other figures of fine earth baked, coloured blue, and strongly varnished. |

| | |
|---|---|
| **Identification Number** | **MFA 72.4100** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Presumed Thebes KV17 Tomb of King Seti I |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | King Seti I |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | This figurine has different features to the other wood figurines in the group of Seti I figurines in database. Belzoni (see Notes) wrote that figurines were covered in asphaltum for preservation. Serpico & White 2009, 459 -460 on the black coating on figurines suggest it could either be a type of resin, perhaps a strongly heated pistacia pitch or a mix of components, or a black varnish derived from bitumen. |
| **Text Features** | Difficult to discern but appears to be 5 horizontal registers without border lines wrapped around body to simulated back pillar. Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 2 \| U \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |






| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets. Back wig straight from shoulder line. Solid colour. Lappets longer than other Seti I figurines in d/base. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Dark brown |

| | |
|---|---|
| **Hands** | Hands crossed right over left, opposed. Thumbs evident. |
| **Height** | 14.3 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Belzoni 1820, 235 writing of excavations undertaken in 1917: In the chamber covered in white plaster without painting which he named the Apis' room in addition to the embalmed bull scattered were an immense quantity of small wooden figurines of mummies 6 - 8 inches long covered with asphaltum for preservation and some other figures of fine earth baked, coloured blue, and strongly varnished. |

| | |
|---|---|
| **Identification Number** | **MFA 72.4108** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | |
| | None |
| **Text Features** | |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with solid crossbar in left hand on right front shoulder.<br>Narrow bladed hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | C.Cb \| a.Cb \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig indented at shoulder line.<br>Solid colour |
| **Wig Key Frt/Bk/Patt & Em** | A \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown |

| | |
|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers evident. |
| **Height** | 20.3 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Further details regarding Robert Hay see Vol. 1 Chapter 2.3 |

| | |
|---|---|
| **Identification Number** | **MFA 72.4111** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Presumed Thebes KV17 Tomb of King Seti I |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | King Seti I |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Belzoni (see Notes) wrote that figurines were covered in asphaltum for preservation.<br>Serpico & White 2009, 459-460 considering the black coating on figurines suggest the black coating on figurines could either be a type of resin, perhaps a strongly heated pistacia pitch or a mix of components, or a black varnish derived from bitumen. |
| **Text Features** | 6 horizontal registers w/o register lines wrapped around body meeting at simulated back pillar at centre back without border lines. Pillar wide at bottom, narrow at |
| **TP Key Frt/Bk/Feet** | 2 \| U \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig angled in from shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown |
| **Hands** | Arms and hands crossed right over left at wrists. Thumbs evident. |
| **Height** | 18.3 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Belzoni 1820, 235 writing of excavations undertaken in 1917: In the chamber covered in white plaster without painting which he named the Apis' room in addition to the embalmed bull scattered were an immense quantity of small wooden figurines of mummies 6 - 8 inches long covered with asphaltum for preservation and some other figures of fine earth baked, coloured blue, and strongly varnished. |

| | |
|---|---|
| **Identification Number** | **MFA 72.4112** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Presumed Thebes KV17 Tomb of King Seti I |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | King Seti I |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Belzoni (see Notes) wrote that figurines were covered in asphaltum for preservation.<br>Serpico & White 2009, 459-460 considering the black coating on figurines suggest the black coating on figurines could either be a type of resin, perhaps a strongly heated pistacia pitch or a mix of components, or a black varnish derived from bitumen. |
| **Text Features** | 6 horizontal registers without border lines wrapped around body to simulated back pillar.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 2 \| U \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig angled in from shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| e |
| **Collar/Bracelets** | |
| **Fabric** | Wood |
| **Colour** | Brown |

| | |
|---|---|
| **Hands** | Arms and hands crossed right over left at wrists. Thumbs evident. |
| **Height** | 19.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Belzoni 1820, 235 writing of excavations undertaken in 1917: In the chamber covered in white plaster without painting which he named the Apis' room, in addition to the embalmed bull scattered were an immense quantity of small wooden figurines of mummies 6 - 8 inches long covered with asphaltum for preservation and some other figures of fine earth baked, coloured blue, and strongly varnished. |

| | |
|---|---|
| **Identification Number** | **MFA 72.4113** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Presumed Thebes KV17 Tomb of King Seti I |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | King Seti I |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Belzoni (see Notes) wrote that figurines were covered in asphaltum for preservation.<br>Serpico & White 2009, 459-460 considering the black coating on figurines suggest the black coating on figurines could either be a type of resin, perhaps a strongly heated pistacia pitch or a mix of components, or a black varnish derived from bitumen. |
| **Text Features** | 6 horizontal registers without border lines wrapped around body to simulated back pillar.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 2 \| U \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig angled in from shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown |
| **Hands** | Arms and hands crossed right over left at wrists. Thumbs evident. |
| **Height** | 18.7 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Belzoni 1820, 235 writing of excavations undertaken in 1917: In the chamber covered in white plaster without painting which he named the Apis' room in addition to the embalmed bull scattered were an immense quantity of small wooden figurines of mummies 6 - 8 inches long covered with asphaltum for preservation and some other figures of fine earth baked, coloured blue, and strongly varnished. |

| | |
|---|---|
| **Identification Number** | **MFA 72.4116** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Presumed Thebes KV17 Tomb of King Seti I |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | King Seti I |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Belzoni (see Notes) wrote that figurines were covered in asphaltum for preservation.<br>Serpico & White 2009, 459-460 considering the black coating on figurines suggest the black coating on figurines could either be a type of resin, perhaps a strongly heated pistacia pitch or a mix of components, or a black varnish derived from bitumen.<br>This figurine however looks very clean. |
| **Text Features** | 6 horizontal registers without register lines wrapped around body meeting at simulated back pillar at centre back without border lines. |
| **TP Key Frt/Bk/Feet** | 2 \| U \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | N/A |
| **Number of Bags** | None |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig angled in from shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown |
| **Hands** | Arms and hands crossed right over left at wrists. Thumbs evident |
| **Height** | 18.4 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Belzoni 1820, 235 writing of excavations undertaken in 1917: In the chamber covered in white plaster without painting which he named the Apis' room, in addition to the embalmed bull, scattered were an immense quantity of small wooden figurines of mummies 6 - 8 inches long covered with asphaltum for preservation and some other figures of fine earth baked, coloured blue, and strongly |

| | |
|---|---|
| **Identification Number** | **MFA 72.4117** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| c \| G |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Side profile short beard typical of New Kingdom figurines is evidenced.<br>Realistic curvature on carved back body shape |
| **Text Features** | None evidenced |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |















| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Duplex wig without decoration.<br>Back wig rounded below shoulders. |
| **Wig Key Frt/Bk/Patt & Em** | G \| 5 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Light brown |

| | |
|---|---|
| **Hands** | Arms and hands right over left.<br>Thumbs and fingers evident. |
| **Height** | 24.1 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Further details re Robert Hay see Vol. 1 Chapter 2.3 |

| | |
|---|---|
| **Identification Number** | **MFA 72.4118** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Realistic shape on carved back body.<br>Legs separated.<br>Left arms and hands over right unusual.<br>Pleated kilt to front and wrapping around top half of legs<br>Pleated fabric also grasped in both hands covering upper front and back arms. |
| **Text Features** | There is no text on the figurine - see Notes. |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





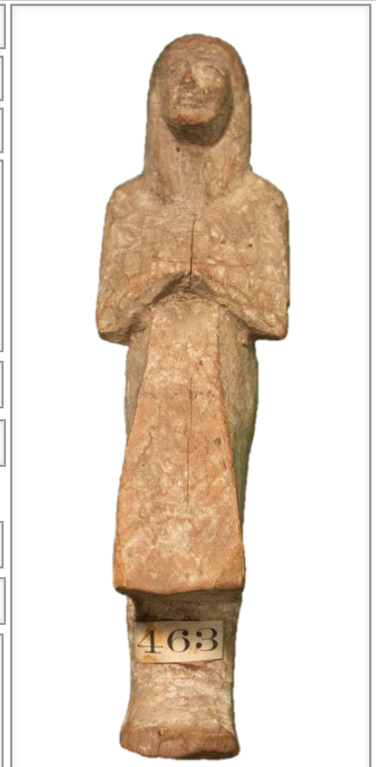





| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Duplex wig, front upper striated, front lower echeloned, back striated.<br>Back wig across shoulder line. |
| **Wig Key Frt/Bk/Patt & Em** | G \| 4 \| f.g |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown |

| | |
|---|---|
| **Hands** | Arms and hands crossed left over right.<br>Thumbs and fingers evident |
| **Height** | 22.2 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | MFA online collection notes suggests the lower part of the skirt has been smoothed in preparation for an inscription but the text was never carved. This statement is at odds with images taken by the author.<br><br>Further details re Robert Hay see Vol. 1 Chapter 2.3 |

| | |
|---|---|
| **Identification Number** | **MFA 72.4119** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | |
| **Text Features** | None |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | None |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |











| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Shape of duplex wig but without obvious delineation between the upper and lower wigs. Recorded as duplex. Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | G \| 5 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Light brown |

| | |
|---|---|
| **Hands** | Arms not crossed. Hands meet at the centre of the body. |
| **Height** | 18.3 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Further details re Robert Hay see Vol. 1 Chapter 2.3 |

| | |
|---|---|
| **Identification Number** | **MFA 72.4120** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Figurine in poor condition with a split down the centre front from the bottom of the neck to the centre of the apron. Also split down the left side.<br>Photo of pair is 72.4119 & 72.4120 |
| **Text Features** | None |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | None |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Duplex<br>Back wig across shoulder line<br>Solid colour assumed |
| **Wig Key Frt/Bk/Patt & Em** | g \| 4 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown with remnants of green, yellow and red painted decoration. |
| **Hands** | Hands crossed right over left, opposed.<br>Thumbs evident. |
| **Height** | 16.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 72.4121A** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Mesnefer |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 3 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th dynasty |
| **Distinguishing Features** | Housed in its own miniature coffin 25.5 cm in height. |
| **Text Features** | 6 horizontal registers with horizontal border lines wrapped to vertical column of text at centre back. Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 3 \| X \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with front wig angled inward from shoulder line.<br>Back wig angled in from shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 2 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Painted wood (possibly acacia) |
| **Colour** | Yellowish brown |
| **Hands** | Hands crossed right over left, opposed with right hand slightly lower. Thumbs and fingers evident. |
| **Height** | 23.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Further details regarding Robert Hay see Vol. 1 Chapter 2.3 |

| | |
|---|---|
| **Identification Number** | **MFA 72.4125** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Huy |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | |
| **Text Features** | 5 horizontal registers wrapped around body to false back panel containing text.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 3 \| F \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong diagonally oriented and attached by single rope extending down from yoke and beyond corner of bag.<br>Diagonal parallels between horizontal lines infill.<br>Loop embellishments at both bottom corners. |
| **Number of Bags** | One |
| **Position of Bags** | Left middle back. |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| A \| SS.s |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid crossbar in left hand on right front shoulder. Stylised hoe with solid crossbar in right hand on left front shoulder.<br>Pair pots on simple yoke. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | K.Cb \| k.Cb \| i.ii \| N/A |







| | | | | |
|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | ii |
| **Wig** | Tripartite with straight front lappets and back wig straight from shoulder line.<br>Solid colour. | | | |
| **Wig Key Frt/Bk/Patt & Em** | A | 1 | e | |
| **Collar/Bracelets** | Single plain row underneath lappets. | | | |
| **Fabric** | Wood | | | |
| **Colour** | Yellowish brown | | | |

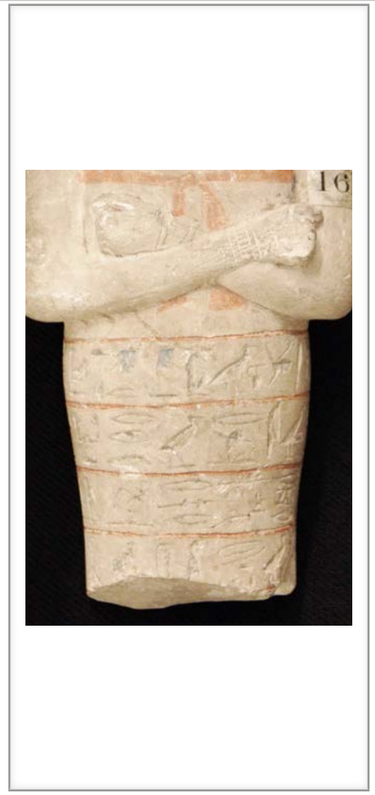
| | |
|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 18.7 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Further details regarding Robert Hay see Vol. 1 Chapter 2.3 |

| | |
|---|---|
| **Identification Number** | **MFA 72.4818** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Pendjerty, Priest of Khnum |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 19th dynasty |
| **Distinguishing Features** | The figurine has been broken at the lower part of the fourth register of the spell with the lower part missing.<br>Single red line around neck signifing collar.<br>On the front chest is a 'parcel' in raised relief tied with rope indicated in red.<br>Across the upper back is an incised horizontal pattern as seen on wrists. |
| **Text Features** | 4 horizontal registers wrapped around body to simulated back pillar at centre back. On basis of point of breakage on body estimate originally 7 registers. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| Broken |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |















| | | | | |
|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | vi.vii |
| **Wig** | Duplex wig with both lower and upper wig echeloned.<br>Back section slightly below shoulder line. | | | |
| **Wig Key Frt/Bk/Patt & Em** | G | 4 | g | |
| **Collar/Bracelets** | Single row plain collar and engraved bracelets. | | | |
| **Fabric** | Stone | | | |
| **Colour** | Cream with black and red painted attributes. | | | |

| | |
|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers evident. |
| **Height** | 22.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - limestone |

| | |
|---|---|
| **Identification Number** | **MFA 72.691a-b** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Ameneminet, Scribe |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| b.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Pleated apron with hands holding further pleated fabric which appears to wrap from front of upper arms to back. Legs broken off. |
| **Text Features** | Front centre bottom section of kilt includes vertical row of text stating owner and title.<br>Single column text down centre back. |
| **TP Key Frt/Bk/Feet** | 16 \| L \| N/A |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Duplex with front lower echeloned and front upper straited.<br>Back wig across shoulder line and striated. |
| **Wig Key Frt/Bk/Patt & Em** | G \| 4 \| f.h |
| **Collar/Bracelets** | None |
| **Fabric** | Stone |
| **Colour** | Cream |
| **Hands** | Arms and hands crossed right over left at wrists. Thumbs and fingers evident. |
| **Height** | 21.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Limestone or sandstone |

| | |
|---|---|
| **Identification Number** | **MFA 72.744** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Nebmerutef, Scribe |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| N/A \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | Face is broken off.<br>Figurine carries a *ba* bird across his chest. |
| **Text Features** | Vertical column down centre front of apron. 7 visible horizontal registers wrapped around body. Envisage originally 9 horizontal registers. |
| **TP Key Frt/Bk/Feet** | 3.4 \| D \| N/A |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong with minor diagonal orientation on right back shoulder. No connector evident. Incised vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back right shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| N/A \| j |
| **Implements/ Hand-held attributes description** | *Ba* bird clutched across chest. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| v.vii |
| **Wig** | Duplex wig, front upper striated, front lower echeloned, back wig waves.<br>Back wig across shoulder line. |
| **Wig Key Frt/Bk/Patt & Em** | G \| 4 \| g.h |
| **Collar/Bracelets** | Bracelet evident on right wrist |
| **Fabric** | Stone |
| **Colour** | Brown |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and full fingers evident. |
| **Height** | 18.7 cm - broken |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone type probably sandstone. |

| | |
|---|---|
| **Identification Number** | **MFA 72.749** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Thebes, Deir el-Medina (based on title) |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Kaha, Servant in the Place of Truth |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | |
| **Text Features** | 5 horizontal registers wrapped around body to false back pillar without text.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig angled in from shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Limestone |
| **Colour** | |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers evident. |
| **Height** | 22.4 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Further details re Robert Hay refer Vol. 1 Chapter 2.3 |

| | |
|---|---|
| **Identification Number** | **MFA 72.750** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Pashed |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th dynasty |
| **Distinguishing Features** | |
| **Text Features** | 8 horizontal registers wrapped around body to false back pillar without text.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised and painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid crossbar in left hand on right front shoulder.<br>Broad bladed hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | B.Cb \| d.Cb \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight lappets and straight back wig.<br>Single band on lappets and back wig.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| a.e |
| **Collar/Bracelets** | 5 plain rows. Bracelets. |
| **Fabric** | Stone |
| **Colour** | Cream with attributes painted in black, red and green. |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers evident. |
| **Height** | 27.3 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - limestone<br>Further details re Robert Hay see Vol. 1 Chapter 2.3<br>Currently on loan from the MFA and on display at The Houston Museum of Natural Science, Texas, May 17, 2013 – December 31, 2020 for their exhibition 'Life and Death in Ancient Egypt'. |

| | |
|---|---|
| **Identification Number** | **MFA 72.752** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Meskherper |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Broken at area of feet. |
| **Text Features** | Vertical column of painted text at centre front with vertical border lines.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig straight.<br>Solid colour.<br>Lappets longer than back wig. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Stone |
| **Colour** | Cream |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 22.2 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - limestone.<br>Text translation:<br>Osiris Mes-kher-per, True of Voice. |



| | |
|---|---|
| **Identification Number** | **MFA 72.754** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| b.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th - 20th dynasty |
| **Distinguishing Features** | Decorative nature of collar.<br>Specific detailing of hoes. |
| **Text Features** | 5 horizontal registers wrapped around body within border lines to simulated back pillar at centre back without text. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Painted. |
| **Bag(s) description** | Oblong with slight diagonal orientation to run flush to outside back wig connected by long trailing single rope running up from right hand over left shoulder. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back left shoulder outside wig. |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| A \| j |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with rope cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with rope cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | C.Rp \| a.Rp \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vi |
| **Wig** | Tripartite with lappets indented at shoulder line. Back wig angled inwards from shoulder line. Single band on base of lappets and back wig. Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 2 \| a.e |
| **Collar/Bracelets** | 4 decorative rows between lappets. |
| **Fabric** | Stone |
| **Colour** | Cream |
| **Hands** | Arms and hands crossed right over left. Thumbs evident. |
| **Height** | 16.1 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone type unknown. |

| | |
|---|---|
| **Identification Number** | **MFA 72.755** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Behdetnedjmet, The Lady of the House |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th dynasty |
| **Distinguishing Features** | |
| **Text Features** | 6 horizontal registers wrapped around body to false back pillar without text.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Inscribed and painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight lappets.<br>Back wig angled inwards from shoulder line.<br>Single band on lappets and back wig.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| b.e |
| **Collar/Bracelets** | 8 plain rows. Bracelets. |
| **Fabric** | Stone |
| **Colour** | Cream with attributes painted in black, red and yellow. |
| **Hands** | Arms and hands crossed right over left at wrists.<br>Thumbs and fingers evident. |
| **Height** | 22.2 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - limestone<br>Further details re Robert Hay see Vol. 1 Chapter 2.3.<br>Text translation:<br>The Lady/Mistress of the house, Behdetnedjmet<br>O Shawabty, (if I am) counted off for ... |

| | |
|---|---|
| **Identification Number** | **MFA 72.756** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Nebtawy, The Lady of the House |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 3 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th dynasty |
| **Distinguishing Features** | Pair of bags held in the hands at the front of the body. |
| **Text Features** | 6 horizontal registers across the front of the body.<br>Zero text at back. |
| **TP Key Frt/Bk/Feet** | e \| A \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Pair of small trapezoid bags horizontally oriented held in the hands at the front of the body by a pair of ropes extending upwards and inwards to the hands from the top corners of the bag. Zero infill evident. |
| **Number of Bags** | Two |
| **Position of Bags** | Front of body in hands. |
| **Bag Key Shape Conn & Emb/Infill** | 7 \| I \| d |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in right hand on left hand side front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| a.Cb \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig indented at shoulder.<br>Single band and striations on lappets and back wig. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 3 \| a.f |
| **Collar/Bracelets** | None |
| **Fabric** | Stone |
| **Colour** | Light brown |
| **Hands** | Arms and hands crossed right over left.<br>Hands opposed. Thumbs and fingers evident. |
| **Height** | 21.3 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - sandstone |

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|---|---|
| **Identification Number** | **MFA 72.759** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 10 \| N/A \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 20th dynasty |
| **Distinguishing Features** | |
| **Text Features** | Assumed as a vertical panel of text with vertical border lines down centre front.<br>Zero text on back and feet. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Zero wig details |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | None |
| **Fabric** | Stone |
| **Colour** | Yellowish cream |
| **Hands** | None |
| **Height** | 15.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - travertine (Egyptian alabaster).<br>Further details re Robert Hay see Vol. 1 Chapter 2.3. |

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|---|---|
| **Identification Number** | **MFA 72.760** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Antiu |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Text format unusual.<br>Decorative row of collar is upper row rather than lower. |
| **Text Features** | 5 horizontal registers wrapped around body separated by a vertical panel including text at the centre front.<br>Zero text on feet |
| **TP Key Frt/Bk/Feet** | 9 \| D \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong verticall oriented suspended by long rope extending beyond bottom corner of bag and over right shoulder into left hand.<br>Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Right back shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| A \| j |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid crossbar in left hand on right front shoulder.<br>Broad bladed hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| c.Cb \| N/A \| N/A |











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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | vi |
| **Wig** | Tripartite with straight front lappets.<br>Back wig straight from shoulder line.<br>Single band and striations on lappets and back wig. | | | |
| **Wig Key Frt/Bk/Patt & Em** | A | 1 | a.f | |
| **Collar/Bracelets** | Single plain row and one decorative row. | | | |
| **Fabric** | Stone | | | |
| **Colour** | Yellowish brown | | | |

| | |
|---|---|
| **Hands** | Hands crossed right over left, opposed.<br>Thumbs and fingers evident. |
| **Height** | 14.3 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - sandstone or quartzite. |

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|---|---|
| **Identification Number** | **MFA 72.761** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Thutmose |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | This is an example of a small figurine which has been finely worked and includes a version of BD6. Ability of figurine to carry the spell is therefore determined by quality of artisan rather than only the size of the figurine. Rendering of wide rope is also an unusual feature for figurines of this period. |







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| **Text Features** | 7 horizontal registers across front of figurine.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 3 \| A \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong vertically oriented attached by wide single rope and embellished with loops at top and bottom.<br>Horizontal bars with vertical lines infill. |
| **Number of Bags** | Two |
| **Position of Bags** | Back shoulders |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| E \| Q.n |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | C.Cb \| a.Cb \| N/A \| N/A |

| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| iii |
| **Wig** | Duplex wig, front upper striated, front lower echeloned, back striated.<br>Back wig straight shoulder length. |
| **Wig Key Frt/Bk/Patt & Em** | G \| 4 \| f.g |
| **Collar/Bracelets** | Incised bracelets on both wrists. |
| **Fabric** | Pottery |
| **Colour** | Yellowish |



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|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers evident. |
| **Height** | 12.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Line 6 translation:<br>Sand of the east to the west |

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|---|---|
| **Identification Number** | **MFA 72.763** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 19th dynasty |
| **Distinguishing Features** | *Ba* bird across chest with tail extending down to mid-leg region |
| **Text Features** | 8 horizontal registers wrapped around body.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 3 \| D \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | On each back shoulder an oblong vertically oriented with a long rope extending beyond the base of the bag and up over the shoulder.<br>Vertical/horizontal crosshatch infill. |
| **Number of Bags** | Two |
| **Position of Bags** | Back right and left shoulders. |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| A \| j |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with solid crossbar in left hand on right hand front shoulder.<br>Narrow bladed hoe with solid crossbar in right hand on left hand front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | D.Cb \| b.Cb \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| v |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight from shoulder line.<br>Striations on lappets and back wig. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| f |
| **Collar/Bracelets** | None |
| **Fabric** | Stone |
| **Colour** | Natural cream of stone |

| | |
|---|---|
| **Hands** | Hands crossed right over left, opposed.<br>Thumbs evident. |
| **Height** | 15.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - limestone.<br>Further details re Robert Hay see Vol. 1 Chapter 2.3. |



| | |
|---|---|
| **Identification Number** | **MFA 87.572** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Tell Nabasha (ancient Imet NE Delta), Tomb 31 |
| **Provenance** | Accession date: 24th June 1887.<br>Excavated in 1886 by W.M.F. Petrie for the Egypt Exploration Fund (EEF). Assigned to the EEF by the Egyptian government, presented to the MFA at the EEF 5th annual general meeting. |
| **Owner/Title** | Nekht-Amen, Governor of Diospidis |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 20th dynasty |
| **Distinguishing Features** | |
| **Text Features** | 4 registers horizontal text wrapped around body to back pillar including text.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 3 \| F \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong with concave upper side connected by a long rope extending from the right hand around the left shoulder to the top LH corner of the bag which runs across the back. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Across the back running down from the left side just near the bottom left corner of the back wig. |
| **Bag Key Shape Conn & Emb/Infill** | 25 \| B \| j |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid crossbar in left hand on right front shoulder.<br>Stylised hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight front lappets.<br>Back wig angled in from shoulder line.<br>Double band on lappets and back wig.<br>Painted striations. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| b.f |
| **Collar/Bracelets** | 4 plain rows b/w lappets. Bracelets. |
| **Fabric** | Faience |
| **Colour** | Creamy brown |
| **Hands** | Arms and hands right over left.<br>Thumbs evident. |
| **Height** | 13.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Tell Nabasha was the capital of the 19th nome.<br>Edwards 1891, 17 referring to Petrie's excavations at Tell Nebesheh states 'in one of the earlier tombs no fewer than two hundred uninscribed funerary statuettes in green-glazed pottery were found'. |

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|---|---|
| **Identification Number** | **MFA 91.262** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Ihnasya el-Medina (Herakleopolis Magna), Egypt |
| **Provenance** | Accession date: 8th December 1891.<br>1890-1891: excavated by Edouard Naville for the Egypt Exploration Fund (EEF). Assigned to the EEF by the Egyptian government in the division of finds.<br>October 1891: presented to the MFA by the EEF. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 13 / N/A / N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Formless face in terms of distinguishable shape.<br>Classify as Lost Contours form. |
| **Text Features** | Single column at centre front with vertical border lines.<br>Zero text on back and feet. |
| **TP Key Frt/Bk/Feet** | 5 / A / a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A / N/A / N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A / N/A / N/A / N/A |
| **Royal/Other Attributes** | N/A / N/A / N/A / N/A |
| **Wig** | None |
| **Wig Key Frt/Bk/Patt & Em** | N/A / N/A / N/A |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Brown |
| **Hands** | None detailed |
| **Height** | 19.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |





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|---|---|
| **Identification Number** | **MFA 91.266** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Ihnasya el-Medina (Herakleopolis Magna), Egypt |
| **Provenance** | Accession date: 8th December 1891.<br>1890-1891: excavated by Edouard Naville for the Egypt Exploration Fund (EEF). Assigned to the EEF by the Egyptian government in the division of finds.<br>October 1891: presented to the MFA by the EEF. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 20th dynasty |
| **Distinguishing Features** | Broken in half across body underneath hands. |
| **Text Features** | None |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | Square in centre back suspended by a pair of ropes extending vertically from upper corners of bag.<br>Vertical horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| G \| j |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid crossbar in left hand on right front shoulder.<br>Stylised hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | J.Cb \| j.Cb \| N/A \| N/A |



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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A` \| ii.iii |
| **Wig** | Tripartite with lappets indented at shoulder line.<br>Back wig indented at shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 3 \| e |
| **Collar/Bracelets** | 4 rows either plain or decorative. Bracelets. |
| **Fabric** | Faience |
| **Colour** | Cream |
| **Hands** | Hands crossed right over left, opposed.<br>Thumbs and fingers evident. |
| **Height** | 12.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Note similarity in crude facial features to Identification Number MFA 7/2/d.2 |

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|---|---|
| **Identification Number** | **MFA 91.267** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Ihnasya el-Medina (Herakleopolis Magna) |
| **Provenance** | Accession date: 8th December 1891.<br>1890-1891: excavated by Edouard Naville for the Egypt Exploration Fund (EEF). Assigned to the EEF by the Egyptian government in the division of finds.<br>October 1891: presented to the MFA by the EEF. |
| **Owner/Title** | Tjay-mes |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Features on front shoulders and back of figurine cannot be determined as linen wrapping cannot be removed.<br>Wig also indistinguishable because of wrapping. |
| **Text Features** | Column at centre front extending over feet with full border lines.<br>Zero text assumed on back. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Back of figurine unavailable for observation. |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Implements unavailable for observation. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Features indistinguishable because of wrapping. |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | Indistinguishable |
| **Fabric** | Pottery |
| **Colour** | Pinkish red |

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|---|---|
| **Hands** | Hands crossed, opposed.<br>Details covered by wrapping. |
| **Height** | 14.7 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **MFA inv. 2631** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Unknown |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | New Kingdom |
| **Dynasty** | 18th - 20th dynasty |
| **Distinguishing Features** | Vertical patterning down the front of the figurine below the hands is unusual.<br>All other attributes are consistent with New Kingdom depictions. |
| **Text Features** | None |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | Pair of narrow oblongs vertically oriented at the back shoulders attached by long ropes extending beyond the bag corner.<br>Vertical/horizontal crosshatch infill. |
| **Number of Bags** | Two |
| **Position of Bags** | Back right shoulder and back left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| A \| j |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with solid crossbar in left hand on right front shoulder. Narrow bladed hoe with solid crossbar in right hand on left front shoulder. Pair of pots from yoke at centre back. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | C.Cb \| a.Cb \| 1.i \| N/A |



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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Duplex with back wig across shoulder line.<br>Striations evident on front and back wigs. |
| **Wig Key Frt/Bk/Patt & Em** | G \| 4 \| f |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Cream with brownish tinge |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers evident. |
| **Height** | Unknown |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **BRK 16.187** |
| **Present Location** | **Brooklyn Museum** |
| **Location of Find** | Deir el-Bahri, Tomb 320 ("The Royal Cachette") |
| **Provenance** | Gifted to The Brooklyn Museum by Evangeline Wilbour Blashfield, Theodora Wilbour, and Victor Wilbour honoring the wishes of their mother, Charlotte Beebe Wilbour, as a memorial to their father, Charles Edwin Wilbour. |
| **Owner/Title** | Nesikhonsu, Princess |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 6 \| c.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st dynasty |
| **Distinguishing Features** | |
| **Text Features** | Single vertical panel bordered at top and sides. |
| **TP Key Frt/Bk/Fee** | 14 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | None |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | One whip grasped in right hand running over left shoulder and down left side of figurine back |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



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|---|---|
| **Royal/Other Attributes** | N/A \| f \| N/A \| ii |
| **Wig** | Tripartite lappets in relief with painted striations. Back wig indicated by painted striations only. Lappets and back wig same length. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| f |
| **Collar/Bracelets** | 2 plain rows with bottom decorative row |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Left arm down side of body<br>Right arm across chest grasping whip |
| **Height** | 16.4 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | 'The Royal Cachette' is described in Newberry's catalogue as 'The Pit'. |

| | |
|---|---|
| **Identification Number** | **BRK 16.188** |
| **Present Location** | **Brooklyn Museum** |
| **Location of Find** | Deir el-Bahri |
| **Provenance** | Gifted to The Brooklyn Museum by Evangeline Wilbour Blashfield, Theodora Wilbour, and Victor Wilbour honoring the wishes of their mother, Charlotte Beebe Wilbour, as a memorial to their father, Charles Edwin Wilbour. |
| **Owner/Title** | Queen Henuttawy |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st dynasty |
| **Distinguishing Features** | Although giving the impression of stylised hoes because of the painted finish there is a distinct difference between the narrow blade on the right shoulder and the broad blade on the left shoulder.<br>Museum online collection notes suggest flail in each hand but given bag on back is far more likely to be hoes.<br>During the TIP an overseer figurine in the dress of daily |
| **Text Features** | Single column of text without any border lines at centre front. |
| **TP Key Frt/Bk/Feet** | 4 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong oriented horizontally and carried by a pair of ropes extending upwards at right angles from the outer top edges of the bag and running up alongside the back wig. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre Back |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| G \| j |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Broad bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| c.Cb \| N/A \| N/A |



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|---|---|
| **Royal/Other Attributes** | N/A \| 2 \| 2 \| vi.vii |
| **Wig** | Tripartite with straight lappets at front.<br>Long back wig indented at the shoulder.<br>Wig solid black paint. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 3 \| e |
| **Collar/Bracelets** | Single solid line for collar and bracelets |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Arms and hands crossed right over left at wrist.<br>Thumbs evident |
| **Height** | 12.1 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Wife of Pinuejem I and mother or Psusennes I.<br>Many figurines of the same owner have been offered to the market. |

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|---|---|
| **Identification Number** | **BRK 37.156E** |
| **Present Location** | **Brooklyn Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Provenance unknown<br>Charles Edwin Wilbour Fund |
| **Owner/Title** | Ainmose, Chantress of Amun |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| b \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st - 24th dynasty |
| **Distinguishing Features** | Rendering of all features is naive with size of eyes, whip (?) and back wig especially notable.<br>See mummiform figurine Identification Number BRK 37.157E of same owner demonstrating same rendering properties. Whip is therefore assumed on the dress of daily life figurine given agricultural tools on mummiform figurine. |
| **Text Features** | Two columns of text separated by centre line and covering complete front of kilt. |
| **TP Key Frt/Bk/Feet** | 17 \| A \| N/A |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Left hand holds a painted attribute which is interpreted as a whip, thus dating the figurine to the TIP. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | G \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets indented at shoulder. Back wig poor rendering of indentation at shoulder because it flares out below indentation. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Whitewash with painted attributes in blue and black |

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|---|---|
| **Hands** | Arms and hands crossed appearing to be left over right because of thumb evidenced on L/H. |
| **Height** | 21.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **BRK 37.157E** |
| **Present Location** | **Brooklyn Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Provenance unknown<br>Charles Edwin Wilbour Fund |
| **Owner/Title** | Ainmose, Chantress of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st - 24th dynasty |
| **Distinguishing Features** | Rendering of all features is naive presumed to be similar to Identification Number BRK 37.156E of same owner although in dress of daily life rather than mummiform.<br>Suggestive of same maker. |
| **Text Features** | Single vertical column within side border lines.<br>The inspector the Osiris, the chantress of Amun, Ainmose. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong horizontally oriented attached by a pair of ropes angled out from top of bag to bottom of back wig. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| H \| j |
| **Implements/ Hand-held attributes description** | Difficult to confirm because of damage to painted finish but details which remain suggest a hoe held in each hand. Do not appear to be with crossbars. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A \| a \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight lappets.<br>Lappets and back wig same length. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| 0 |
| **Collar/Bracelets** | None |
| **Fabric** | Wood |
| **Colour** | Whitewash with attributes painted in black |
| **Hands** | Arms and hands crossed right over left at wrists.<br>Thumbs and fingers not evident |
| **Height** | 18.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **BRK 68.45** |
| **Present Location** | **Brooklyn Museum** |
| **Location of Find** | Tanis |
| **Provenance** | Recorded in the online collection as being buried as a bodyguard in the tomb of Pharaoh Psusennes I.<br>Charles Edwin Wilbour Fund |
| **Owner/Title** | Wen-djebau-en-djedet, Chief of Archers |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st dynasty |
| **Distinguishing Features** | |
| **Text Features** | Single column of text at centre front contained within side border lines. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong horizontally oriented with concave base. Connecting ropes running up outside of the back wig and inside the pot yoke. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back directly under base of back wig. |
| **Bag Key Shape Conn & Emb/Infill** | 19 \| H \| j |
| **Implements/ Hand-held attributes description** | Broad hoe without crossbar in left hand on right front shoulder. Narrow bladed hoe with solid crossbar in right hand on left front shoulder.<br>2 waterpots on yoke on outside of bag on back. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | C \| a.Cb \| 1.i \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite without striations<br>Ears evident |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Bronze |
| **Colour** | Patinated |
| **Hands** | Arms crossed right over left/hands opposed<br>Thumbs evident |
| **Height** | 8.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | 21st dynasty during the reign of Psusennes I. |



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|---|---|
| **Identification Number** | **EA 18588** |
| **Present Location** | **British Museum** |
| **Location of Find** | Deir el-Bahri - DB 320 (cleared 1881) |
| **Provenance** | Original findspot known however details of how figurine came to be in the collection of the BM unknown. |
| **Owner/Title** | Pinudjem I, King |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 6 \| c \| G |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st dynasty |
| **Distinguishing Features** | |
| **Text Features** | Vertical row down centre front kilt with outside borders - The illuminated one, the Osiris, King Pinudjem, beloved of Amun. |
| **TP Key Frt/Bk/Feet** | 17 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Whip grasped in right hand extending across chest to top of right shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



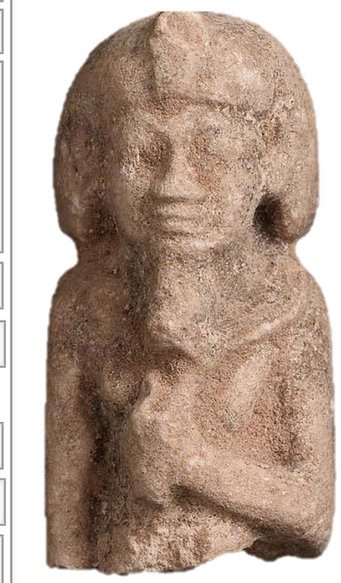


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|---|---|
| **Royal/Other Attributes** | F \| N/A \| 2 \| N/A |
| **Wig** | Duplex wig. Back angled inwards from shoulder. Relief across the top of the head down to shoulder line but otherwise indicated by painted details. Single band on back wig. |
| **Wig Key Frt/Bk/Patt & Em** | G \| 2 \| a.f |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Left arm down side of the body, right arm bent from elbow across body, right thumb evident. |
| **Height** | 11.7 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | For majority of his career Pinudjem I held the title High priest of Amun in Thebes but as he exercised great power in Upper Egypt he eventually claimed the royal title. He ruled from 1063-1033 BCE. Two figurines of Pinudjem I in this database - see Identification Numbers EA 18588 and MFA 65.1735. See Notes Identification Number EA 65205 for discussion re British Museum fabric terminology. |




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|---|---|
| **Identification Number** | **MFA 00.694** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Abydos - Cemetery G |
| **Provenance** | Accession date: 1st November 1900.<br>1900: excavated by W.M.F. Petrie and A.C. Mace for the Egypt Exploration Fund (EEF). Assigned to the EEF in the division of finds, received by the MFA through subscription to the EEF. |
| **Owner/Title** | Nesyankhmaat, Priest of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 3 \| c.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st - 24th dynasty |
| **Distinguishing Features** | |
| **Text Features** | Vertical column with vertical border lines at centre front extending down over feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Narrow oblong horizontally oriented with a pair of ropes extending upwards from top outer corners of bag to bottom outer corners of back wig. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back underneath back wig |
| **Bag Key Shape Conn & Emb/Infill** | 5 \| G \| j |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid crossbar in left hand on right front shoulder.<br>Stylised hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | K.Cb \| k.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets indented at shoulder line.<br>Back wig straight from shoulder line.<br>Looped seshed headband.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 1 \| e.i.j |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Hands crossed, opposed.<br>Thumbs evident. |
| **Height** | 15 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | MFA online collections suggests New Kingdom but on basis of attributes should be Third Intermediate Period. |

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|---|---|
| **Identification Number** | **MFA 19-2-540** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | El-Kurru, Tomb 17, tomb of Piye/Piankhy |
| **Provenance** | 1919: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | Piankhy |
| **Form** | Napatan foreman |
| **Body/F&E/Beard** | 10 \| c.e \| A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 25th dynasty |
| **Distinguishing Features** | Napatan foreman features are not the same as the Egyptian dress of daily life foreman features.<br>Kilt only rather than projecting apron.<br>One leg advancing rather than legs straight together. |
| **Text Features** | Text including cartouche on centre back of figurine.<br>Aside from cartouch no border lines. |
| **TP Key Frt/Bk/Feet** | 1 \| B \| N/A |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Zero agricultural implements.<br>Whip in left hand. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |









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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | g | 2 | N/A |
| **Wig** | Zero back wig features. | | | |
| **Wig Key Frt/Bk/Patt & Em** | H | 0 | e | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Faience | | | |
| **Colour** | Brown | | | |

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|---|---|
| **Hands** | Right arm down the side of the body.<br>Left arm angled up from elbow to centre body. |
| **Height** | N/A |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 1974.567** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Deir el-Bahri - DB 320 (cleared 1881) |
| **Provenance** | Accession date: 8th January 1975.<br>Gifted to the MFA by Mrs Florence Mayer.<br>No details prior to this date but assumption that as with other figurines of this same owner it may have been purchased by her husband Horace Mayer from the Vassalli collection in the 1930's. |
| **Owner/Title** | Pinudjem II, High Priest of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st |
| **Distinguishing Features** | Unusual striation work on back wig - instead of being painted over the top of the crown simply drawn as straight lines across the top of the back of the head and down over the wig. |
| **Text Features** | 6 horizontal registers across front of body extending down onto feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 3 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong horizontally oriented with connecting ropes extending upwards from top corners of bag. Ropes with loops at the top - bag appears to be floating on the back. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| G \| S.S |
| **Implements/ Hand-held attributes description** | Small stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Small stylised hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |



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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with front lappets angled in from shoulder line. Back wig straight.<br>Single band and striations on back wig and lappets. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 1 \| a.f |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Right over left<br>Thumbs evident |
| **Height** | 17.2 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | For comparison second figurine of King Pinudjem II in database see Identification Number MFA 64.2247.<br>Luigi Vassalli died 1887. |

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|---|---|
| **Identification Number** | **MFA 1978.552** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 1st December 1978.<br>Gifted to the MFA by Mrs Florence Mayer.<br>1966: sold by Robert Gordon Faudree to Horace L. Mayer.<br>Following Mayer's death to his widow, Florence Ellen Mayer. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| e |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st - 24th dynasty |
| **Distinguishing Features** | Hands crossed left over right rather than the classical right over left. |
| **Text Features** | Vertical column with border lines on centre front extending down onto feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Reverse trapezoid medium depth without evidence of connectors. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 8 \| N/A \| j |
| **Implements/ Hand-held attributes description** | Small stylised hoe with solid crossbar in left hand on right front shoulder.<br>Small stylised hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |





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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets angled inwards from shoulder line.<br>Back wig straight from shoulder line.<br>Seshed headband with looped crossover ties. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 1 \| e.i.j |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |

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|---|---|
| **Hands** | Arms and hands crossed left over right.<br>Thumbs evident. |
| **Height** | 10.1 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **MFA 1979.605** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Deir el-Bahri - DB 320 (cleared 1881) |
| **Provenance** | Accession date: November 1979.<br>Gifted by Mrs. Florence Mayer.<br>No details prior to this date but assumption that as with other figurines of this same owner it may have been purchased by her husband Horace Mayer from the Vassalli collection in the 1930's. |
| **Owner/Title** | Maatkare, God's Wife of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st dynasty |
| **Distinguishing Features** | Ureas in keeping with the title of God's Wife. Princess Maatkare (c. 1065 - 1045 BCE) understood to be the daughter of Pinudjem I and Queen Henuttawy. She was installed as a Gods Wife - the High Priestess of Thebes by her father who was High Priest before naming himself King. Maatkare buried with her pet monkey, previously mistaken as a child which would be inappropriate for a celibate Gods Wife. |
| **Text Features** | Vertical panel with border lines at centre front.<br>Text extends down over feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Wide trapezoid with convex base horizontally oriented. Connectors running from outside top corners of bag to bottom corners of back wig. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back under wig. |
| **Bag Key Shape Conn & Emb/Infill** | 15 \| K \| j |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Stylised hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |






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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| 2 \| N/A |
| **Wig** | Tripartite with lappets angled in from shoulder lines.<br>Back wig angled in from shoulder line.<br>Solid colour lappets. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 2 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 12 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Pinudjem I ruled from 1063-1033 BCE. Two figurines of Pinudjem I in this database - see Identification Numbers EA 18588 and MFA 65.1735. Four figurines of Maatkare in this database - see Identification Numbers MFA 1979.605, MFA 57.408, MFA 56.1269 and MFA 65.1738. See also figurine of owner's mother Queen Henuttawy Identification Number BRK 16.188. |

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|---|---|
| **Identification Number** | **MFA 56.1269** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Deir el-Bahri - DB 320 (cleared 1881) |
| **Provenance** | Accession year: 1956.<br>Gifted to the MFA by Horace L. Mayer.<br>Acquired in the 1930's for the Horace L. Mayer Collection from the Luigi Vassalli Collection.<br>Luigi Vassalli died 1887. |
| **Owner/Title** | Maatkare, God's Wife of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| b.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st dynasty |
| **Distinguishing Features** | Ureas in keeping with the title of God's Wife. Princess Maatkare (c. 1065 - 1045 BCE) understood to be the daughter of Pinudjem I and Queen Henuttawy. She was installed as a God's Wife - the High Priestess of Thebes by her father who was High Priest before naming himself King. Maatkare buried with her pet monkey, previously mistaken as a child which would be inappropriate for a celibate God's Wife. |
| **Text Features** | Vertical panel with border lines at centre front.<br>Text extends down over feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Wide trapezoid with convex base horizontally oriented.<br>Connecting element not evident.<br>Embellished by loops at top corners of bag.<br>Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back under wig. |
| **Bag Key Shape Conn & Emb/Infill** | 15 \| N/A \| U.V |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Stylised hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |





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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| 2 \| N/A |
| **Wig** | Tripartite with lappets angled in from shoulder line.<br>Back wig indented at shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 11.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Pinudjem I ruled from 1063-1033 BCE. Two figurines of Pinudjem I in this database - see Identification Numbers EA 18588 and MFA 65.1735. Four figurines of Maatkare in this database - see Identification Numbers MFA 1979.605, MFA 57.408, MFA 56.1269 and MFA 65.1738. See also figurine of owner's mother Queen Henuttawy Identification Number BRK 16.188. |

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|---|---|
| **Identification Number** | **MFA 56.1270** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession year: 1956.<br>Gifted to the MFA by Horace L. Mayer.<br>Purchased from the Luigi Vassalli Collection for the Horace L. Mayer Collection. |
| **Owner/Title** | Unknown |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| c.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st - 24th dynasty |
| **Distinguishing Features** | Items held in hands appear similar to the stick held in the hand of Nubian Queen Nasalsa - see Identification Number MFA 21.2767.<br>Given body form and chronology however whips are assumed and coded accordingly. |
| **Text Features** | Single vertical panel of text down centre front apron with border lines.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 16 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | N/A |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Whip in left hand on right front shoulder and in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |







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|---|---|
| **Royal/Other Attributes** | F \| f \| N/A \| ii |
| **Wig** | Duplex without striations.<br>Back rounded below shoulder length. |
| **Wig Key Frt/Bk/Patt & Em** | G \| 5 \| e |
| **Collar/Bracelets** | Four plain rows between lappets. |
| **Fabric** | Faience |
| **Colour** | Blue |

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|---|---|
| **Hands** | Arms and hands crossed right over left at wrists.<br>Thumbs evident. |
| **Height** | 16.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Luigi Vassalli died 1887. |



| | |
|---|---|
| **Identification Number** | **MFA 56.1272** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Suggested as Deir el-Bahri, Royal Cache,Thebes, |
| **Provenance** | Accession year: 1956.<br>Gifted to the MFA by Horace L. Mayer.<br>Purchased for Mayer Collection from Luigi Vassalli Collection in the 1930's. |
| **Owner/Title** | Nestanebisheru |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st dynasty |
| **Distinguishing Features** | Hoes in raised relief |
| **Text Features** | 5 vertical columns of text with border lines wrapped around body and extending down onto feet. |
| **TP Key Frt/Bk/Feet** | 13 \| G \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Trapezoid horizontally oriented connected by topes extending upward and outwards from top of bag.<br>Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back under back wig |
| **Bag Key Shape Conn & Emb/Infill** | 13 \| H \| j |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid crossbar in raised relief in left hand on right front shoulder.<br>Narrow bladed hoe with solid crossbar in raised relief in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| iii |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight from shoulder line.<br>Painted striations in lappets and back wig. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| f |
| **Collar/Bracelets** | Bracelets on both wrists. |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Arms and hands crossed right over left.<br>thumbs evident. |
| **Height** | 15.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Luigi Vassalli died 1887. |



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|---|---|
| **Identification Number** | **MFA 56.1281** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession year: 1956.<br>Gifted to the MFA by Horace L. Mayer.<br>Purchased for Mayer Collection from Luigi Vassalli Collection in the 1930's. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st dynasty |
| **Distinguishing Features** | |
| **Text Features** | Single vertical panel with border lines at sides and top down centre front extending to feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Wide trapezoid with concave sides and base suspended by a pair of ropes extending upwards from top bag corners to corners of the bottom back wig. Horizontal parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 17 \| G \| f |
| **Implements/ Hand-held attributes description** | Stylised narrow blade hoe with solid crossbar in left hand on right front shoulder and down outside arm, and in right hand on left front shoulder and down outside arm. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii.iii |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight from shoulder line.<br>Single band and striations on lappets and front wig. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| a.f |
| **Collar/Bracelets** | 3 plain rows between lappets. Bracelets. |
| **Fabric** | Faience |
| **Colour** | Pale green |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 14.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Luigi Vassalli died 1887. |

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|---|---|
| **Identification Number** | **MFA 56.1283** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession year: 1956.<br>Gifted to the MFA by Horace L. Mayer.<br>Purchased for Mayer Collection from Luigi Vassalli Collection in the 1930's. |
| **Owner/Title** | Unknown |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 6 \| c \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st dynasty |
| **Distinguishing Features** | Flat back. |
| **Text Features** | Damage and wear on apron but remnants of black suggest figurine included brief text at centre front. Recorded as such. |
| **TP Key Frt/Bk/Feet** | 16 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Whip grasped in right hand, extending up to left shoulder and then down left front body. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| g \| N/A \| N/A |
| **Wig** | Shoulder length wig at front and zero wig features at back.<br>Seshed headband. |
| **Wig Key Frt/Bk/Patt & Em** | H \| O \| i.j |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Green |
| **Hands** | Left arm down side of body, right bent at elbow held across body. Thumbs and fingers evident. |
| **Height** | 11.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Luigi Vassalli died 1887. |





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|---|---|
| **Identification Number** | **MFA 56.1284** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession year: 1956.<br>Gifted to the MFA by Horace L. Mayer.<br>Purchased from the Luigi Vassalli Collection for the Horace L. Mayer Collection. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st dynasty |
| **Distinguishing Features** | Flat back. |
| **Text Features** | Vertical panel without border lines down front of figurine.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 4 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Trapezoid horizontally oriented with pair of rapes angled upwards to shoulders from top corners of bag. Diagonal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back. |
| **Bag Key Shape Conn & Emb/Infill** | 13 \| H \| g |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in raised relief in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in raised relief in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets angled in from shoulder line. Zero back wig details aside from seshed band with crossover ties.<br>Zero striations |
| **Wig Key Frt/Bk/Patt & Em** | C \| 0 \| e.i.j |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Green |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 12.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Luigi Vassalli died 1887. |

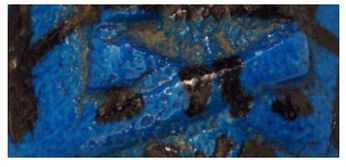
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|---|---|
| **Identification Number** | **MFA 56.314** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Deir el-Bahri - DB 320 |
| **Provenance** | Accession date: 10th May 1956.<br>Donated to the MFA by Miss Nina H. Burnham<br>From Thebes, Deir el-Bahri, DB 320 (cleared 1881) |
| **Owner/Title** | Queen Henuttawy |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st dynasty |
| **Distinguishing Features** | Uraeus and cartouche confirm royal status. |
| **Text Features** | Vertical text down centre front without border lines.<br>Name in cartouche at base.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 4 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong horizontally oriented connected by pair of ropes running from top corners of bag to bottom corners of wig. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| G \| j |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Broad bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | C.Cb \| c.Cb \| N/A \| N/A |











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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | 2 | ii.iii |
| **Wig** | Tripartite with straight front lappets.<br>Back lappets indented at shoulder lines.<br>Single uraeus at centre front forehead. | | | |
| **Wig Key Frt/Bk/Patt & Em** | A | 3 | e | |
| **Collar/Bracelets** | 1 x plain row b/w lappets. Bracelets both wrists. | | | |
| **Fabric** | Faience | | | |
| **Colour** | Blue | | | |

| | |
|---|---|
| **Hands** | Arms and hands crossed right over left at wrists.<br>Thumbs evident. |
| **Height** | 12.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Text translation:<br>O illuminated one, Osiris, Princess Henutawy<br>Wife of Pinudjem 1 and Mother of God's wife Maatkare.<br>Pinudjem I in this database - see Identification Numbers EA 18588 and MFA 65.1735. Figurines of Maatkare in this database: Identification Numbers MFA 1979.605, MFA 57.408, MFA 56.1269 and MFA 65.1738. |

| | |
|---|---|
| **Identification Number** | **MFA 57.408** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Deir el-Bahri - DB 320 (cleared 1881) |
| **Provenance** | Accession year: 1957.<br>Gifted to the MFA by Horace L. Mayer<br>Purchased for Mayer Collection from Luigi Vassalli Collection in the 1930's. |
| **Owner/Title** | Maatkare, God's Wife of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| b.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st dynasty |
| **Distinguishing Features** | Uraeus in keeping with the title of God's Wife. Princess Maatkare (c. 1065 - 1045 BCE) understood to be the daughter of Pinudjem I and Queen Henuttawy. She was installed as a God's Wife - the High Priestess of Thebes by her father who was High Priest before naming himself King. Maatkare buried with her pet monkey, previously mistaken as a child which would be inappropriate for a celibate God's Wife. |
| **Text Features** | Vertical panel with border lines at centre front.<br>Text extends down over feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Wide trapezoid with convex base and sides horizontally oriented. Connectors running from outside top corners of bag to bottom corners of back wig. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back under wig. |
| **Bag Key Shape Conn & Emb/Infill** | 20 \| G \| j |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Stylised hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |





| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| 2 \| N/A |
| **Wig** | Tripartite with lappets angled in from shoulder line.<br>Back wig indented at shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 12.6 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Pinudjem I ruled from 1063-1033 BCE. Two figurines of Pinudjem I in this database - see Identification Numbers EA 18588 and MFA 65.1735. Four figurines of Maatkare in this database - see Identification Numbers MFA 1979.605, MFA 57.408, MFA 56.1269 and MFA 65.1738. See also figurine of owner's mother Queen Henuttawy Identification Number BRK 16.188. |



| | |
|---|---|
| **Identification Number** | **MFA 57.409** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession year: 1957<br>Gifted to the MFA by Horace L. Mayer<br>Acquired in the 1930's for the Horace L. Mayer Collection from the Luigi Vassalli Collection. |
| **Owner/Title** | Hetepy, General |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st dynasty |
| **Distinguishing Features** | |
| **Text Features** | Single vertical column of text with vertical border lines down centre front extending over feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Narrow oblong diagonally oriented across back suspended by a long rope extending beyond the borders of the bag. Loop embellishment at both bottom corners. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Angled across back. |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| A \| SS.j |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid crossbar in left hand on right front shoulder.<br>Stylised hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | K.Cb \| k.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii |
| **Wig** | Tripartite with straight front lappets.<br>Back wig rounded below shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 5 \| e |
| **Collar/Bracelets** | 4 plain rows and lower decorative row. |
| **Fabric** | Faience |
| **Colour** | Green |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers painted in detail. |
| **Height** | 12.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Text translation:<br>The illuminated one, the Osiris, royal scribe, general Hetepy Luigi Vassalli died 1887. |




| | |
|---|---|
| **Identification Number** | **MFA 64.2244** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Deir el-Bahri - royal cache |
| **Provenance** | Accession date: 17 December 1964.<br>Gifted to the MFA by Horace L. Mayer.<br>29 November 1930 loan to the MFA by Horace L. Mayer.<br>Purchased for the Mayer collection from the Luigi Vassalli collection. |
| **Owner/Title** | Unknown |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| b \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st dynasty |
| **Distinguishing Features** | Arms and hands crossed left over right rather than the classic right over left. |
| **Text Features** | Vertical panel without border lines at centre front extending over feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 17 \| A \| b |
| **Text Inscription Method** | Black painted |
| **Bag(s) description** | Reverse trapezoid suspended by a pair of ropes extending upward and outwards from top corners of bag.<br>Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 8 \| H \| j |
| **Implements/ Hand-held attributes description** | Small stylised hoe with solid crossbar in left hand on right front shoulder.<br>Small stylised hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | J.Cb \| j.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets angled in from shoulder line.<br>Back wig angled in from shoulder line.<br>Looped *seshed* headband. Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 2 \| e.i.j |
| **Collar/Bracelets** | |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Arms and hands crossed left over right. |
| **Height** | 10.1 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Luigi Vassalli died 1887. |

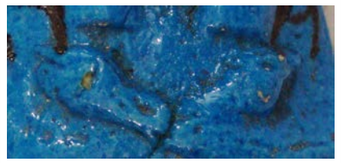
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|---|---|
| **Identification Number** | **MFA 64.2246** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Deir el-Bahri - DB 320 |
| **Provenance** | Accession date: 24 December 1964.<br>17 December 1964 gifted to the MFA by Horace L. Mayer. From Thebes, Deir el-Bahri cache, DB 320 (cleared 1881). Purchased 1930 from the Luigi Vasalli Collection for the Horace L. Mayer collection. 29 November 1930 lent to the MFA by Horace L. Mayer. |
| **Owner/Title** | Masaharta, The High Priest |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st dynasty |
| **Distinguishing Features** | Arms and hands crossed left over right. |
| **Text Features** | Single vertical column of text with full border lines down centre front extending over feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Trapezoid with concave base horizontally oriented carried by pair of ropes extending outwards from top corners of bag alongside back wig to shoulder.<br>Diagonal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 15 \| H \| g |
| **Implements/ Hand-held attributes description** | Small stylised hoe with solid crossbar in left hand on right front shoulder.<br>Small stylised hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |













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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig angled inwards from shoulder line.<br>Looped seshed headband.<br>Solid colour. | | | |
| **Wig Key Frt/Bk/Patt & Em** | A | 2 | e.i.j | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Faience | | | |
| **Colour** | Blue | | | |

| | |
|---|---|
| **Hands** | Arms and hands crossed left over right.<br>Thumbs evident. |
| **Height** | 10.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |



| | |
|---|---|
| **Identification Number** | **MFA 64.2247** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Deir el-Bahri - DB 320 (cleared 1881) |
| **Provenance** | Accession date: 17 December 1964.<br>Gifted to the MFA by Horace L. Mayer<br>29 November 1930 loan to the MFA from Horace L. Mayer.<br>Purchased for the Mayer collection from the Luigi Vassalli collection. |
| **Owner/Title** | King Pinudjem II, First Prophet of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st dynasty |
| **Distinguishing Features** | |
| **Text Features** | 7 horizontal registers across body front down onto feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 3 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Trapezoid horizontally oriented of medium depth and width and connected by a pair of ropes running up from the top outside corners of the bag to the outer bottom wig. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 13 \| G \| j |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Stylised hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig straight from shoulder line.<br>Striations painted on lappets and back wig.<br>Seshed headband with back crossover ties. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| f.i.j |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 17.2 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | See figurine of same owner Identification Number MFA 1974.567 gifted to the MFA in 1975 by Mrs Florence Mayer.<br>Luigi Vassalli died 1887. |

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|---|---|
| **Identification Number** | **MFA 64.2249** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Probably Deir el-Bahri - first royal cache 1881 |
| **Provenance** | Accession date: 17 December 1964.<br>Gifted to the MFA by Horace L. Mayer.<br>5 February 1931 lent to the MFA by Horace L. Mayer.<br>Purchased in the 1930's from the Luigi Vassalli collection for the Mayer Collection. |
| **Owner/Title** | Istemkheb, Chief of the Entertainers of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st dynasty |
| **Distinguishing Features** | Flat back.<br>Hoe on right front shoulder painted while hoe on left front shoulder in raised relief.<br>Arms crossed left over right rather than the classical right over left. |
| **Text Features** | 5 horizontal registers wrapped entirely around body including onto feet. |
| **TP Key Frt/Bk/Feet** | 3 \| D \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong with concave base horizontally oriented without obvious connectors because located immediately underneath back wig.<br>Diagonal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back directly underneath back wig.<br>Outside of bag aligned with outside of wig. |
| **Bag Key Shape Conn & Emb/Infill** | 19 \| N/A \| g |
| **Implements/ Hand-held attributes description** | Narrow-bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |



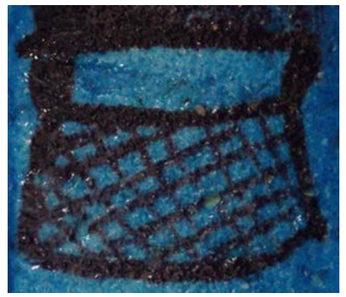
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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with front lappets angled inwards from shoulder line and with a single band at the base.<br>Back wig straight from shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 1 \| e |
| **Collar/Bracelets** | N/A |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Arms and hands crossed left over right.<br>Thumbs evident. |
| **Height** | 15.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Luigi Vassalli died 1887. |



| | |
|---|---|
| **Identification Number** | **MFA 65.1735** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Deir el-Bahri - DB 320 (cleared 1881) |
| **Provenance** | Accession date: 29 December 1930.<br>Gifted to the MFA by Horace L. Mayer<br>29 November 1930 loan to the MFA from Horace L. Mayer.<br>Purchased for the Mayer collection from the Luigi Vassalli collection. |
| **Owner/Title** | King Pinudjem I |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st dynasty |
| **Distinguishing Features** | |
| **Text Features** | Vertical column of text with border lines at centre front.<br>Cartouch at base of text confirms royal status.<br>Zero text at back. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Stylised hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight lappets.<br>Back wig indented at shoulder line with single decorative band.<br>Striations painted on lappets and back wig. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 3 \| f |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 10.6 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | For the majority of his career Pinudjem I held the title of High priest of Amun in Thebes but as he exercised great power in Upper Egypt he eventually claimed the royal title. Pinudjem I ruled from 1063-1033 BCE. For other figurines of same owner see Identification Numbers. EA 18588 and MFA 65.1735.<br>Luigi Vassalli died 1887. |







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|---|---|---|---|---|
| **Identification Number** | **MFA 65.1738** | | | |
| **Present Location** | **MFA - Boston** | | | |
| **Location of Find** | Deir el-Bahri - DB 320 (cleared 1881) | | | |
| **Provenance** | Accession date: 29 December 1965.<br>Gifted to the MFA by Horace L. Mayer.<br>29 November 1930 loan to the MFA by Horace L. Mayer.<br>Purchased for the Mayer collection from the Luigi Vassalli collection. | | | |
| **Owner/Title** | Maatkare, God's Wife of Amun | | | |
| **Form** | Mummiform | | | |
| **Body/F&E/Beard** | 4 | b.e | N/A | |
| **Period** | Third Intermediate Period | | | |
| **Dynasty** | 21st dynasty | | | |
| **Distinguishing Features** | Uraeus in keeping with the title of God's Wife. Princess Maatkare (c. 1065 - 1045 BCE) understood to be the daughter of Pinudjem I and Queen Henuttawy. She was installed as a God's Wife - the High Priestess of Thebes by her father who was High Priest before naming himself King. Maatkare buried with her pet monkey, previously mistaken as a child which would be inappropriate for a celibate God's Wife. | | | |
| **Text Features** | Vertical panel with border lines at centre front.<br>Text extends down over feet.<br>Zero text on back. | | | |
| **TP Key Frt/Bk/Feet** | 6 | A | b | |
| **Text Inscription Method** | Painted | | | |
| **Bag(s) description** | Wide trapezoid with convex base horizontally oriented. Connectors running from outside top corners of bag to bottom corners of back wig. Diagonal crosshatch infill. | | | |
| **Number of Bags** | One | | | |
| **Position of Bags** | Centre back under wig. | | | |
| **Bag Key Shape Conn & Emb/Infill** | 15 | G | g | |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Stylised hoe with solid cross-bar in right hand on left front shoulder. | | | |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb | i.Cb | N/A | N/A |
| **Royal/Other Attributes** | N/A | N/A | 2 | N/A |
| **Wig** | Tripartite with straight lappets.<br>Back wig indented at shoulder line.<br>Solid colour | | | |
| **Wig Key Frt/Bk/Patt & Em** | A | 3 | e | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Faience | | | |
| **Colour** | Blue | | | |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. | | | |
| **Height** | 11.7 cm | | | |
| **Egyptian/ Nubian** | Egyptian | | | |
| **Notes** | Pinudjem I ruled from 1063-1033 BCE. For other figurines of Pinudjem I see Identification Numbers EA 18588 and MFA 65.1735. Four figurines of Maatkare in this database - see Identification Numbers MFA 1979.605, MFA 57.408, MFA 56.1269 and MFA 65.1738. See also figurine of owner's mother Queen Henuttawy Identification Number BRK 16.188. | | | |

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|---|---|
| **Identification Number** | **MFA 65.1739** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Deir el-Bahri - royal cache |
| **Provenance** | Accession date: 29 December 1965.<br>Gifted to the MFA by Horace L. Mayer.<br>29 November 1930 loan to the MFA by Horace L. Mayer<br>Purchased for the Mayer collection from the Luigi Vassalli collection. |
| **Owner/Title** | Nestanebisheru |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st dynasty |
| **Distinguishing Features** | |
| **Text Features** | Vertical columns with vertical border lines wrapped around body extending down over feet. |
| **TP Key Frt/Bk/Feet** | 13 \| G \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Smal trapezoid horizontally oriented suspended by a pair of rope extending from the top of the bag to under the back wig.<br>Rectangular crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 13 \| G \| I |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid crossbar in left hand on right front shoulder.<br>Stylised hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | J.Cb \| j.Cb \| N/A \| N/A |





| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig angled in from shoulder line.<br>Single band and striations on lappets and back wig. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| a.f |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | |

| | |
|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 15.1 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Luigi Vassalli died 1887. |

| | |
|---|---|
| **Identification Number** | **MFA 66.1030** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Deir el-Bahri - royal cache |
| **Provenance** | Accession date: 14 December 1966.<br>Gifted to the MFA by Horace L. Mayer.<br>Purchased in the 1930's for the Mayer collection from the Luigi Vassalli collection. |
| **Owner/Title** | Queen Tayuheret |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st dynasty |
| **Distinguishing Features** | Bag on back is raised from back.<br>Ropes from bag are represented by wavy rather than straight lines. |
| **Text Features** | Vertical column with border lines at front extending down over feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Narrow trapezoid horizontally oriented suspended by a pair of ropes extending upwards from top corners of bag. Ropes therefore not coded.<br>Rectangular crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre Back |
| **Bag Key Shape Conn & Emb/Infill** | 14 \| N/A \| I |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid crossbar in left hand on right front shoulder.<br>Stylised hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |





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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| ii |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight.<br>Striations on lappets and back wig. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| f |
| **Collar/Bracelets** | 2 plain rows between lappets |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 10 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Luigi Vassalli died 1887. |



| | |
|---|---|
| **Identification Number** | **MFA 66.1031** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Deir el-Bahri - DB 320 |
| **Provenance** | Accession date: 14 December 1966.<br>Gifted to the MFA by Horace L. Mayer.<br>Purchased in the 1930's for the Mayer collection from the Luigi Vassalli collection. |
| **Owner/Title** | Masaharta, High Priest |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| b.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st dynasty |
| **Distinguishing Features** | |
| **Text Features** | Vertical panel with vertical and top border lines extending down over feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 6 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong horizontally oriented suspended by a pair of ropes extending vertically from the top corners of the bag.<br>Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 5 \| G \| j |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid crossbar in left hand on right front shoulder.<br>Stylised hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight lappets.<br>Back wig straight.<br>Looped seshed headband. Solid colour |
| **Wig Key Frt/Bk/Patt & Em** | A \| 1 \| e.i.j |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Arms and hands crossed left over right.<br>Thumbs evident. |
| **Height** | 9.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Luigi Vassalli died 1887. |

| | |
|---|---|
| **Identification Number** | **MFA 67.1155** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Egypt |
| **Provenance** | Accession date: 13 December 1967.<br>Gifted to the MFA by Horace L. Mayer.<br>29 Nov 1930 loan to the MFA by Horace L. Mayer.<br>Purchased in the 1930's for the Mayer collection from the Luigi Vassalli collection. |
| **Owner/Title** | Princess Nesykhonsu |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| b.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st dynasty |
| **Distinguishing Features** | |
| **Text Features** | 6 horizontal registers wrapped around body to false back pillar at centre back.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 3 \| W \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong horizontally oriented suspended by a pair of ropes extending vertically upwards from upper bag corners to bottom corners of back wig.<br>Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| G \| j |
| **Implements/ Hand-held attributes description** | Small stylised hoe with solid crossbar in left hand on right front shoulder.<br>Small stylised hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | K.Cb \| k.Cb \| N/A \| N/A |





| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets angled in from shoulder line.<br>Back wig straight from shoulder line.<br>Striations on lappets and back wig. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 1 \| f |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 17.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Luigi Vassalli died 1887. |

**Identification Number** MFA 7/2/d.1

**Present Location** MFA - Boston

**Location of Find** Shellal, Nubia, Cemetery 7, Grave 2.

**Provenance** 1907: excavated by the Harvard University–Boston Museum of Fine Arts Expedition for the Archaeological Survey of Nubia. Assigned to the MFA by the government of Egypt in the division of finds.

**Owner/Title** Unknown

**Form** Mummiform

**Body/F&E/Beard** 3 | d.e | N/A

**Period** Third Intermediate Period

**Dynasty** 25th dynasty

**Distinguishing Features** Infill pattern on bag is key to chronology. See Notes.




**Text Features** Although broken presume single vertical column contained within border lines at centre front.
Zero text on back.

**TP Key Frt/Bk/Feet** 6 | A | a

**Text Inscription Method** Painted

**Bag(s) description** Trapezoid of medium depth and width attached by ropes extending outwards from top corners of bag to underneath with.
Diagonal crosshatch infill.

**Number of Bags** One

**Position of Bags** Centre back below back wig.

**Bag Key Shape Conn & Emb/Infill** 7 | H | g

**Implements/ Hand-held attributes description** Stylised hoe with solid crossbar in left hand on right front shoulder.
Stylised hoe with solid crossbar in right hand on left front shoulder.

**Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** I.Cb | i.Cb | N/A | N/A



**Royal/Other Attributes** N/A | N/A | N/A | ii

**Wig** Tripartite with straight front lappets and straight back wig.
Solid colour.

**Wig Key Frt/Bk/Patt & Em** A | 1 | e

**Collar/Bracelets** One decorative row below lappets.

**Fabric** Faience

**Colour** Cream glaze.

**Hands** Right over left, hands opposed.
Thumbs evident

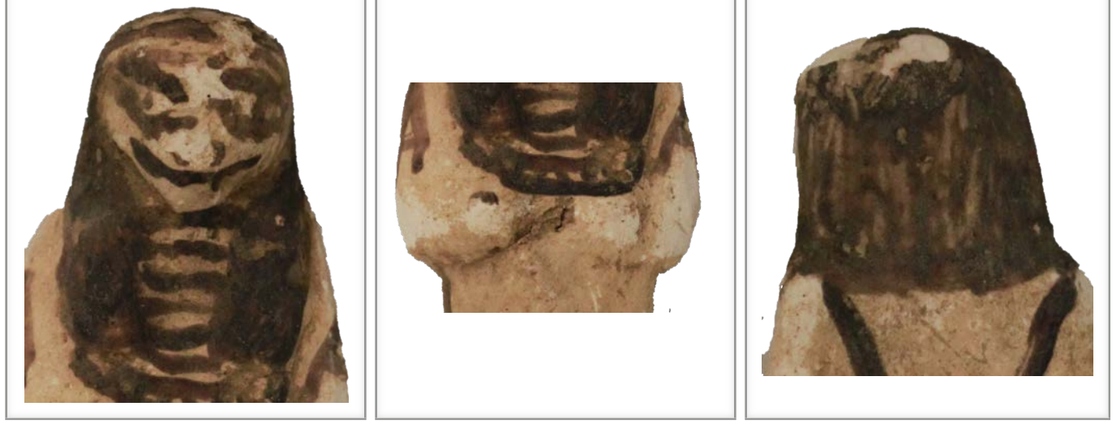
**Height** Broken

**Egyptian/ Nubian** Egyptian in Nubia

**Notes** Dating nominated on basis of bag attributes which is consistent with TIP elements rather than NK.
Refer *The University of Chicago Oriental Institute Nubian Expedition: Twenty-fifth Dynasty and Napatan remains at Qustul: cemeteries W and V*, 37 referring to Cemetry 7 Grave 2 and addressing 25th dynasty reuse.
For equivalent bag see Identification Number MFA 56.1284.

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|---|---|
| **Identification Number** | **MFA 7/2/d.2** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Shellal, Nubia, Cemetery 7, Grave 3 (See Notes) |
| **Provenance** | Unknown |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| b \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 25th dynasty |
| **Distinguishing Features** | Recorded as 7/2/d.2 according to tag on figurine but noted numbering on back of figurine which suggests only 7/3.d<br>Solid line down both sides of body from underneath arms to feet. |
| **Text Features** | None |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | Narrow oblong horizontally oriented and suspended by a pair of ropes extending upwards and outwards from the top corners of the bag.<br>Vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 5 \| H \| e |
| **Implements/ Hand-held attributes description** | Small stylised hoe with solid crossbar in left hand on right front shoulder.<br>Small stylised hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vi |
| **Wig** | Tripartite with straight front lappets.<br>Back wig at shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 4 \| e |
| **Collar/Bracelets** | 6 plain rows and decorative row |
| **Fabric** | Faience |
| **Colour** | Cream |
| **Hands** | Arms and hands crossed right over left. |
| **Height** | Unknown |
| **Egyptian/ Nubian** | Egyptian in Nubia |
| **Notes** | Refer Identification No. MFA 7/2/d.1 and also figurines in database from Aniba especially Identification Number MFA 1991.1170. Although rendering on this figurine is very crude there are obvious comparisons, especially the form of the collar. Figurine has what appears to be excavation marks on the back suggestive of Shellal Cemetery 7 Grave 3. |

| | |
|---|---|
| **Identification Number** | **MFA 72.1621** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Taaperamen |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 6 \| b \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st - 24th dynasty |
| **Distinguishing Features** | Damage at top of head but looped seshed presumed on basis of ties meeting prior to intersection through encircling band. |
| **Text Features** | Single vertical panel of text down centre front apron without border lines.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 17 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Whip held in right hand extending up to right front shoulder and then down right front arm. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |




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|---|---|
| **Royal/Other Attributes** | G \| N/A \| N/A \| N/A |
| **Wig** | Shoulder length wig at front and zero wig features at back.<br>Seshed headband. |
| **Wig Key Frt/Bk/Patt & Em** | H \| 4 \| e.i.j |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Right hand and arm across body at waistline.<br>Left arm down side of body. |
| **Height** | 11.1 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 72.1643** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| c.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st - 24th dynasty |
| **Distinguishing Features** | Apron very high giving impression hands are being forced upward. |
| **Text Features** | Single vertical panel of text down centre front apron without border lines.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 17 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | N/A |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Difficult to discern because of damage but presumption is a whip in each hand. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |




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|---|---|
| **Royal/Other Attributes** | B \| g \| N/A \| N/A |
| **Wig** | Tripartite with lappets angled inward from shoulder line.<br>Back wig straight across shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 4 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Arms and hands crossed right over left. |
| **Height** | 11.7 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **MFA 72.1644** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 7 \| b.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st - 24th dynasty |
| **Distinguishing Features** | Flat back. |
| **Text Features** | Single vertical panel of text down centre front apron without border lines.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 17 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | N/A |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Whip in left hand running out and back across left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| g \| N/A \| N/A |
| **Wig** | Tripartite with lappets angled inwards from shoulder line.<br>Back wig straight longer than shoulders.<br>No striations evident. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 1 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Left arm across waist.<br>Right arm down side of body. |
| **Height** | 11.1 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **MFA 72.1645** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Panakht (?) |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 6 \| b.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st - 24th dynasty |
| **Distinguishing Features** | Flat back. |
| **Text Features** | Vertical panel without border lines down front of apron. Zero text on back. |
| **TP Key Frt/Bk/Feet** | 17 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Whip in right hand extending back up to right shoulder and down right front arm. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |






| | |
|---|---|
| **Royal/Other Attributes** | G \| N/A \| N/A \| N/A |
| **Wig** | Shoulder length wig at front and zero wig features at back.<br>Seshed headband. |
| **Wig Key Frt/Bk/Patt & Em** | H \| 4 \| e.i.j |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Right arm and hand across body at waistline. Left arm by side. Thumb evident on right hand. |
| **Height** | 10.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **MFA 72.1647** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 6 \| c \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st - 24th dynasty |
| **Distinguishing Features** | Apron is very small jutting out from waistline to mid-section of legs rather than extending entirely across front of lower half of the body.<br>Damage at centre neck and around apron.<br>Suggestion of separate feet at front. |
| **Text Features** | Vertical panel down front of apron.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 17 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Presumably a whip grasped in the right hand given dress of daily life although it is an example of a whip which looks more like a hoe without a cross-bar. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |




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|---|---|
| **Royal/Other Attributes** | G \| N/A \| N/A \| N/A |
| **Wig** | Duplex wig which has been depicted through relief on the front, patterning on both front sections evident.<br>Seshed headband. |
| **Wig Key Frt/Bk/Patt & Em** | H \| 4 \| e.i.j |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |

| | |
|---|---|
| **Hands** | Left arm down the side of the body, right arm bent from elbow across body. |
| **Height** | 9.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **MFA 72.1648** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Asetemakhbit |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 7 \| c \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st - 24th dynasty |
| **Distinguishing Features** | |
| **Text Features** | No text evident |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |






| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Front wig to shoulders.<br>Back wig medium length angled in from shoulders and straight across back.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | H \| 2 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Right arm extended down side of body.<br>Left arm with hands evident across centre body. |
| **Height** | 13.6 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 72.1649** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Asetemakhbit |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| c.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st - 24th dynasty |
| **Distinguishing Features** | Dress of daily life figurine in this period carrying hoes rather than a whip. |
| **Text Features** | Barely discernable text on front apron.<br>Zero text on back and feet. |
| **TP Key Frt/Bk/Feet** | 17 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Trapezoid horizontally oriented suspended by a pair of ropes extending upwards and outwards from top corners of bag.<br>Rectangular crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre Back |
| **Bag Key Shape Conn & Emb/Infill** | 13 \| H \| I |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid crossbar in left hand on right front shoulder.<br>Stylised hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |





| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets angled in from shoulder line. Back wig angled in from shoulder line.<br>Looped *seshed* headband.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| e.i.j |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |

| | |
|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 9.2 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **MFA 72.1650** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Taaperamen |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 6 \| c \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st - 24th dynasty |
| **Distinguishing Features** | |
| **Text Features** | Minimum amount of text without border lines down front apron.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 17 \| A \| a |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | N/A |
| **Number of Bags** | None |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Right arm bent at elbow and across body grasping a whip. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |






| | |
|---|---|
| **Royal/Other Attributes** | G \| N/A \| N/A \| N/A |
| **Wig** | Shoulder length front and back wigs.<br>Seshed band with looped and angled ties. |
| **Wig Key Frt/Bk/Patt & Em** | H \| 4 \| e.i.k |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |

| | |
|---|---|
| **Hands** | Right arm across waist.<br>Left arm down side of body. |
| **Height** | 11.1 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |




| | |
|---|---|
| **Identification Number** | MFA 72.1723 |
| **Present Location** | MFA - Boston |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st - 24th dynasty |
| **Distinguishing Features** | Given bracelets on wrists could assume a collar underneath the dirt residue between the lappets so will be coded accordingly. |
| **Text Features** | Vertical column without borders down centre front extending over feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 4 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Very large trapezoid bag with concave base situated directly under back wig without obvious connectors. Embellished by large loops at the top corners. Diagonal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back directly underneath back wig |
| **Bag Key Shape Conn & Emb/Infill** | 18 \| N/A \| TT.g |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid crossbar in left hand on right front shoulder.<br>Stylised hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| vi.vii |
| **Wig** | Tripartite with lappets angled inwards from shoulder line.<br>Back wig straight.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 2 \| e |
| **Collar/Bracelets** | Presume collar. Bracelets on both wrists. |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 11.4 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

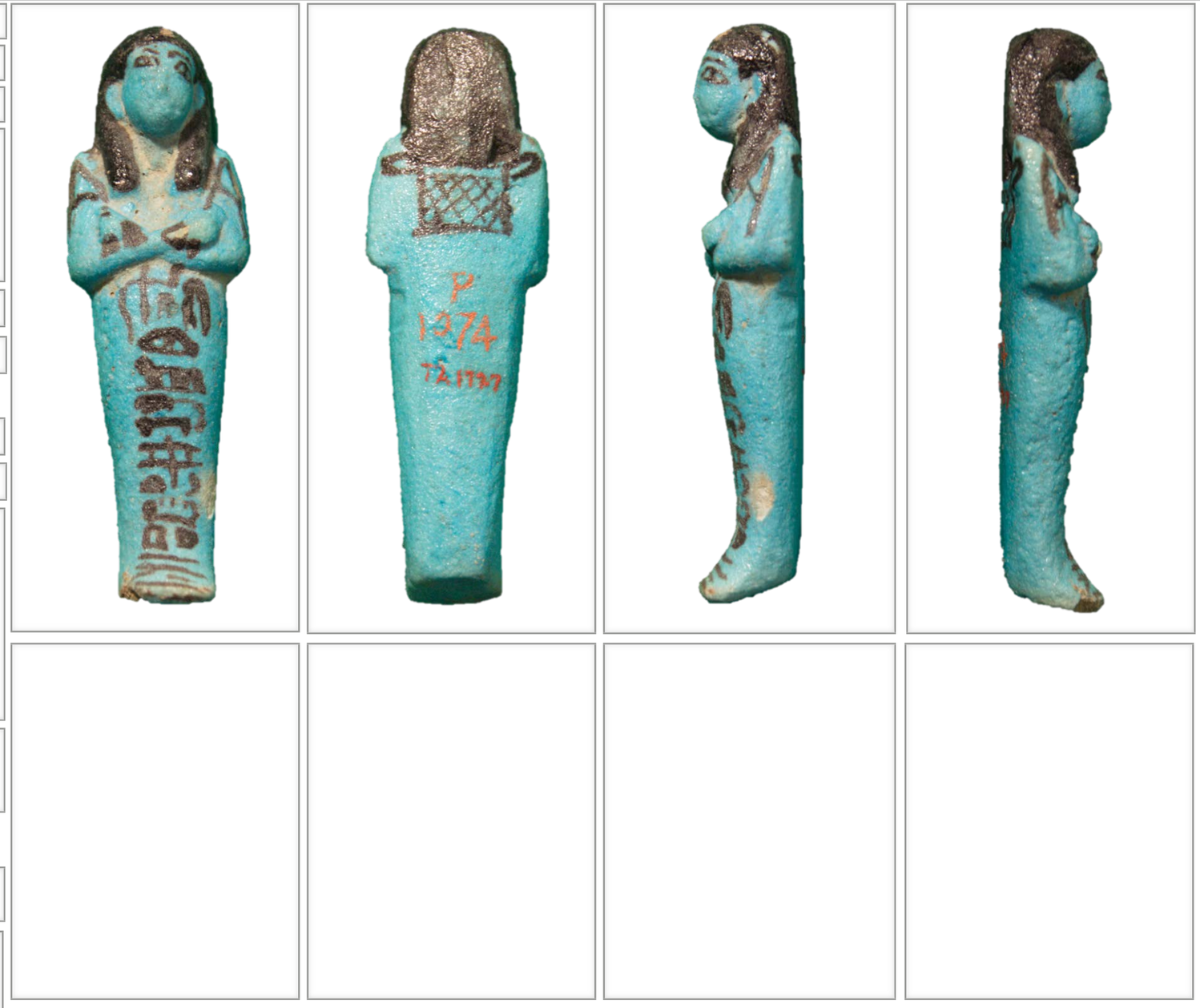
| | |
|---|---|
| **Identification Number** | **MFA 72.1724** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st - 24th dynasty |
| **Distinguishing Features** | |
| **Text Features** | Vertical column without border lines at centre front of figurine extending down onto feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 4 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong horizontally oriented with short pair ropes extending from top corners of bag into bottom wig.<br>Loop embellishments at both top corners.<br>Diagonal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back directly under back wig |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| G \| TT.g |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Stylised hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| iii |
| **Wig** | Tripartite with lappets angled in from shoulder lines.<br>Short bag wig indented at shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 3 \| e |
| **Collar/Bracelets** | Bracelets on both wrists. |
| **Fabric** | Faience |
| **Colour** | Blue |

| | |
|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers evident. |
| **Height** | 11.7 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 72.1727** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st - 24th dynasty |
| **Distinguishing Features** | Flat back |
| **Text Features** | Vertical column without border lines at centre front of figurine extending down onto feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 4 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Oblong horizontally oriented with short pair ropes extending from top corners of bag into bottom wig.<br>Loop embellishments at both top corners.<br>Diagonal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back directly under back wig |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| G \| TT.g |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid cross-bar in left hand on right front shoulder.<br>Stylised hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |




| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| iii |
| **Wig** | Tripartite with lappets angled in from shoulder lines.<br>Back wig straight down from shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 1 \| e |
| **Collar/Bracelets** | Bracelets on both wrists. |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 11.4 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 72.1728** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st - 24th dynasty |
| **Distinguishing Features** | Flat back.<br>Paint on wrists assumed as designator of sleeves. |
| **Text Features** | Vertical column without border lines at centre front extending down over feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 4 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Reverse trapezoid horizontally oriented suspended by a pair of ropes extending up over shoulders.<br>Diagonal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre back |
| **Bag Key Shape Conn & Emb/Infill** | 8 \| G \| g |
| **Implements/ Hand-held attributes description** | Stylised hoe with solid crossbar in left hand on right front shoulder.<br>Stylised hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |



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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets angled in from shoulder line.<br>Back wig quite short and angled in from shoulder line. Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 2 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Arms and hands crossed right over left. |
| **Height** | 11.4 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |




| | |
|---|---|
| **Identification Number** | **MFA 72.1754** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Taaperamen |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| b.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st - 24th dynasty |
| **Distinguishing Features** | |
| **Text Features** | Vertical column of text without border lines down centre front extending onto feet.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 4 \| A \| b |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | Reverse trapezoid horizontally oriented with pair of ropes extending from top corners of bag up along the perimeters of the back wig. Zero infill. |
| **Number of Bags** | One |
| **Position of Bags** | Centre Back |
| **Bag Key Shape Conn & Emb/Infill** | 14 \| H \| d |
| **Implements/ Hand-held attributes description** | Short bladed hoe with solid crossbar in raised relief in left hand on right front shoulder.<br>Short bladed hoe with solid crossbar in raised relief in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | I.Cb \| i.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets angled inwards from shoulder line. Back wig without details so shoulder length assumed.<br>Seshed headband looped with angled ties. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 4 \| e.i.k |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs evident. |
| **Height** | 11.1 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 72.757** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 25th dynasty |
| **Distinguishing Features** | Some blanks in the text likely reflect mass production, such that the name of the purchaser/owner would be added later. See Notes. |
| **Text Features** | 5 horizontal registers wrapped around body to false back pillar.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with solid crossbar in left hand on right front shoulder.<br>Narrow bladed hoe with solid crossbar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | D.Cb \| b.Cb \| N/A \| N/A |




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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets straight from shoulder line.<br>Back wig indented at shoulder line.<br>Single bands and striations on lappets and back |
| **Wig Key Frt/Bk/Patt & Em** | A \| 3 \| a.f |
| **Collar/Bracelets** | None |
| **Fabric** | Stone |
| **Colour** | Cream |

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|---|---|
| **Hands** | Hands crossed right over left, opposed.<br>Thumbs and fingers evident. |
| **Height** | 19.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - limestone<br>1. Dd..... Wsir Spoken... Osiris<br>2. ... ir Sa.tw ir ip.tw.. if I am summoned and if I am counted off<br>3. ... .... smHt... ... (to) irrigate<br>4. ... r Imntt (?) r iAbtt (to transport) to the West and to the East 5. ..... |

| | |
|---|---|
| **Identification Number** | **MFA 91.265** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Ihnasya el-Medina (Herakleopolis Magna) |
| **Provenance** | Accession date: 8th December 1891.<br>1890-1891: excavated by Edouard Naville for the Egypt Exploration Fund (EEF). Assigned to the EEF by the Egyptian government in the division of finds.<br>October 1891: presented to the MFA by the EEF. |
| **Owner/Title** | Unknown |
| **Form** | Dress of daily life |
| **Body/F&E/Beard** | 5 \| c \| N/A |
| **Period** | Third Intermediate Period |
| **Dynasty** | 21st - 24th dynasty |
| **Distinguishing Features** | |
| | None |
| **Text Features** | |
| **TP Key Frt/Bk/Feet** | N/A \| N/A \| N/A |
| **Text Inscription Method** | N/A |
| **Bag(s) description** | None |
| **Number of Bags** | None |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Whip in each hand extending on to top of the left shoulder and over onto the back of the right shoulder.<br>No other implements evident. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



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|---|---|
| **Royal/Other Attributes** | F \| f \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig to shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 4 \| e |
| **Collar/Bracelets** | None - see Hands comments |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Lines at wrists assumed as delineation of hands.<br>Hands therefore crossed right over left, opposed |
| **Height** | 12.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **BRK 28.522** |
| **Present Location** | **Brooklyn Museum** |
| **Location of Find** | Unknown |
| **Provenance** | Provenance unknown.<br>Gift of the Long Island Historical Society. |
| **Owner/Title** | Takhau |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Late Period |
| **Dynasty** | 26th - 31st dynasty |
| **Distinguishing Features** | |
| **Text Features** | 10 horizontal registers wrapped around the body and meeting at raised centre back pillar.<br>Zero text on back. |
| **TP Key Frt/Bk/Fee** | 3 \| J \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong vertically oriented carried over the left shoulder by a single rope connected to the bag at the centre top by a concentric semi-ellipsoid connector.<br>Diagonal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Left hand back shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| O \| g |
| **Implements/ Hand-held attributes description** | Two piece hoe with long blade in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in raised relief in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | Q \| a.Cb \| N/A \| N/A |






| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight striated lappets.<br>Back wig angled inwards from shoulder and striated.<br>Decorative single band on front and back. |
| **Wig Key Frt/Bk/Patt & Em** | A.a \| 2 \| a.f |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Pale green |
| **Hands** | Hands crossed/opposed and wide apart.<br>Thumbs and fingers evident. |
| **Height** | 17.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **EA 22820** |
| **Present Location** | **British Museum** |
| **Location of Find** | Unknown |
| **Provenance** | History of acquisition by The British Museum unknown |
| **Owner/Title** | Priest, Son of Panemem |
| **Form** | N/A |
| **Body/F&E/Beard** | N/A N/A N/A |
| **Period** | Late Period |
| **Dynasty** | 26th - 29th dynasty |
| **Distinguishing Features** | Wooden figurine box.<br>Boat painted on lid and offering formula around sides and is said to represent the journey to Abydos.British Museum online collection notes suggest owner as a lady, Wywy, but Aston 1994, 35 in his typological study of figurine boxes suggests priest title and confirms this style of box as a Type VII with securely dated contemporaries of this style placed in the Late Period. |
| **Text Features** | Text on all sides of the box. |
| **TP Key Frt/Bk/Feet** | N/A N/A N/A |
| **Text Inscription Method** | Painted |
| **Bag(s) description** | N/A |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A N/A N/A |
| **Implements/ Hand-held attributes description** | N/A |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A N/A N/A N/A |




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|---|---|
| **Royal/Other Attributes** | N/A N/A N/A N/A |
| **Wig** | N/A |
| **Wig Key Frt/Bk/Patt & Em** | N/A N/A N/A |
| **Collar/Bracelets** | N/A |
| **Fabric** | Wood |
| **Colour** | Light Brown |

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|---|---|
| **Hands** | N/A |
| **Height** | N/A |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Height: 23.2 cm<br>Width: 16.1 cm<br>Length: 27 cm<br>British Museum online collection suggests this box is dated to the Middle Kingdom but Aston's typological study suggests Late Period. See comments in Distinguishing Features. |

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|---|---|
| **Identification Number** | **MFA 00.696** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Abydos |
| **Provenance** | Accession date: 1st November 1900.<br>1900: excavated by W.M.F. Petrie and A.C. Mace for the Egypt Exploration Fund (EEF). Assigned to the EEF in the division of finds, received by the MFA through subscription to the EEF. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| b \| A |
| **Period** | Late Period |
| **Dynasty** | 26th - 31st dynasty |
| **Distinguishing Features** | Flat Back |
| **Text Features** | Vertical column of text without border lines at centre front.<br>Zero text on back and feet. |
| **TP Key Frt/Bk/Feet** | 4 \| A \| a |
| **Text Inscription Method** | Incision |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |




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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets angled in from shoulder line.<br>Back wig across shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 4 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Indistinguishable |
| **Height** | 8.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 1979.606** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: November 1979.<br>Gifted to the MFA by Mrs Horace L. Mayer. |
| **Owner/Title** | Psamtik-seneb |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| A |
| **Period** | Late Period |
| **Dynasty** | 26th dynasty |
| **Distinguishing Features** | Position of hoes is reversed to usual pattern seen on Late Period figurines. |
| **Text Features** | 10 horizontal registers wrapped around body meeting at back pillar extending upward from plinth to bottom back wig. Text on back pillar. Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 3 \| M \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small trapezoid held in right hand and connected by a single rope on a concentric ellipsoids connector. No infill distinguishable. |
| **Number of Bags** | One |
| **Position of Bags** | Left back shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 7 \| O \| d |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in raised relief in left hand on right front shoulder.<br>Two piece hoe with long blade in raised relief in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| q \| N/A \| N/A |









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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | N/A |
| **Wig** | Tripartite with straight lappets.<br>Back wig angled in from shoulder line. | | | |
| **Wig Key Frt/Bk/Patt & Em** | A | 2 | e | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Faience | | | |
| **Colour** | Green | | | |

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|---|---|
| **Hands** | Hands crossed/opposed and wide apart<br>Thumbs and fingers evident. |
| **Height** | 18.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 56.1273** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession year: 1956.<br>Gifted to the MFA by Horace L. Mayer.<br>Purchased from the Luigi Vassalli Collection for the Horace L. Mayer Collection. |
| **Owner/Title** | Hor, General, Son of Wedjashu |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Late Period |
| **Dynasty** | 30th dynasty |
| **Distinguishing Features** | Border bars on bag and wide rope are the same embellishment evident on the bags of Nubian figurines in this dataset. Same details also evident on figurines of Pedamenope, a Theban lector priest of the 25th dynasty, refer Gundlach 2013. The position of the bag lower than the back wig lower line is also unusual for a Late Period figurine. The normal positioning for bags during this period is high on the back shoulder. |
| **Text Features** | Single register at waistline wrapped around body to back pillar. Vertical column with boundary lines down centre front. Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 8 \| Q \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Square connected by a single wide rope extending up over the shoulder into the right hand. Border bars embellish the bag on all four sides. Diagonal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back left shoulder below bottom of back wig. |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| E \| c.g |
| **Implements/ Hand-held attributes description** | Upright handle hoe with long blade in raised relief in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in raised relief in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | Q \| b.Cb \| N/A \| N/A |









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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | N/A |
| **Wig** | Tripartite with straight lappets.<br>Back wig angled in at shoulder line.<br>Single band and striations on lappets and back wig. | | | |
| **Wig Key Frt/Bk/Patt & Em** | A | 2 | a.f | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Faience | | | |
| **Colour** | Green | | | |

| | |
|---|---|
| **Hands** | Hands crossed right over left, opposed.<br>Thumbs and fingers evident. |
| **Height** | 15.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Wedjashu is suggested as the wife of Nectanebo I although it has also been contended she was the wife of Tjahapimu (Nectanebo I's brother and usurper) and the mother of Nakhthorheb (Nectanebo II).<br>See second figurine of same owner Identification Number MFA 56.1275.<br>Luigi Vassalli died 1887. |

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|---|---|
| **Identification Number** | **MFA 56.1274** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 13th December 1956.<br>Gift of Horace L. Mayer.<br>In the 1930's purchased for the Mayer collection from the Luigi Vassalli collection. |
| **Owner/Title** | Hor, son of Wadjet |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Late Period |
| **Dynasty** | 26th - 31st dynasty |
| **Distinguishing Features** | Implements originally in relief but broken off except for crossbar on pick situate on left hand front shoulder.<br>Outline is able to confirm implement types. |
| **Text Features** | Single vertical column with vertical border lines down centre front of body.<br>Zero text on back and feet. |
| **TP Key Frt/Bk/Feet** | 5 \| A \| a |
| **Text Inscription Method** | Incised and painted |
| **Bag(s) description** | Small oblong horizontally oriented high on left shoulder suspended by a single rope on a semi-ellipsoid connector.<br>Diagonal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back left shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| M \| g |
| **Implements/ Hand-held attributes description** | Two piece hoe with short blade in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | P \| a.Cb \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets angled in from shoulder line. Back wig angled in from shoulder line.<br>Single band on lappets and back wig.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 2 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Green |
| **Hands** | Hands crossed right over left, opposed.<br>Thumbs and fingers evident. |
| **Height** | 18.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Luigi Vassalli died 1887. |

| | |
|---|---|
| **Identification Number** | **MFA 56.1275** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession year: 1956.<br>Gifted to the MFA by Horace L. Mayer.<br>Purchased for Mayer Collection from Luigi Vassalli Collection in the 1930's. |
| **Owner/Title** | Hor, General, Son of Wedjashu |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| A |
| **Period** | Late Period |
| **Dynasty** | 30th dynasty |
| **Distinguishing Features** | |
| **Text Features** | Single register at waistline wrapped around body to back pillar. Vertical column with boundary lines down centre front. Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 8 \| Q \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Semi ellipsoid high on left back shoulder connected by a single rope on concentric semi-ellipsoids connector running over shoulder into right hand. Diagonal parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back left shoulder below bottom of back wig. |
| **Bag Key Shape Conn & Emb/Infill** | 6 \| O \| h |
| **Implements/ Hand-held attributes description** | Upright handle hoe with short blade in raised relief in left hand on right front shoulder.<br>Narrow bladed hoe with rope cross-bar in raised relief in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | P \| a.Rp \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets angled inwards from shoulder line. Back wig indented at shoulder line.<br>Single band and striations on lappets and back |
| **Wig Key Frt/Bk/Patt & Em** | C \| 3 \| a.f |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Green |
| **Hands** | Hands crossed right over left, opposed.<br>Thumbs and fingers evident. |
| **Height** | 15.5 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Wedjashu is suggested as the wife of Nectanebo I although it has also been contended she was the wife of Tjahapimu (Nectanebo I's brother and usurper) and the mother of Nakhthorheb (Nectanebo II).<br>See second figurine of same owner Identification Number MFA 56.1276.<br>Luigi Vassalli died 1887. |







| | |
|---|---|
| **Identification Number** | **MFA 56.1276** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession year: 1956.<br>Gifted to the MFA by Horace L. Mayer.<br>Purchased for Mayer Collection from Luigi Vassalli Collection in the 1930's. |
| **Owner/Title** | Hor, General, son of Wedjashu |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Late Period |
| **Dynasty** | 30th dynasty |
| **Distinguishing Features** | Border bars on bag and wide rope are the same embellishment evident on the bags of Nubian figurines in this dataset. Same details also evident on figurines of Pedamenope, a Theban lector priest of the 25th dynasty, refer Gundlach 2013. The position of the bag lower than the back wig lower line is also unusual for a Late Period figurine. The normal positioning for bags during this period is high on the back shoulder. |
| **Text Features** | Single register at waistline wrapped around body to back pillar. Vertical column with boundary lines down centre front. Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 8 \| Q \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong horizontally oriented connected by a single wide rope extending up over the shoulder into the right hand. Border bars embellish the bag on all four sides. Diagonal parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back left shoulder below bottom of back wig. |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| E \| c.h |
| **Implements/ Hand-held attributes description** | Upright handle hoe with long blade in raised relief in left hand on right front shoulder.<br>Narrow bladed hoe with rope cross-bar in raised relief in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | Q \| a.Rp \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets indented at shoulder line.<br>Back wig indented at shoulder line.<br>Single band and striations on lappets and back wig. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 3 \| a.f |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Green |
| **Hands** | Hands crossed right over left, opposed.<br>Thumbs and fingers evident. |
| **Height** | 17 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Wedjashu is suggested as the wife of Nectanebo I although it has also been contended she was the wife of Tjahapimu (Nectanebo I's brother and usurper) and the mother of Nakhthorheb (Nectanebo II).<br>See second figurine of same owner Identification Number MFA 56.1275.<br>Luigi Vassalli died 1887. |

| | |
|---|---|
| **Identification Number** | **MFA 56.1278** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession year: 1956.<br>Gifted to the MFA by Horace L. Mayer.<br>Purchased for Mayer Collection from Luigi Vassalli Collection in the 1930's. |
| **Owner/Title** | Hornakht (?) |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| A |
| **Period** | Late Period |
| **Dynasty** | 26th - 31st dynasty |
| **Distinguishing Features** | |
| **Text Features** | 10 horizontal registers wrapped around body meeting at wide back pillar without text extending from base up to back wig. Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 3 \| O \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small oblong vertically oriented high on back left shoulder. Suspended by rope extending over shoulder into right hand. Incised vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| B \| j |
| **Implements/ Hand-held attributes description** | Two piece hoe with short blade in raised relief in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in raised relief in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | P \| a.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets angled in from shoulder line.<br>Back wig indented at shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Green |
| **Hands** | Hands crossed right over left, opposed.<br>Thumbs and fingers evident. |
| **Height** | 14.3 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Luigi Vassalli died 1887. |



| | |
|---|---|
| **Identification Number** | **MFA 56.1285** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession year: 1956.<br>Gifted to the MFA by Horace L. Mayer.<br>Purchased for Mayer Collection from Luigi Vassalli Collection in the 1930's. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| A |
| **Period** | Late Period |
| **Dynasty** | 26th - 31st dynasty |
| **Distinguishing Features** | Very little text and lacking in attribute detail. |
| **Text Features** | Zero text on front.<br>Some text incised in a vertical column on back. |
| **TP Key Frt/Bk/Feet** | 1 \| B \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small oblong horizontally oriented high on back left shoulder suspended by a wide rope which extends over the shoulder into the right hand.<br>Zero infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back left shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| E \| d |
| **Implements/ Hand-held attributes description** | Two piece hoe with short blade in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | P \| a.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets angled inwards from shoulder line.<br>Back wig straight from shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 1 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Green |
| **Hands** | Hands crossed right over left, opposed.<br>Thumbs and fingers evident. |
| **Height** | 9.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Luigi Vassalli died 1887. |







| | |
|---|---|
| **Identification Number** | **MFA 56.1291** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession year: 1956.<br>Gifted to the MFA by Horace L. Mayer.<br>Purchased for Mayer Collection from Luigi Vassalli Collection in the 1930's. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| A |
| **Period** | Late Period |
| **Dynasty** | 26th - 31st dynasty |
| **Distinguishing Features** | Very broad nose. |
| **Text Features** | Two vertical columns with border lines down front of figurine. Zero text on figurine back and feet. |
| **TP Key Frt/Bk/Feet** | 12 \| J \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small oblong vertically oriented high on back left shoulder. Suspended by rope extending over shoulder into right hand. Incised vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back left shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| B \| j |
| **Implements/ Hand-held attributes description** | Two piece hoe with short blade in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | P \| a.Cb \| N/A \| N/A |







| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets indented at shoulder line.<br>Back wig short and angled in from shoulder line.<br>Single band on lappets.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 2 \| a.e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Green |
| **Hands** | Hands crossed right over left, opposed.<br>Thumbs and fingers evident. |
| **Height** | 10.2 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Luigi Vassalli died 1887. |

| | |
|---|---|
| **Identification Number** | **MFA 56.1292** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession year: 1956.<br>Gifted to the MFA by Horace L. Mayer.<br>Purchased for Mayer Collection from Luigi Vassalli Collection in the 1930's. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| a |
| **Period** | Late Period |
| **Dynasty** | 26th - 31st dynasty |
| **Distinguishing Features** | Broad nose. |
| **Text Features** | Two vertical columns with border lines down front of figurine. Zero text on figurine back and feet. |
| **TP Key Frt/Bk/Feet** | 12 \| J \| b |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small oblong horizontally oriented high on back left shoulder carried by a rope extending over the shoulder into the right hand.<br>Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back left shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| B \| j |
| **Implements/ Hand-held attributes description** | Two piece hoe with long blade in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | Q \| a.Cb \| N/A \| N/A |





| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets angled inwards from shoulder line. Single band on lappets.<br>Back wig short down to top of pillar and angled in from shoulder. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 2 \| a.e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Green |

| | |
|---|---|
| **Hands** | Hands crossed right over left, opposed.<br>Thumbs and fingers evident. |
| **Height** | 10.2 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Luigi Vassalli died 1887. |

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|---|---|
| **Identification Number** | **MFA 56.1293** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession year: 1956.<br>Gifted to the MFA by Horace L. Mayer.<br>Purchased for Mayer Collection from Luigi Vassalli Collection in the 1930's. |
| **Owner/Title** | Psamtik-seneb, son of Tawepetnefret |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Late Period |
| **Dynasty** | 26th dynasty |
| **Distinguishing Features** | |
| **Text Features** | 10 horizontal registers wrapped around body to back pillar which runs width of wig and contains a single vertical column of text. |
| **TP Key Frt/Bk/Feet** | 3 \| M \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small oblong horizontally oriented suspended by a single rope on a concentric semi-ellipsoids connector. Diagonal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back left shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| O \| g |
| **Implements/ Hand-held attributes description** | Two piece hoe with long blade in raised relief in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in raised relief in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | Q \| a.Cb \| N/A \| N/A |







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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets indented at shoulder line. Back wig angled in from shoulder line down to top of pillar. Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 2 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Green |
| **Hands** | Hands crossed right over left, opposed. Thumbs and fingers evident. |
| **Height** | 15.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | 26th dynasty during the reign of Psamtek I.<br>Luigi Vassalli died 1887. |

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|---|---|
| **Identification Number** | **MFA 72.1685** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Ankh-hep |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Late Period |
| **Dynasty** | 26th - 31st dynasty |
| **Distinguishing Features** | False beard is decorated in a complex herringbone pattern which still gives the impression as specified in pattern E so is coded accordingly.<br>Hands crossed left over right.<br>Two piece hoe normally found on the right shoulder on Late Period figurines.<br>Bag normally on left shoulder during this period. |
| **Text Features** | 9 horizontal registers wrapped around body to back pillar running from bottom of back wig to feet.<br>Zero text on pillar and feet. |
| **TP Key Frt/Bk/Feet** | 3 \| O \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small oblong vertically oriented on right back shoulder suspended by single rope on a semi-ellipsoid connector running over shoulder into left hand.<br>Infill parallel horizontal lines separated by full verticals. |
| **Number of Bags** | One |
| **Position of Bags** | Back right shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| M \| m |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with rope cross-bar in raised relief in left hand on right front shoulder.<br>Two piece hoe with very short blade in raised relief in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | B.Rp \| p \| N/A \| N/A |







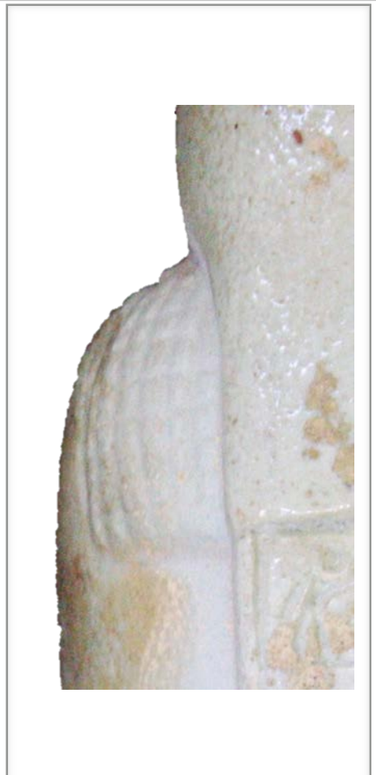


| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets indented at shoulder line.<br>Back wig angled in from shoulder line.<br>Striations on lappets and back wig. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 2 \| f |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Green |
| **Hands** | Arms and hands crossed left over right.<br>Thumbs and fingers evident. |
| **Height** | 20.9 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 72.1689** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Late Period |
| **Dynasty** | 26th - 31st dynasty |
| **Distinguishing Features** | |
| **Text Features** | 8 horizontal registers wrapped around body meeting at wide back pillar extending from base up to back wig. Pillar depicts two columns text. |
| **TP Key Frt/Bk/Feet** | 3 \| N \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small oblong vertically oriented high on back left shoulder. Suspended by rope extending over shoulder into right hand. Incised vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back left shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| B \| j |
| **Implements/ Hand-held attributes description** | Two piece hoe with short blade in raised relief in left hand on right front shoulder. Narrow bladed hoe with solid cross-bar in raised relief in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | P \| b.Cb \| N/A \| N/A |













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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | N/A |
| **Wig** | Tripartite with straight front lappets. Back wig indented at shoulder line. Solid colour. | | | |
| **Wig Key Frt/Bk/Patt & Em** | A | 3 | e | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Faience | | | |
| **Colour** | Pale green | | | |

| | |
|---|---|
| **Hands** | Arms and hands crossed at wrists, right over left. Thumbs and fingers evident. |
| **Height** | Unknown |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 72.1691** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Late Period |
| **Dynasty** | 26th - 31st dynasty |
| **Distinguishing Features** | |
| **Text Features** | 11 horizontal registers wrapped around body to back pillar which runs width of wig and contains to vertical columns of text. |
| **TP Key Frt/Bk/Feet** | 3 \| N \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small oblong vertically oriented high on back left shoulder. Suspended by rope extending over shoulder into right hand. Incised vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back left shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| B \| j |
| **Implements/ Hand-held attributes description** | Two piece hoe with short blade in raised relief in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in raised relief in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | P \| a.Cb \| N/A \| N/A |









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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | N/A |
| **Wig** | Tripartite with front lappets indented at shoulder line.<br>Back wig indented at shoulder line.<br>Solid colour. | | | |
| **Wig Key Frt/Bk/Patt & Em** | B | 3 | e | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Faience | | | |
| **Colour** | Pale Green | | | |

| | |
|---|---|
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers evident. |
| **Height** | 19.0 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

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|---|---|
| **Identification Number** | **MFA 72.1692** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Late Period |
| **Dynasty** | 26th - 31st dynasty |
| **Distinguishing Features** | |
| **Text Features** | 9 horizontal registers wrapped around body to back pillar which runs width of wig and contains 2 vertical columns of text. |
| **TP Key Frt/Bk/Feet** | 3 \| N \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small oblong vertically oriented high on back left shoulder. Suspended by rope extending over shoulder into right hand. Incised vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back left shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| B \| j |
| **Implements/ Hand-held attributes description** | Two piece hoe with short blade in raised relief in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in raised relief in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | P \| a.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with front lappets indented at shoulder line.<br>Back wig indented at shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Pale green |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers evident. |
| **Height** | 18.3 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |



| | |
|---|---|
| **Identification Number** | **MFA 72.1693** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Late Period |
| **Dynasty** | 26th - 31st dynasty |
| **Distinguishing Features** | |
| **Text Features** | 9 horizontal registers wrapped around body to back pillar which runs width of wig and contains 2 vertical columns of text. |
| **TP Key Frt/Bk/Feet** | 3 \| N \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small oblong vertically oriented high on back left shoulder. Suspended by rope extending over shoulder into right hand. Incised vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back left shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| B \| j |
| **Implements/ Hand-held attributes description** | Two piece hoe with short blade in raised relief in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in raised relief in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | P \| a.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets angled in fromt shoulder line.<br>Back wig indented at shoulder line.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Green |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers evident. |
| **Height** | 17.1 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |



| | |
|---|---|
| **Identification Number** | **MFA 72.1696** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| C |
| **Period** | Late Period |
| **Dynasty** | 26th - 31st dynasty |
| **Distinguishing Features** | |
| **Text Features** | Zero text on figurine front.<br>Vertical column of text on back pillar.<br>Zero text on feet |
| **TP Key Frt/Bk/Feet** | 1 \| L \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small oblong vertically oriented suspended by a single rope on an inverted U-shaped connector.<br>Horizontal bars with vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back left shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| N \| n |
| **Implements/ Hand-held attributes description** | Two piece hoe with long blade in raised relief in left hand on right front shoulder.<br>Narrow bladed hoe with rope cross-bar in raised relief in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | Q \| a.Rp \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with front lappets indented at shoulder line. Back wig indented at shoulder line.<br>Single band and striations on lappets and front wig. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 3 \| a.f |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Green |
| **Hands** | Arms and hands crossed right over left.<br>Thumbs and fingers evident. |
| **Height** | 13 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |



| | |
|---|---|
| **Identification Number** | **MFA 72.1697** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Late Period |
| **Dynasty** | 26th - 31st dynasty |
| **Distinguishing Features** | |
| **Text Features** | Single register at waistline wrapped around body to back pillar. Vertical column with boundary lines down centre front. Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 8 \| Q \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small square on back left shoulder connected by a single rope on concentric semi-ellipsoids connector. Incised vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back left shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| O \| j |
| **Implements/ Hand-held attributes description** | Two piece hoe with long blade in raised relief in left hand on right front shoulder. Narrow bladed hoe with rope cross-bar in raised relief in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | Q \| a.Rp \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets angled in from shoulder line. Back wig indented at shoulder line. Striations on lappets and back wig. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 3 \| f |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Pale green |
| **Hands** | Arms and hands crossed right over left, opposed. Thumbs and fingers evident. |
| **Height** | 14.9 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |



| | |
|---|---|
| **Identification Number** | **MFA 72.1698** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Late Period |
| **Dynasty** | 26th - 31st dynasty |
| **Distinguishing Features** | Faience of this colour is very unusual. |
| **Text Features** | Single register at waistline wrapped around body to back pillar. Vertical column with boundary lines down centre front. Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 8 \| Q \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong horizontally oriented high on left shoulder attached by a single rope on concentric semi-ellipsoidsconnector.<br>Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back left shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| O \| k |
| **Implements/ Hand-held attributes description** | Two piece hoe with long blade in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | Q \| a.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight lappets.<br>Back wig indented at shoulder line.<br>Striations on lappets and back wig. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 3 \| f |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Base fabric appears cream under wear but overall finish is brown |
| **Hands** | Hands crossed right over left, opposed. thumbs and fingers evident. |
| **Height** | 15.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |



| | |
|---|---|
| **Identification Number** | **MFA 72.1705** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| A |
| **Period** | Late Period |
| **Dynasty** | 26th - 31st dynasty |
| **Distinguishing Features** | |
| **Text Features** | Vertical column with vertical border lines at centre front. 1 horizontal register wrapped around body below waist meeting at back pillar. |
| **TP Key Frt/Bk/Feet** | 8 \| Q \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small trapezoid connected by single rope on concentric semi-ellipsoids connector. Diagonal parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | High on back left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 7 \| O \| h |
| **Implements/ Hand-held attributes description** | Two piece hoe with short blade in left hand on right front shoulder. Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | P \| a.Cb \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets. Back wig angled in from shoulder line. Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 2 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Green |
| **Hands** | Hands crossed right over left, opposed. Thumbs and fingers evident. |
| **Height** | 10.8 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | |

| | |
|---|---|
| **Identification Number** | **MFA 72.1746** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| A |
| **Period** | Late Period |
| **Dynasty** | 26th - 31st dynasty |
| **Distinguishing Features** | Text over entire figurine including on back wig. |
| **Text Features** | 5 horizontal registers on front of body. On front right side and between and over hands additional text. Entire back of body covered in text. |
| **TP Key Frt/Bk/Feet** | 3 \| T \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small oblong vertically oriented on back right shoulder. Connecting device indistinguishable. Infill horizontal parallel lines - effect created by incision. |
| **Number of Bags** | One |
| **Position of Bags** | Back right shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| N/A \| f |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe in left hand on right front shoulder. Crossbar unidentifiable. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A \| N/A \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets indented at shoulder line. Back wig straight from shoulder line. Lappets shorter than back wig length. Zero striations. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 1 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Blue |
| **Hands** | Hands crossed right over left, opposed. Thumbs and fingers evident. |
| **Height** | 8.9 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Further details re Robert Hay refer Vol. 1 Chapter 2.3 |






| | |
|---|---|
| **Identification Number** | **MFA 72.1765** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Unknown |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c \| A |
| **Period** | Late Period |
| **Dynasty** | 26th - 31st dynasty |
| **Distinguishing Features** | Hands very high on body.<br>Back pillar with text extending up into the back wig is reminiscent of the figurines of Senkamanisken. |
| **Text Features** | Vertical panel down back pillar from top of head to bottom of pillar.<br>Zero text on front or feet. |
| **TP Key Frt/Bk/Feet** | 1 \| S \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |





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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with straight front lappets.<br>Back wig straight across shoulder line although obscured by back pillar.<br>Solid colour. |
| **Wig Key Frt/Bk/Patt & Em** | A \| 4 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Stone |
| **Colour** | Yellowish brown |
| **Hands** | Hands crossed right over left, opposed. |
| **Height** | 7.6 cm |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | MFA online collection notes suggest New Kingdom but with inscribed back pillar and a false beard of this length Late Period is more likely.<br>MFA record also suggests fabric as pottery but looks more like stone, perhaps a sandstone. Pottery is inconsistent with the other attributes. |

| | |
|---|---|
| **Identification Number** | **MFA 72.753** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Unknown |
| **Provenance** | Accession date: 28th June 1872. Donated by C. Granville Way, son of Samuel A. Way who purchased figurine in 1868 through dealers Rollin and Feuardent, 27 Haymarket London. 1836: Robert Hay Collection, Linplum, Scotland. 1863: to his son, Robert James Alexander Hay. Details for Robert Hay Vol. 1 Ch. 2.3. |
| **Owner/Title** | Amen-nakht, Overseer of Works of Amun |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 3 \| d.e \| A |
| **Period** | Late Period |
| **Dynasty** | 26th - 31st dynasty |
| **Distinguishing Features** | Figurine wears an Osirian beard which for non-royal persons is evidenced in the Late Period. MFA online collection suggests dating to the New Kingdom but for this database period is nominated as the Late Period. |
| **Text Features** | 5 horizontal registers on front of upper body which is unbroken. Estimate 8 rows originally.<br>Zero text on back. |
| **TP Key Frt/Bk/Feet** | 3 \| A \| N/A |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | None |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Tripartite with lappets angled in from shoulder line.<br>Back wig indented at shoulder line.<br>Zero striations. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Stone |
| **Colour** | Yellowish cream |
| **Hands** | Hands crossed right over left, opposed.<br>Thumbs and fingers evident. |
| **Height** | Broken |
| **Egyptian/ Nubian** | Egyptian |
| **Notes** | Stone - limestone.<br>Further details re Robert Hay see Vol. 1 Chapter 2.3. |

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|---|---|
| **Identification Number** | **BRK 39.7** |
| **Present Location** | **Brooklyn Museum** |
| **Location of Find** | Nuri, Pyramid 3 - Tomb of Senkamenisken |
| **Provenance** | By exchange with the Museum of Fine Arts, Boston: recorded in The Brooklyn Museum Quarterly 1939, Vol. 26, no. 2, 44-45.<br>Noted in this article as 'coming from the excavations of Dr. Reisner at Nuri'. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Exceptionally large ears, even for this owner. Comparative analysis with Identification Number MFA 21.14134 which is a figurine of the same owner held in the collection at the MFA. Identical attributes on both of these figurines. Glaze on Brooklyn figurine appears as better condition in terms of still holding some shine, especially around the face and the beard, compared to MFA equivalent. |
| **Text Features** | 6 horizontal registers wrapped around body to back pillar which extends from top of head down under feet. 1 vertical column running full length of back pillar. |
| **TP Key Frt/Bk/Fee** | 3 \| R \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small oblong vertically oriented on back right shoulder. Incised parallel horizontal lines across body of bag and diagonals incised between horizontals. Single thick rope running from centre top over shoulder. |
| **Number of Bags** | One |
| **Position of Bags** | On R/H side back attached by rope running from left hand over right shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| E \| s |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| e.Cb \| N/A \| N/A |











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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | N/A |
| **Wig** | Front tripartite with lappets angled inwards from face and shoulder.<br>Back indented at shoulder. | | | |
| **Wig Key Frt/Bk/Patt & Em** | C | 7 | e | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Faience | | | |
| **Colour** | Green | | | |

| | |
|---|---|
| **Hands** | Arms crossed, right hand below left hand. Thumbs and fingers evident. |
| **Height** | 15.4 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

| | |
|---|---|
| **Identification Number** | **MFA 21.11717** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 25, Tomb of Queen Maleteral II |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | Queen Maleteral II |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Napatan |
| **Dynasty** | Reign of King Amani-natake-lebte 538 - 520 BCE |
| **Distinguishing Features** | |
| **Text Features** | Seven horizontal registers meeting at a single vertical line at the centre back. Arms/hands are contained within the top register. |
| **TP Key Frt/Bk/Feet** | 3 \| D \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong on back left shoulder embellished by a trapezoid extending from the centre base and connected by wide rope which runs straight up over the shoulder. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by rope running from hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| E \| X |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right shoulder.<br>Short broad-bladed hoe with solid cross-bar in right hand on left shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | E.Cb \| h.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| 4 \| N/A |
| **Wig** | Tripartite with lappets indented at shoulder line.<br>Back wig indented at shoulder line.<br>Vulture headdress only decoration. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Green glaze which is quite worn |
| **Hands** | Arms crossed. Left hand below right hand at centre front. Thumbs and fingers evident. |
| **Height** | 17.3 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Three figurines of same owner in this dataset.<br>See also Identification Numbers MFA 21.11872 and MFA 21.11902. |



| | |
|---|---|
| **Identification Number** | **MFA 21.11835** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Footmark: for extensive examination see Howley 2015. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong on back left shoulder diagonally oriented and connected by single wide rope running up over shoulder. Short snake tongue embellishment extending from centre base. Rectangular bar/vertical line infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| E \| Z.n |
| **Implements/ Hand-held attributes description** | Narrow-bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow-bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.cb \| N/A \| N/A |



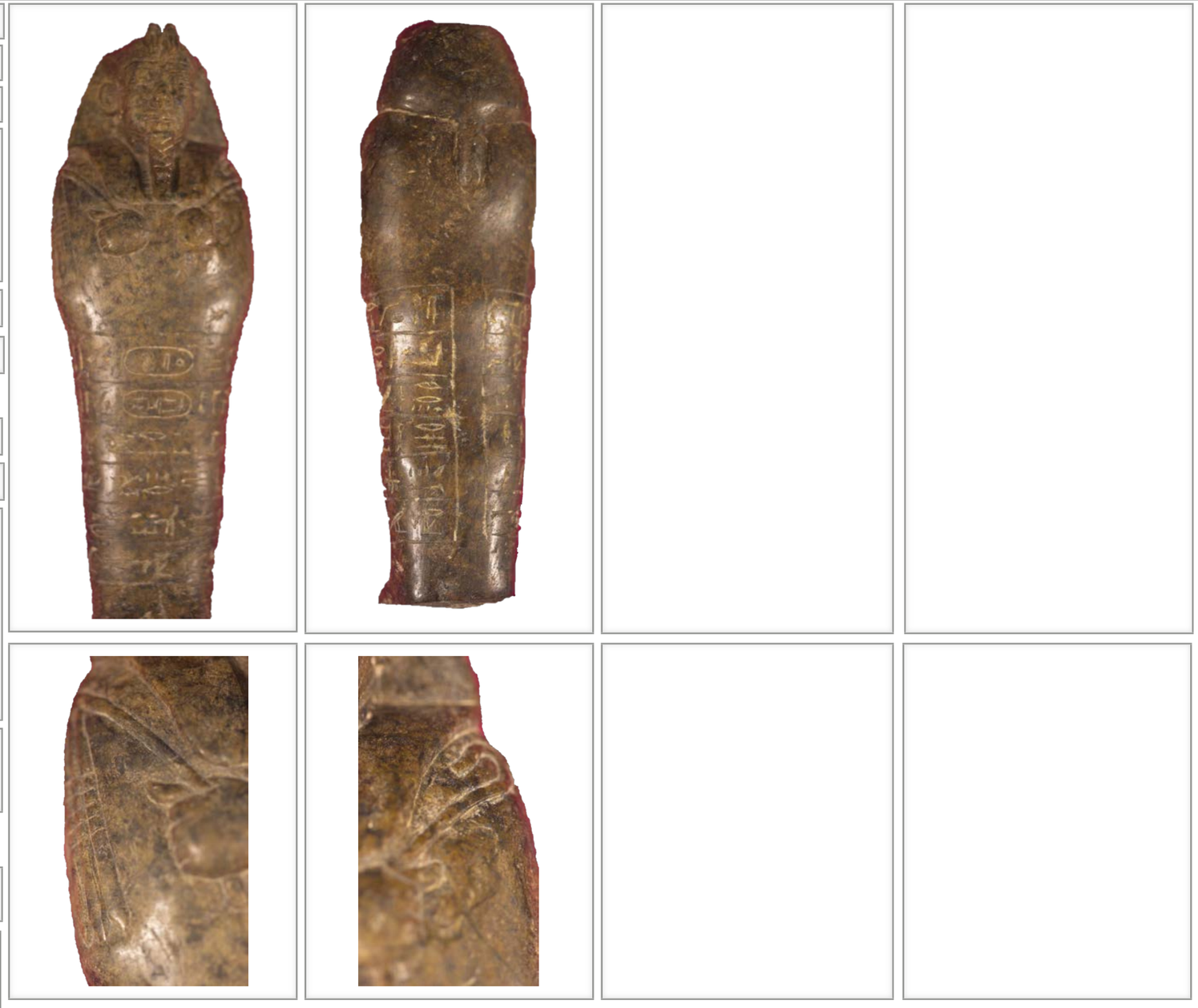






| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| 1.3 \| N/A |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | None |
| **Fabric** | Stone |
| **Colour** | Brown |
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 19.0 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

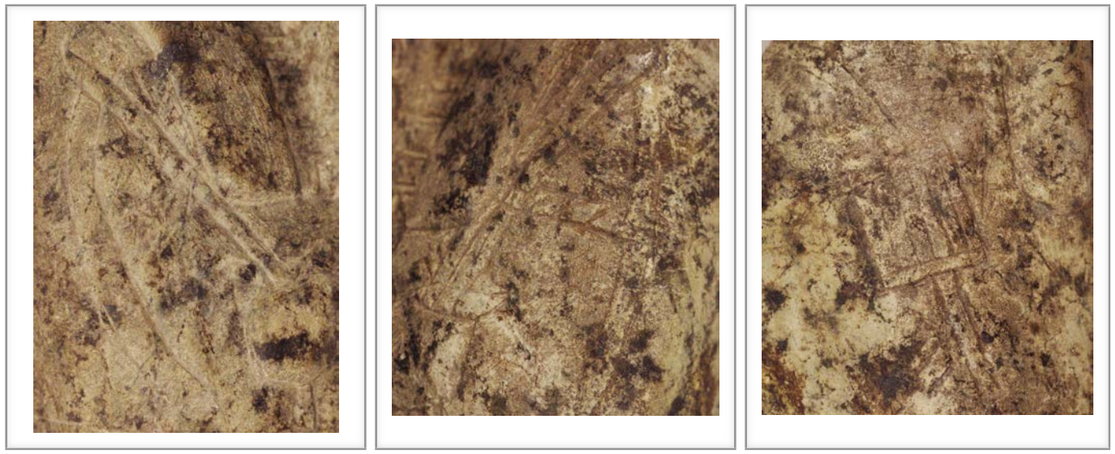
| | |
|---|---|
| **Identification Number** | **MFA 21.11837** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Footmark: for extensive examination see Howley 2015. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Flail in left hand on right front shoulder.<br>Crook in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



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|---|---|
| **Royal/Other Attributes** | D \| e \| 1.3 \| N/A |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | None |
| **Fabric** | Stone |
| **Colour** | Brown |
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 18.0 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.11840** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Square on back left shoulder diagonally oriented and connected by single wide rope running up over shoulder. Short snake tongue embellishment at centre base. 4-sided border bars. Vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| F \| W.c.e |
| **Implements/ Hand-held attributes description** | Broad-bladed hoe with rope cross-bar in left hand on right front shoulder.<br>Narrow-bladed hoe with rope cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | C.Rp \| a.Rp \| N/A \| N/A |





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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| 1.3 \| N/A |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | None |
| **Fabric** | Stone |
| **Colour** | Brown |

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|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 17.0 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |



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|---|---|
| **Identification Number** | **MFA 21.11842** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.ed.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Footmark: for extensive examination see Howley 2015. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Square on back left shoulder diagonally oriented and connected by single wide rope running up over shoulder. Short snake tongue embellishment at centre base. 4-sided border bars. Vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| E \| W.c.e |
| **Implements/ Hand-held attributes description** | Narrow-bladed hoe with solid cross-bar in right hand on left front shoulder.<br>Narrow-bladed hoe with solid cross-bar in left hand on right front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | B.Cb \| b.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| 1.3 \| N/A |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | None |
| **Fabric** | Stone |
| **Colour** | Brown |
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 16.3 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.11845** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Footmark: for extensive examination see Howley 2015. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Flail in left hand on right front shoulder.<br>Crook in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |







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|---|---|---|---|---|
| **Royal/Other Attributes** | D | e | 1.3 | N/A |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/A | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

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|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 18.0 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

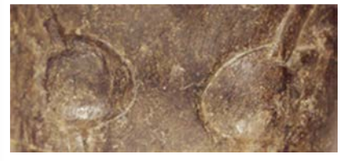
| | |
|---|---|
| **Identification Number** | **MFA 21.11848** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Footmark: for extensive examination see Howley 2015. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | None |
| **Number of Bags** | N/A |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Flail in left hand on right front shoulder.<br>Crook in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |











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| **Royal/Other Attributes** | D | e | 1.3 | N/A |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/A | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

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|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 17.5 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls.. |

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|---|---|
| **Identification Number** | **MFA 21.11850** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri Pyramid 3 Tomb of Senkamenisken, Sth side |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| A |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Footmark: for extensive examination see Howley 2015. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small oblong vertically oriented and attached to the left of the wide connecting rope which is a long snake tongue extending beyond the bag. Border bars at the top and bottom. Vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| E \| ZZ.b.e |
| **Implements/ Hand-held attributes description** | Narrow-bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow-bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |



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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| 1.3 \| ii |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | 3 x plain rows between headdress and beard |
| **Fabric** | Stone |
| **Colour** | Brown |
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 17.2 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.11872** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 25, tomb of Queen Maleteral II |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | Queen Maleteral II |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Napatan |
| **Dynasty** | Reign of King Amani-natake-lebte 538 - 520 BCE |
| **Distinguishing Features** | |
| **Text Features** | Seven horizontal registers meeting at a single vertical line at the centre back. Arms/hands are contained within the top register. |
| **TP Key Frt/Bk/Feet** | 3 \| D \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small oblong horizontally oriented and attached by a wide connecting rope which in the centre top of the bag. Trapezoid embellishment on base of bag. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by rope running from hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| E.X \| j |
| **Implements/ Hand-held attributes description** | Short narrow bladed hoe with solid cross-bar in left hand on right shoulder.<br>Short broad-bladed hoe with solid cross-bar in right hand on left shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | B.Cb \| d.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| 4 \| N/A |
| **Wig** | Tripartite with lappets indented at shoulder line.<br>Back wig indented at shoulder line.<br>Vulture headdress only decoration. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Pale green |
| **Hands** | Arms crossed. Left hand below right hand at centre front. Thumbs and fingers evident. |
| **Height** | 17.4 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Three figurines of same owner in this dataset.<br>See also Identification Numbers MFA 21.11717 and MFA 21.11902. |









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|---|---|
| **Identification Number** | **MFA 21.11902** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 25, tomb of Queen Maleteral II |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | Queen Maleteral II |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Napatan |
| **Dynasty** | Reign of King Amani-natake-lebte 538 - 520 BCE |
| **Distinguishing Features** | |
| **Text Features** | Seven horizontal registers meeting at a single vertical line at the centre back. Arms/hands are contained within the top register. |
| **TP Key Frt/Bk/Feet** | 3 \| D \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small oblong horizontally oriented and attached by a wide connecting rope which in the centre top of the bag. Trapezoid embellishment on base of bag. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by rope running from hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| E.X \| j |
| **Implements/ Hand-held attributes description** | Short narrow bladed hoe with solid cross-bar in left hand on right shoulder.<br>Short broad-bladed hoe with solid cross-bar in right hand on left shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | B.Cb \| d.Cb \| N/A \| N/A |













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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | 4 | N/A |
| **Wig** | Tripartite with lappets indented at shoulder line. Back wig angled inwards at shoulder line. Vulture headdress only decoration. | | | |
| **Wig Key Frt/Bk/Patt & Em** | B | 2 | e | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Faience | | | |
| **Colour** | Pale Green | | | |

| | |
|---|---|
| **Hands** | Arms crossed. Left hand below right hand at centre front. Thumbs and fingers evident. |
| **Height** | 17.1 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Three figurines of same owner in this dataset.<br>See also Identification Numbers MFA 21.11717 and MFA 21.11872. |

| | |
|---|---|
| **Identification Number** | **MFA 21.11940** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | The combination of a broad bladed hoe and a narrow bladed hoe distinguishes the hoe depictions on this figurine from others. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small oblong vertically oriented and attached to outside of the wide connecting rope which is a long snake tongue extending beyond the bag. Border bars at the top and bottom. Vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| E \| ZZ.b.e |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | C.Cb \| a.Cb \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| 1.3 \| N/A |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | None |
| **Fabric** | Stone |
| **Colour** | Brown |

| | |
|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 18.5 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.14125** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Room A, B & |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| A |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Back pillar including text which extends upwards from plinth to top of the head. This extended back pillar is reminiscent of the back pillar on a statue of Senkamenisken excavated at Kerma and published in Bonnet and Valbelle 2005,104. On the statue the pillar reached up to a *pschent* headdress thereby imitating an obelisk.<br>The sand stanza of BD6 features on the pillar. |
| **Text Features** | 6 horizontal registers wrapped around body to back pillar which extends from top of head to down under feet. 1 vertical column running full length of back pillar. |
| **TP Key Frt/Bk/Feet** | 3 \| R \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small oblong vertically oriented attached by a wide connector which runs up over right shoulder into left hand. Zero infill. |
| **Number of Bags** | One |
| **Position of Bags** | On R/H side back attached by rope running from left hand over right shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| E \| N/A |
| **Implements/ Hand-held attributes description** | Small narrow-bladed hoe with solid cross-bar in raised relief in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| a.CB \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Front tripartite with lappets indented at shoulder. Back indented at shoulder. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Base fabric cream with remnants of pale green glaze. |
| **Hands** | Right over left, thumbs evident.<br>Left hand directly above right forearm. |
| **Height** | 19.4 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

| | |
|---|---|
| **Identification Number** | **MFA 21.14133** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Rooms A,B, |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| A |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Back pillar including text which extends upwards from plinth to top of the head. This extended back pillar is reminiscent of the back pillar on a statue of Senkamenisken excavated at Kerma and published in Bonnet and Valbelle 2005,104. On the statue the pillar reached up to a *pschent* headdress thereby imitating an obelisk.<br>The sand stanza of BD6 features on the pillar. |
| **Text Features** | 6 horizontal registers wrapped around body to back pillar which extends from top of head to down under feet. 1 vertical column running full length of back pillar. |
| **TP Key Frt/Bk/Feet** | 3 \| R \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small oblong horizontally oriented attached by a wide rope running up over the right shoulder into the left hand. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | On R/H side back attached by rope running from left hand over right shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| E \| j |
| **Implements/ Hand-held attributes description** | Small stylised hoe in raised relief suggestive of narrow blade with solid cross-bar in right hand on left front above waist. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| i.Cb \| N/A \| N/A |





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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Front tripartite with lappets indented at shoulder. Back indented at shoulder. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Base fabric cream with remnants of pale green glaze. |
| **Hands** | Right over left.<br>Thumbs and fingers evident. |
| **Height** | 17.7 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.14134** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Rooms A,B, |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| A |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Back pillar including text which extends upwards from plinth to top of the head. This extended back pillar is reminiscent of the back pillar on a statue of Senkamenisken excavated at Kerma and published in Bonnet and Valbelle 2005,104. On the statue the pillar reached up to a *pschent* headdress thereby imitating an obelisk.<br>The sand stanza of BD6 features on the pillar. |
| **Text Features** | 6 horizontal registers wrapped around body to back pillar which extends from top of head to down under feet. 1 vertical column running full length of back pillar. |
| **TP Key Frt/Bk/Feet** | 3 \| R \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong on right back shoulder connected by a single wide rope running up over right shoulder into left hand at front. Diagonal parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On R/H side back attached by rope running from left hand over right shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| E \| s |
| **Implements/ Hand-held attributes description** | Small narrow-bladed hoe with rope cross-bar in raised relief in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| b.Rp \| N/A \| N/A |



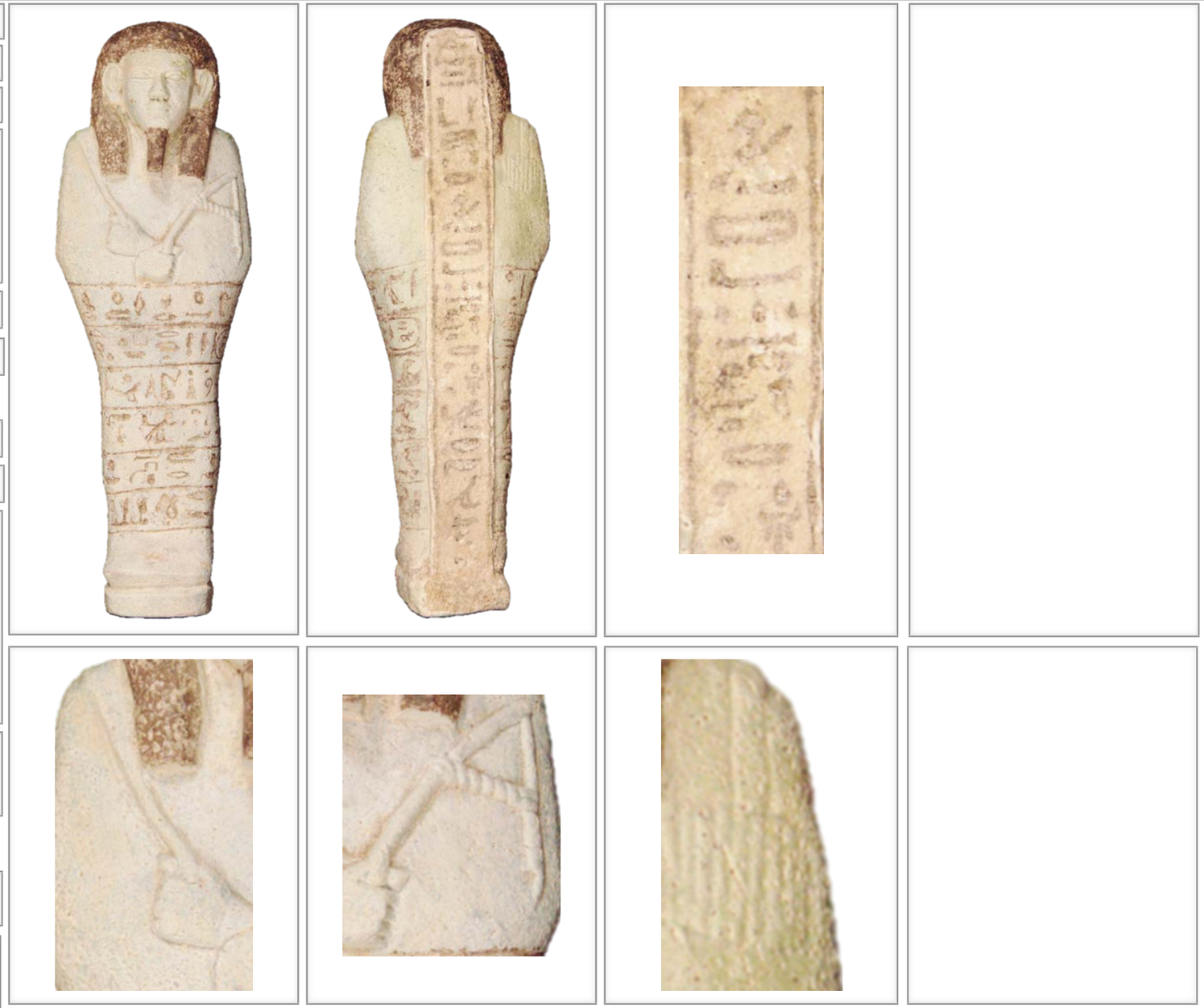





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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | N/A |
| **Wig** | Front tripartite with lappets angled inwards from face and shoulder.<br>Back indented at shoulder. | | | |
| **Wig Key Frt/Bk/Patt & Em** | C | 3 | e | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Faience | | | |
| **Colour** | Base fabric cream with remnants of pale green glaze. | | | |

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|---|---|
| **Hands** | Right over left, right hand across left wrist. Thumbs and fingers evident. |
| **Height** | 18.4 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.14136** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Rooms A, B & C Senkamenisken's |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| A |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Back pillar including text which extends upwards from plinth to top of the head. This extended back pillar is reminiscent of the back pillar on a statue of Senkamenisken excavated at Kerma and published in Bonnet and Valbelle 2005,104. On the statue the pillar reached up to a *pschent* headdress thereby imitating an obelisk.<br>The sand stanza of BD6 features on the pillar. |
| **Text Features** | 6 horizontal registers wrapped around body to back pillar which extends from top of head to down under feet. 1 vertical column running full length of back pillar. |
| **TP Key Frt/Bk/Feet** | 3 \| R \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong vertically oriented connected by single wide rope running up from top centre of bag over right shoulder and down into left hand. Vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On R/H side back attached by rope running from left hand over right shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| E \| e |
| **Implements/ Hand-held attributes description** | Narrow-bladed hoe with rope cross-bar in raised relief in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| b.RP \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Front tripartite with lappets indented at shoulder. Back indented at shoulder. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Base fabric cream with remnants of pale green glaze. |

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|---|---|
| **Hands** | Arms crossed, right hand below left wrist. Thumbs and fingers evident. |
| **Height** | 18.5 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.14140** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Rooms A,B, |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| A |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Back pillar including text which extends upwards from plinth to top of the head. This extended back pillar is reminiscent of the back pillar on a statue of Senkamenisken excavated at Kerma and published in Bonnet and Valbelle 2005,104. On the statue the pillar reached up to a *pschent* headdress thereby imitating an obelisk.<br>The sand stanza of BD6 features on the pillar. |
| **Text Features** | 6 horizontal registers wrapped around body to back pillar which extends from top of head to down under feet. 1 vertical column running full length of back pillar. |
| **TP Key Frt/Bk/Feet** | 3 \| R \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong vertically oriented connected by single wide rope running up from top centre of bag over right shoulder and down into left hand. Diagonal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | On R/H side back attached by rope running from left hand over right shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| E \| g |
| **Implements/ Hand-held attributes description** | Small narrow-bladed hoe with solid cross-bar in raised relief in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| a.Cb \| N/A \| N/A |



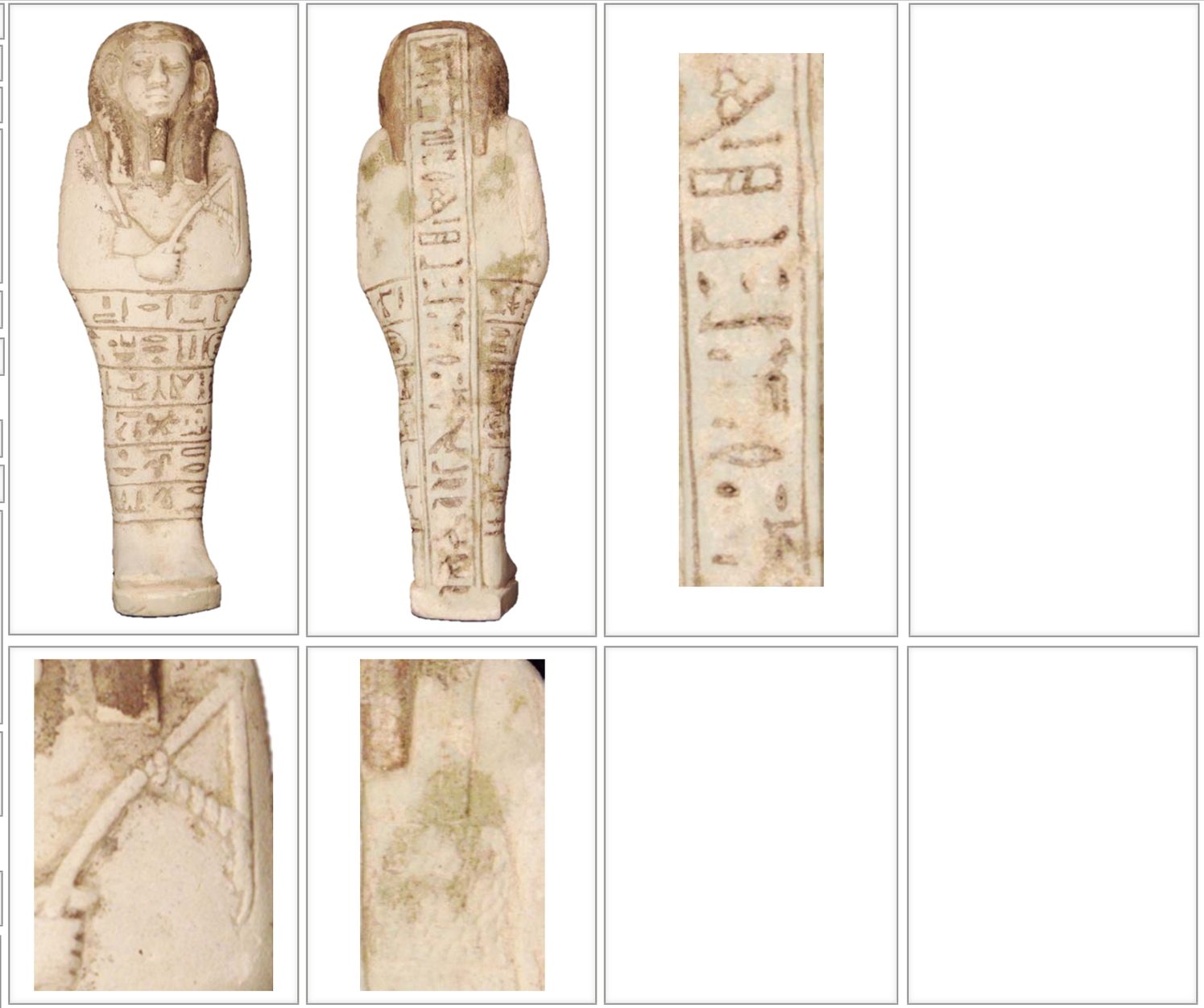




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| **Royal/Other Attributes** | N/A | N/A | N/A | N/A |
| **Wig** | Front tripartite with lappets angled inwards from face and shoulder.<br>Back indented at shoulder. | | | |
| **Wig Key Frt/Bk/Patt & Em** | C | 3 | e | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Faience | | | |
| **Colour** | Base fabric cream with remnants of pale green glaze. | | | |

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|---|---|
| **Hands** | Right over left, left hand sitting above right wrist. Thumbs evident. Sleeve evident on right arm. |
| **Height** | 20.0 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.14143** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Rooms A,B, |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| D |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Back pillar including text which extends upwards from plinth to top of the head. This extended back pillar is reminiscent of the back pillar on a statue of Senkamenisken excavated at Kerma and published in Bonnet and Valbelle 2005,104. On the statue the pillar reached up to a *pschent* headdress thereby imitating an obelisk.<br>The sand stanza of BD6 features on the pillar. |
| **Text Features** | 6 horizontal registers wrapped around body to back pillar which extends from top of head to down under feet. 1 vertical column running full length of back pillar. |
| **TP Key Frt/Bk/Feet** | 3 \| R \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong vertically oriented connected by single wide rope running up from top centre of bag over right shoulder and down into left hand. Diagonal parallel lines between horizontal registers infill. |
| **Number of Bags** | One |
| **Position of Bags** | On R/H side back attached by rope running from left hand over right shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| E \| s |
| **Implements/ Hand-held attributes description** | Narrow-bladed hoe with rope cross-bar in raised relief in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| f.Rp \| N/A \| N/A |



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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Front tripartite with lappets indented at shoulder. Back indented at shoulder. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Base fabric cream with remnants of pale green glaze. |

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| **Hands** | Arms crossed, right hand under left wrist. Thumbs and fingers evident. |
| **Height** | 18.8 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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| **Identification Number** | **MFA 21.14475** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 22 (tomb of unidentified queen) |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | Unidentified Queen - perhaps Amanimalel |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Back pillar which extends from plinth to top of the head. Unlike the figurines of Senkamanisken which also demonstrates this pillar attribute the figurine does not carry any text. Amanimalel is understood as a wife of Senkamanisken so similarities in form are therefore well understood. The hoe, bag placement, and hands are also very reminiscent of Senkamanisken faience figurines. Obvious difference is the wig type. |
| **Text Features** | Zero text |
| **TP Key Frt/Bk/Feet** | 1 \| A \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong horizontally oriented attached by wide rope running up over right shoulder into left hand. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | On R/H side back attached by rope running from left hand over right shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| E \| j |
| **Implements/ Hand-held attributes description** | Narrow-bladed hoe with rope cross-bar held in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| a.Rp \| N/A \| N/A |





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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Front short resting on shoulder. Back shoulder length. |
| **Wig Key Frt/Bk/Patt & Em** | H \| 4 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Pale green |
| **Hands** | Right over left with right situated below left. Thumbs and fingers evident. |
| **Height** | 14.7 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | See Dunham and Macadam 1949, 142 referring to Reisner's nomination of Nuri 22 as the tomb of Amanimalel, presumed wife of Senkamanisken. Howley 2015, 117 nominates the owner of Nuri 22 as from the reign of Anlamani, the son of Senkamanisken and Nasalsa, and observes their form is exactly the same as the figurines of Maleteral, mother of Senkamanisken, found in Nuri 41. |



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| **Identification Number** | **MFA 21.14504** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 24, Tomb of Queen Nasalsa |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | Queen Nasalsa |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | There are two variations in attributes on the figurines of Nasalsa. The MFA holds 93 figurines of this owner in their collection. Two examples of each variant are included in this catalogue. 88 of the 93 MFA figurines feature two hoes and a seed bag, as featured on this figurine. Both variants exhibit the same text features. See Identification Numbers MFA 21.2767 and MFA 21.2768 for other variant. See comments MFA 21.2638. |
| **Text Features** | 7 horizontal registers wrapped around body running to border lines of false back pillar at centre back.<br>Zero text on feet |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong horizontally oriented attached by wide rope running from left hand over left shoulder. Embellished by reverse trapezoid located at bottom centre of bag. Vertical Horizontal lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by rope running from left hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| E.X \| e |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in right hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in left hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| 4 \| N/A |
| **Wig** | Front tripartite with lappets indented at shoulder. Back indented at shoulder.<br>Refer royal attributes - wig embellished by vulture headdress. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Pale green |
| **Hands** | Arms/Hands not crossed. Fingers inward facing. Thumbs and fingers evident. |
| **Height** | 18.0 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | The sister-wife of Senkamanisken. |










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| **Identification Number** | **MFA 21.15141** | | | |
| **Present Location** | **MFA - Boston** | | | |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Rooms A,B, | | | |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. | | | |
| **Owner/Title** | King Senkamenisken | | | |
| **Form** | Mummiform | | | |
| **Body/F&E/Beard** | 4 | d.e | E | |
| **Period** | Napatan | | | |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE | | | |
| **Distinguishing Features** | Footmark: for extensive examination see Howley 2015. | | | |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. | | | |
| **TP Key Frt/Bk/Feet** | 3 | E | a | |
| **Text Inscription Method** | Incised | | | |
| **Bag(s) description** | Large square across left back shoulder attached by a wide rope running through the entire centre of the bag and extending beyond the base to a long snake tongue. Vertical parallel lines separated by horizontal bars infill. | | | |
| **Number of Bags** | One | | | |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. | | | |
| **Bag Key Shape Conn & Emb/Infill** | 1 | E | ZZ.n | |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with rope cross-bar in left hand on right shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left shoulder. | | | |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | D.Rp | b.Cb | N/A | N/A |
| **Royal/Other Attributes** | N/A | N/A | 1.3 | ii |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/A | |
| **Collar/Bracelets** | 6 lines indicating 3 plain rows | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. | | | |
| **Height** | 17.5 cm | | | |
| **Egyptian/ Nubian** | Nubian | | | |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. | | | |

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| **Identification Number** | **MFA 21.15147** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Rooms A,B, |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | This is one of a series of figurines which provide the full front and back images from the MFA online collection photo library.<br>Because of the variety of form in the bags of Senkamenisken macro photography was employed by Volk to photograph this group of bags. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Square attached by wide rope over left shoulder. Border bars at top and bottom and embellished by short snake tongue at the centre bottom. Vertical horizonal lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| E \| W.b.e |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |







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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| 1.3 \| ii |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | 6 lines indicating 3 plain rows |
| **Fabric** | Stone |
| **Colour** | Brown |

| | |
|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 17.1 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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| **Identification Number** | **MFA 21.15150** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Rooms A,B, |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | This is one of a series of figurines which provide the full front and back images from the MFA online collection photo library.<br>Because of the variety of form in the bags of Senkamenisken macro photography was employed by Volk to photograph this group of bags. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Square attached by wide rope over left shoulder. Border bars at top and bottom and embellished by medium length snake tongue at the centre bottom of bag. Vertical horizonal lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| E \| W.b.e |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |







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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| 1.3 \| N/A |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | None |
| **Fabric** | Stone |
| **Colour** | Brown |

| | |
|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 15.5 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.15151** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Rooms A,B, |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | This is one of a series of figurines which provide the full front and back images from the MFA online collection photo library.<br>Because of the variety of form in the bags of Senkamenisken macro photography was employed by Volk to photograph this group of bags. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Square attached by wide rope extending up over left shoulder. Snake tongue embellishment at centre bottom of bag extending down into text.<br>Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| E \| W.j |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |






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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | 1.3 | ii |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/A | |
| **Collar/Bracelets** | 2 plain and one decorative row under beard | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

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|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 16.2 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

| | |
|---|---|
| **Identification Number** | **MFA 21.15152** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3,Tomb of Senkamenisken, Rm. B Sth |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Footmark: for extensive examination see Howley 2015. This is one of a series of figurines which provide the full front and back images from the MFA online collection photo library. Because of the variety of form in the bags of Senkamenisken macro photography was employed by Volk to photograph this group of bags. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Square attached by single wide rope extending up over left shoulder. Horizontal border bars across top and bottom of bag. Vertical horizontal lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| E \| b.e |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder. Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |





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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| 1.3 \| ii |
| **Wig** | Refer royal attributes: *Nemes* headcloth and double uraeus. |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | 7 plain rows |
| **Fabric** | Stone |
| **Colour** | Brown |
| **Hands** | Arms crossed/Hands opposed. Thumbs and fingers evident. |
| **Height** | 15.5 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite. Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.15160** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Room B |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | This is one of a series of figurines which provide the full front and back images from the MFA online collection photo library.<br>Because of the variety of form in the bags of Senkamenisken macro photography was employed by Volk to photograph this group of bags. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Square attached by wide rope over left shoulder. Border bars at top and bottom and embellished by medium length snake tongue at the centre bottom of bag. Vertical horizonal lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| E \| W.b.e |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| 1.3 \| ii |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | 2 plain and one decorative under beard |
| **Fabric** | Stone |
| **Colour** | Brown |
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 17.2 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |



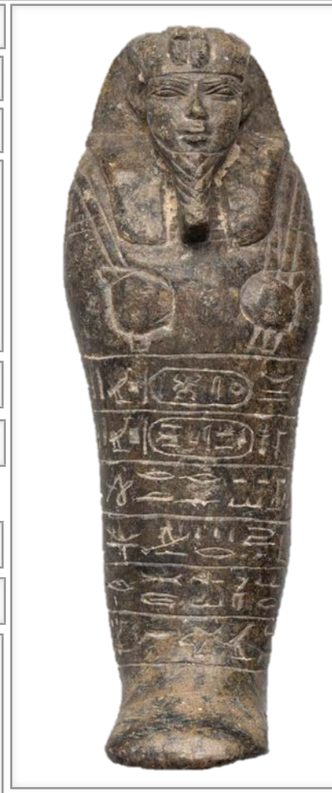








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|---|---|
| **Identification Number** | **MFA 21.15161** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Room B |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | This is one of a series of figurines which provide the full front and back images from the MFA online collection photo library.<br>Because of the variety of form in the bags of Senkamenisken macro photography was employed by Volk to photograph this group of bags. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong vertically oriented carried by single narrow rope extending up over left shoulder.Horizontal border bars top and bottom, embellished by short snake tongue at centre bottom. Parallel vertical lines, horizontal bar infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| E \| W.b.n |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |









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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | 1.3 | ii |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/A | |
| **Collar/Bracelets** | 3 plain rows | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

| | |
|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 15.5 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.15162** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Room B |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Footmark: for extensive examination see Howley 2015. This is one of a series of figurines which provide the full front and back images from the MFA online collection photo library. Because of the variety of form in the bags of Senkamenisken macro photography was employed by Volk to photograph this group of bags. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Square attached by wide rope over left shoulder. Border bars at top and bottom and embellished by medium length snake tongue at the centre bottom of bag. Vertical horizonal lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| E \| W.b.e |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder. Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | B.Cb \| b.Cb \| N/A \| N/A |






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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | 1.3 | ii |
| **Wig** | Refer royal attributes: *Nemes* headcloth and double uraeus. | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/A | |
| **Collar/Bracelets** | 3 plain rows | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

| | |
|---|---|
| **Hands** | Arms crossed/Hands opposed. Thumbs and fingers evident. |
| **Height** | 17.0 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite. Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.15163** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Rm B, Sth |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Footmark: for extensive examination see Howley 2015. This is one of a series of figurines which provide the full front and back images from the MFA online collection photo library.<br>Because of the variety of form in the bags of Senkamenisken macro photography was employed by Volk to photograph this group of bags. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Narrow oblong vertically oriented attached by wide rope with extended snake tongue embellishment on inner long side of bag. Vertical parallel lines separated by horizontal bars infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| E \| ZZ.n |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | B.Cb \| b.Cb \| N/A \| N/A |









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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | 1.3 | ii |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/a | |
| **Collar/Bracelets** | 3 plain rows and 1 decorative row under beard | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

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|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 17.0 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.15164** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Room B |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | This is one of a series of figurines which provide the full front and back images from the MFA online collection photo library.<br>Because of the variety of form in the bags of Senkamenisken macro photography was employed by Volk to photograph this group of bags. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong vertically oriented attached by wide rope extending over left shoulder. Poor rendering suggestive of horizontal border bars. Embellished by snake tongue at centre base. Vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| E \| W.b.e |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with rope cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | B.Cb \| b.Rp \| N/A \| N/A |









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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| 1.3 \| N/A |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | None |
| **Fabric** | Stone |
| **Colour** | Brown |

| | |
|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 17.5 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.15165** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Room B |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | This is one of a series of figurines which provide the full front and back images from the MFA online collection photo library.<br>Because of the variety of form in the bags of Senkamenisken macro photography was employed by Volk to photograph this group of bags. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Square with full border bars attached by wide rope running over left shoulder and down to meet text. Snake tongue embellishment extends down into text. Vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| E \| W.c.e |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |



| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| 1.3 \| ii |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | 5 plain rows |
| **Fabric** | Stone |
| **Colour** | Brown |
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 16.3 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.15166** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Rms B and |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | This is one of a series of figurines which provide the full front and back images from the MFA online collection photo library.<br>Because of the variety of form in the bags of Senkamenisken macro photography was employed by Volk to photograph this group of bags. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong horizontally oriented with top and bottom border bars attached by wide rope over left shoulder. Snake tongue embellishment at centre base. Infill vertical parallel lines separated by horizontal bars. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| E \| W.b.n |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |









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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | 1.3 | ii |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/A | |
| **Collar/Bracelets** | 5 plain rows | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

| | |
|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 15.5 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.15168** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Room B |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | This is one of a series of figurines which provide the full front and back images from the MFA online collection photo library.<br>Because of the variety of form in the bags of Senkamenisken macro photography was employed by Volk to photograph this group of bags. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Square attached by wide rope extending up over left shoulder and embellished with a medium length snake tongue at the centre boss. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| E \| W.j |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | B.Cb \| b.Cb \| N/A \| N/A |






| | | | | |
|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | 1.3 | ii |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/A | |
| **Collar/Bracelets** | 3 x plain rows and 1 x decorative row | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

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|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 17.2 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

| | |
|---|---|
| **Identification Number** | **MFA 21.15169** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Room B |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Footmark: for extensive examination see Howley 2015. This is one of a series of figurines which provide the full front and back images from the MFA online collection photo library.<br>Because of the variety of form in the bags of Senkamenisken macro photography was employed by Volk to photograph this group of bags. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong horizontally oriented attached by wide rope extending up over left shoulder. Embellished at centre base with snake tongue. Infill poorly executed - vertical parallel lines. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| E \| W.e |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | B.Cb \| b.Cb \| N/A \| N/A |







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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| 1.3 \| ii |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | 3 plain rows |
| **Fabric** | Stone |
| **Colour** | Brown |
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 14.8 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.15173** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | This is one of a series of figurines which provide the full front and back images from the MFA online collection photo library.<br>Because of the variety of form in the bags of Senkamenisken macro photography was employed by Volk to photograph this group of bags. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong horizontally oriented featuring border bars at top and bottom and attached by wide rope running up over left shoulder. Embellished by small trapezoid at centre base. Vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| E \| X.b.e |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |







| | |
|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| 1.3 \| ii |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | 4 plain rows |
| **Fabric** | Stone |
| **Colour** | Brown |

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|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 15.4 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.15186** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Room B |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Footmark: for extensive examination see Howley 2015. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong vertically oriented attached by wide rope running up over left shoulder and embellished by a snake tongue at the centre base. Infill horizontal bars separating parallel vertical lines. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| E \| W.n |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |







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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | 1.3 | N/A |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/A | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

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|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 17.6 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.15192** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Room B |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Footmark: for extensive examination see Howley 2015. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong diagonally oriented attached by wide rope extending up over left shoulder and embellished by a snake tongue at centre base. Upper and lower border bars separate vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| E \| W.b.e |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |







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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | 1.3 | N/A |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/A | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

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|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 16.6 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.15204** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Room B |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small oblong horizontally oriented attached by a wide rope running up over left shoulder and embellished by a snake tongue much larger than the bag depth at centre bottom. Zero infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| E \| W.d |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with rope cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with rope cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | C.Rp \| a.Rp \| N/A \| N/A |







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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | 1.3 | N/A |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/A | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

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|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 16.8 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.15208** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Room B |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong horizontally oriented attached by a wide rope running up over left shoulder and embellished by a small trapezoid at the centre base. Border bars at top and bottom with vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| E \| X.b.e |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | D.Cb \| b.Cb \| N/A \| N/A |







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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | 1.3 | ii |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/A | |
| **Collar/Bracelets** | 5 x plain rows and 1 x decorative row | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

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|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 17.0 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.15210** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Room B |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| A |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Square with border bars at top and bottom attached on the outside of an extended snake tongue embellished wide rope. Vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| E \| ZZ.b.e |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |











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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | 1.3 | ii |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/A | |
| **Collar/Bracelets** | 4 plain rows | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

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|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 18.2 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.15212** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Room B |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Footmark: for extensive examination see Howley 2015. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong vertically oriented attached on the outside of an extended snake tongue embellished wide rope. Horizontal bars separating vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| E \| ZZ.n |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with solid cross-bar in left hand on right front shoulder. Narrow bladed hoe with rope cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | C.Cb \| a.Rp \| N/A \| N/A |











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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | 1.3 | ii |
| **Wig** | Refer royal attributes: *Nemes* headcloth and double uraeus. | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/A | |
| **Collar/Bracelets** | 5 x plain rows and 1 x decorative row | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

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|---|---|
| **Hands** | Arms crossed/Hands opposed. Thumbs and fingers evident. |
| **Height** | 19.1 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite. Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.15224** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Room B, |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Footmark: for extensive examination see Howley 2015. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong vertically oriented attached on the outside of an extended snake tongue embellished wide rope. Border bars at top and bottom with vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 4 \| E \| ZZ.b.e |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |







| | | | | |
|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | 1.3 | ii |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/A | |
| **Collar/Bracelets** | 3 plain rows | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

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|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 18.7 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

| | |
|---|---|
| **Identification Number** | **MFA 21.15230** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| d.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Footmark: for extensive examination see Howley 2015. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong vertically oriented attached by wide rope extending up over left shoulder embellished by a snake tongue at the centre base extending down into text. Horizontal bars separating vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| E \| W.n |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |











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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | 1.3 | ii |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/A | |
| **Collar/Bracelets** | 3 plain rows | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

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|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs evident. |
| **Height** | 16.7 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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| **Identification Number** | **MFA 21.15240** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Rm B Sth |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong vertically oriented and attached at the outside by wide extended rope embellished by snake tongue. Three horizontal bars separating vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| E \| ZZ.n |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with rope cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with rope cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | C.Rp \| a.Rp \| N/A \| |







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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| 1.3 \| N/A |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. |
| **Wig Key Frt/Bk/Patt & Em** | N/A \| N/A \| N/A |
| **Collar/Bracelets** | None |
| **Fabric** | Stone |
| **Colour** | Brown |
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 18.8 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.15260** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Room B |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Footmark: for extensive examination see Howley 2015. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Square attached by wide rope running up over left shoulder and embellished by snake tongue at centre base. Border bars at top and bottom with vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| E \| W.b.e |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |











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| **Royal/Other Attributes** | N/A | N/A | 1.3 | ii |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/A | |
| **Collar/Bracelets** | 2 plain rows | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

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|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 18.3 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.15287** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Rm B Sth |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Footmark: for extensive examination see Howley 2015. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong vertically oriented and attached at the outside by wide extended rope embellished by snake tongue. Three horizontal bars separating vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| E \| ZZ.n |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |











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| **Royal/Other Attributes** | N/A | N/A | 1.3 | ii |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/A | |
| **Collar/Bracelets** | 3 plain rows | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

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|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 15.2 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.15308** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Rm C Sth |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Footmark: for extensive examination see Howley 2015. |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong vertically oriented and attached at the outside by wide extended rope embellished by snake tongue. Four horizontal bars separating vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| E \| ZZ.n |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with rope cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with rope cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | C.Rp \| a.Rp \| N/A \| N/A |











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| **Royal/Other Attributes** | N/A | N/A | 1.3 | ii |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/A | |
| **Collar/Bracelets** | 5 plain rows and 1 x decorative row | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

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| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 15.6 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.15310** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Room B |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong vertically oriented and attached at the outside by wide extended rope embellished by snake tongue. Top and bottom border bars containing vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 2 \| E \| ZZ.b.e |
| **Implements/ Hand-held attributes description** | Broad bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | C.Cb \| a.Cb \| N/A \| N/A |







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| **Royal/Other Attributes** | N/A | N/A | 1.3 | ii |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/A | |
| **Collar/Bracelets** | 3 plain rows | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

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|---|---|
| **Hands** | Arms crossed/Hands opposed.<br>Thumbs and fingers evident. |
| **Height** | 17.1 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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| **Identification Number** | **MFA 21.15317** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Room C |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | |
| **Text Features** | 6 horizontal registers wrapped around body running to border lines of false back pillar at centre back. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Square diagonally oriented attached by wide rope extending up over left shoulder. Embellished by top and bottom border bars and medium length snake tongue. Vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from right hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| E \| Z.b.e |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in left hand on right front shoulder.<br>Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |











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| **Royal/Other Attributes** | N/A | N/A | 1.3 | N/A |
| **Wig** | Refer royal attributes:<br>*Nemes* headcloth and double uraeus. | | | |
| **Wig Key Frt/Bk/Patt & Em** | N/A | N/A | N/A | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Stone | | | |
| **Colour** | Brown | | | |

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| **Hands** | Arms crossed/Hands opposed.<br>Thumbs evident. |
| **Height** | 17.4 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Stone - serpentinite.<br>Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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| **Identification Number** | **MFA 21.15665** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 27, Tomb of Queen Madiken |
| **Provenance** | 1918: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | Queen Madiken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Napatan |
| **Dynasty** | Reign of Anlamani 623 - 593 BCE |
| **Distinguishing Features** | Full front and back images © MFA. |
| **Text Features** | 7 horizontal registers wrapped around body to narrow false back panel at centre back.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Square connected by wide rope extending over left shoulder into left hand.<br>Embellished by small trapezoid at centre base.<br>Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Left hand back shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| E \| X.j |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in right hand on right front shoulder.<br>Broad bladed hoe with solid cross-bar in left hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| c.Cb \| N/A \| N/A |













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| **Royal/Other Attributes** | N/A | N/A | 4 | N/A |
| **Wig** | Tripartite with lappets indented at shoulder line.<br>Back wig indented at shoulder line.<br>Vulture headdress only decoration. | | | |
| **Wig Key Frt/Bk/Patt & Em** | B | 3 | e | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Faience | | | |
| **Colour** | Pale green | | | |

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| **Hands** | Arms tucked into sides with hands/fingers meeting at centre body. |
| **Height** | 17.5 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | See figurine of same owner Identification Number MFA 21.15670. |

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|---|---|
| **Identification Number** | **MFA 21.15670** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 27, Tomb of Queen Madiken |
| **Provenance** | 1918: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | Queen Madiken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Napatan |
| **Dynasty** | Reign of Anlamani 623 - 593 BCE |
| **Distinguishing Features** | Broken half way down legs.<br>Text format assumed to be the same as Identification Number MFA 21.15665 and coded accordingly. |
| **Text Features** | 7 horizontal registers wrapped around body to narrow false back panel at centre back.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Square connected by wide rope extending over left shoulder into left hand.<br>Embellished by small trapezoid at centre base.<br>Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | Back left shoulder |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| E \| X.I |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in right hand on right front shoulder.<br>Broad bladed hoe with solid cross-bar in left hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| c.Cb \| N/A \| N/A |



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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| 4 \| N/A |
| **Wig** | Tripartite with front lappets indented at shoulder line.<br>Back wig indented at shoulder line.<br>Vulture headdress only decoration. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Green |
| **Hands** | Arms tucked into sides with hands/fingers meeting at centre body. |
| **Height** | 15.5 cm - broken |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | See figurine of same owner Identification Number MFA 21.15665. |

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|---|---|
| **Identification Number** | **MFA 21.2638** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 24, Tomb of Queen Nasalsa |
| **Provenance** | 1918: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | Queen Nasalsa |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | In contrast to the faience figurines of her husband which hold only a single hoe, this figurine carries two. This is noted in contrast to Identification Number MFA 21.14475 suggested to be owned by another wife of Senkamanisken.<br>The text attributes on this figurine are identical to the form of text on Senkamanisken's stone figurines.<br>See comments Identification Number MFA 21.14504. |
| **Text Features** | 7 horizontal registers wrapped around body to false back pillar.<br>Zero text on feet. |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Square attached by wide rope running up over left shoulder into left hand. Small trapezoid embellishment at centre base. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | On L/H side back attached by wide rope running from left hand over left shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| E \| X.j |
| **Implements/ Hand-held attributes description** | Small narrow bladed hoe with solid cross-bar held in right hand on right front shoulder.<br>Small narrow bladed hoe with solid cross-bar held in left hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | A.Cb \| a.Cb \| N/A \| N/A |
| **Royal/Other Attributes** | N/A \| N/A \| 4 \| N/A |
| **Wig** | Front tripartite with lappets angled inwards from face and shoulder.<br>Back indented at shoulder.<br>Vulture headdress - see royal attributes. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Pale green |
| **Hands** | Facing each other meeting at centre front.<br>Thumbs and fingers evident. |
| **Height** | 18.4 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | The sister-wife of Senkamanisken. |

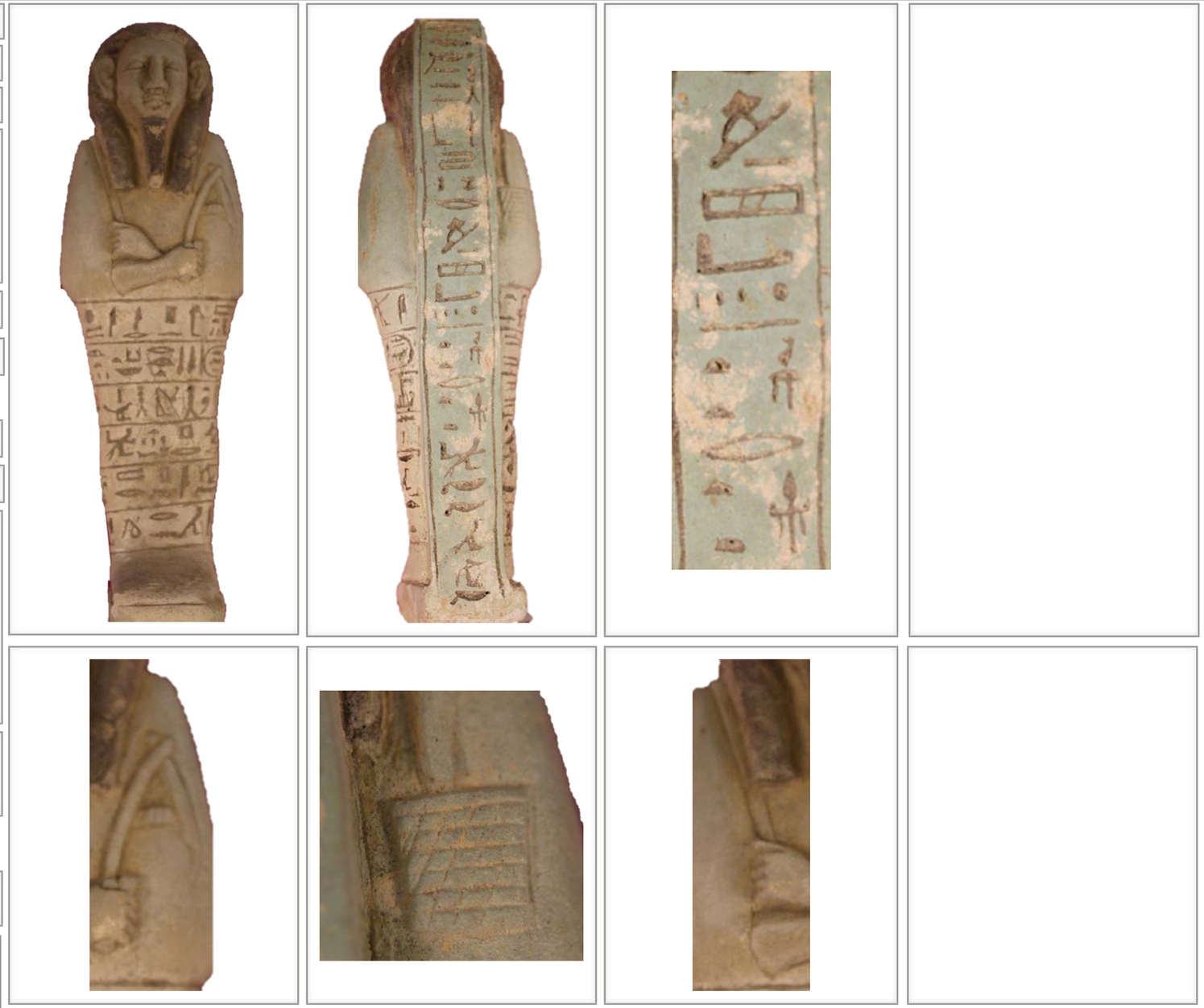








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| **Identification Number** | **MFA 21.2709** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Rooms A,B, |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| A |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Back pillar including text which extends upwards from plinth to top of the head. This extended back pillar is reminiscent of the back pillar on a statue of Senkamenisken excavated at Kerma and published in Bonnet and Valbelle 2005,104. On the statue the pillar reached up to a *pschent* headdress thereby imitating an obelisk.<br>The movement of sand stanza is on the back pillar. |
| **Text Features** | 6 horizontal registers wrapped around body to back pillar which extends from top of head down under feet.<br>1 vertical column running full length of back pillar. |
| **TP Key Frt/Bk/Feet** | 3 \| R \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Square attached by wide rope running up over right shoulder. Bag in raised relief with horizontal lines incised across the bag, and diagonal incisions between the lines. |
| **Number of Bags** | One |
| **Position of Bags** | On R/H side back attached by rope running from left hand over right shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| E \| s |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with rope cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| b.Rp \| N/A \| N/A |



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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Front tripartite with lappets angled inwards from face and shoulder.<br>Back indented at shoulder. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Base fabric cream with remnants of pale green glaze. |

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| **Hands** | Arms crossed, left hand above and under right wrist/forearm. Thumbs and fingers evident. |
| **Height** | 19.2 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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| **Identification Number** | **MFA 21.2714** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Rooms A, B, |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| A |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Back pillar including text which extends upwards from plinth to just below the top of the head.<br>The movement of sand stanza is on the back pillar.<br>Large ears typical of Senkamenisken's figurines.<br>Unusual attachment on bag - narrow rather than wide rope. Infill also unusual. |
| **Text Features** | 6 horizontal registers wrapped around body to back pillar which extends from top of head down under feet.<br>1 vertical column running full length of back pillar. |
| **TP Key Frt/Bk/Feet** | 3 \| R \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong horizontally oriented attached by narrow rope extending up over right shoulder.<br>Infill vertical/horizontal crosshatch. |
| **Number of Bags** | One |
| **Position of Bags** | On R/H side back attached by rope running from left hand over right shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| B \| j |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| a.Cb \| N/A \| N/A |











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| **Royal/Other Attributes** | N/A | N/A | N/A | N/A |
| **Wig** | Front tripartite with lappets angled inwards from face and shoulder.<br>Back indented at shoulder. | | | |
| **Wig Key Frt/Bk/Patt & Em** | C | 3 | e | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Faience | | | |
| **Colour** | Base fabric cream with remnants of pale green glaze. | | | |

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| **Hands** | Arms crossed, right hand below and over left wrist. Thumbs and fingers evident. |
| **Height** | 19.5 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |







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|---|---|
| **Identification Number** | **MFA 21.2720** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Rm B, Nth |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the governement of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Back pillar including text which extends upwards from plinth to top of the head. This extended back pillar is reminiscent of the back pillar on a statue of Senkamenisken excavated at Kerma and published in Bonnet and Valbelle 2005,104. On the statue the pillar reached up to a *pschent* headdress thereby imitating an obelisk.<br>Very large ears typical of Senkamenisken's figurines. |
| **Text Features** | 6 horizontal registers wrapped around body to back pillar which extends from top of head down under feet.<br>1 vertical column running full length of back pillar. |
| **TP Key Frt/Bk/Feet** | 3 \| R \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Square attached by wide rope running up over right shoulder. Diagonal parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On R/H side back attached by rope running from left hand over right shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| E \| h |
| **Implements/ Hand-held attributes description** | Small narrow bladed hoe with solid cross-bar held in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| a.Cb \| N/A \| N/A |

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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Front tripartite with lappets angled inwards from face and shoulder.<br>Back indented at shoulder. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Base fabric cream with remnants of pale green glaze. |

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| **Hands** | Arms crossed, right hand below and over left wrist. Thumbs and fingers evident. |
| **Height** | 18.5 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.2728** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Rm B, Nth |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| E |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Back pillar including text which extends upwards from plinth to top of the head. This extended back pillar is reminiscent of the back pillar on a statue of Senkamenisken excavated at Kerma and published in Bonnet and Valbelle 2005,104. On the statue the pillar reached up to a *pschent* headdress thereby imitating an obelisk.<br>The movement of sand stanza is on the back pillar. |
| **Text Features** | 6 horizontal registers wrapped around body to back pillar which extends from top of head down under feet.<br>1 vertical column running full length of back pillar. |
| **TP Key Frt/Bk/Feet** | 3 \| R \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Square attached by wide rope running up over right shoulder. Infill appears to have an element of diagonality but if the bag was straightened it would be recognised as vertical/horizontal crosshatch. |
| **Number of Bags** | One |
| **Position of Bags** | On R/H side back attached by rope running from left hand over right shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| E \| j |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with rope cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| b.Rp \| N/A \| N/A |





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|---|---|
| **Royal/Other Attributes** | N/A \| N/A \| N/A \| N/A |
| **Wig** | Front tripartite with lappets angled inwards from face and shoulder.<br>Back indented at shoulder. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Base fabric cream with remnants of pale green glaze. |
| **Hands** | Hands crossed, right over left.<br>Thumbs and fingers evident. |
| **Height** | 18.1 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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| **Identification Number** | **MFA 21.2732** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Rooms A,B, |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| A |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Back pillar including text which extends upwards from plinth to top of the head. This extended back pillar is reminiscent of the back pillar on a statue of Senkamenisken excavated at Kerma and published in Bonnet and Valbelle 2005,104. On the statue the pillar reached up to a *pschent* headdress thereby imitating an obelisk.<br>The movement of sand stanza is on the back pillar. |
| **Text Features** | 6 horizontal registers wrapped around body to back pillar which extends from top of head down under feet.<br>1 vertical column running full length of back pillar. |
| **TP Key Frt/Bk/Feet** | 3 \| R \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Square attached by wide rope extending up over right shoulder. Vertical parallel lines infill. |
| **Number of Bags** | One |
| **Position of Bags** | On R/H side back attached by rope running from left hand over right shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| E \| e |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with rope cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| a.Rp \| N/A \| N/A |











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| **Royal/Other Attributes** | N/A | N/A | N/A | N/A |
| **Wig** | Front tripartite with lappets indented at shoulder. Back indented at shoulder. | | | |
| **Wig Key Frt/Bk/Patt & Em** | B | 3 | e | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Faience | | | |
| **Colour** | Base fabric cream with remnants of pale green glaze. | | | |

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| **Hands** | Hands crossed and opposed. Right slightly lower than left. Thumbs and fingers evident. |
| **Height** | 18.8 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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| **Identification Number** | **MFA 21.2734** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Room B |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| A |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Back pillar including text which extends upwards from plinth to top of the head. This extended back pillar is reminiscent of the back pillar on a statue of Senkamenisken excavated at Kerma and published in Bonnet and Valbelle 2005,104. On the statue the pillar reached up to a *pschent* headdress thereby imitating an obelisk.<br>The movement of sand stanza is on the back pillar. |
| **Text Features** | 6 horizontal registers wrapped around body to back pillar which extends from top of head down under feet.<br>1 vertical column running full length of back pillar. |
| **TP Key Frt/Bk/Feet** | 3 \| R \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Small square bag attached by wide rope which is disproportional to the size of the bag. Diagonal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | On R/H side back attached by rope running from left hand over right shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 1 \| E \| g |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| a.Cb \| N/A \| N/A |








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| **Royal/Other Attributes** | N/A | N/A | N/A | N/A |
| **Wig** | Front tripartite with lappets angled inwards from face and shoulder.<br>Back indented at shoulder. | | | |
| **Wig Key Frt/Bk/Patt & Em** | C | 3 | e | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Faience | | | |
| **Colour** | Base fabric cream with remnants of pale green glaze. | | | |

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| **Hands** | Arms crossed, right hand below and over left wrist. Thumbs and fingers evident. |
| **Height** | 18.0 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.2738** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 3, Tomb of Senkamenisken, Rooms A,B, |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | King Senkamenisken |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| A |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Back pillar including text which extends upwards from plinth to top of the head. This extended back pillar is reminiscent of the back pillar on a statue of Senkamenisken excavated at Kerma and published in Bonnet and Valbelle 2005,104. On the statue the pillar reached up to a *pschent* headdress thereby imitating an obelisk.<br>The movement of sand stanza is on the back pillar. |
| **Text Features** | 6 horizontal registers wrapped around body to back pillar which extends from top of head down under feet.<br>1 vertical column running full length of back pillar. |
| **TP Key Frt/Bk/Feet** | 3 \| R \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | Oblong horizontally oriented attached by wide rope extending up over right shoulder. Vertical/horizontal crosshatch infill. |
| **Number of Bags** | One |
| **Position of Bags** | On R/H side back attached by rope running from left hand over right shoulder. |
| **Bag Key Shape Conn & Emb/Infill** | 3 \| E \| j |
| **Implements/ Hand-held attributes description** | Narrow bladed hoe in raised relief with solid cross-bar in right hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| b.Cb \| N/A \| N/A |











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|---|---|---|---|---|
| **Royal/Other Attributes** | N/A | N/A | N/A | N/A |
| **Wig** | Front tripartite with lappets indented at shoulder. Back indented at shoulder. | | | |
| **Wig Key Frt/Bk/Patt & Em** | B | 3 | e | |
| **Collar/Bracelets** | None | | | |
| **Fabric** | Faience | | | |
| **Colour** | Base fabric cream with remnants of pale green glaze. | | | |

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| **Hands** | Arms crossed, right hand exactly below left. Thumbs and fingers evident. |
| **Height** | 19.1 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | Bovot 1996, 26 refers to deposition pattern of Senkamanisken's figurines within the tomb and notes in contrast to a diversity of placement in Egyptian tombs the system adopted by King Piye is reflected in Nu. 3, that is figurines were placed standing with their backs along the sarcophagus and the walls. |

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|---|---|
| **Identification Number** | **MFA 21.2767** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 24, Tomb of Queen Nasalsa |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | Queen Nasalsa |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Unusual depiction of whip in right hand and stick in left hand. The MFA holds 5 figurines depicting these attributes in their collection - accession numbers 21.14502, 21.14540, 21.14549, 21.2767, 21.2768. The latter two are included in this Volume. On each figurine the size of the loop at the top of the whip on the right shoulder varies. |
| **Text Features** | 7 horizontal registers wrapped around body running to border lines of false back pillar at centre back.<br>Zero text on feet |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | N/A |
| **Number of Bags** | None |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Whip with looped top in right hand on right front shoulder.<br>Stick in left hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



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|---|---|
| **Royal/Other Attributes** | H \| h \| 4 \| N/A |
| **Wig** | Front tripartite with lappets indented at shoulder.<br>Back indented at shoulder.<br>Refer royal attributes - wig embellished by vulture headdress. |
| **Wig Key Frt/Bk/Patt & Em** | B \| 3 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Pale Green |

| | |
|---|---|
| **Hands** | Arms/Hands not crossed. Fingers inward facing. Thumbs and fingers evident. |
| **Height** | 17.8 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | The sister-wife of Senkamanisken. |

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|---|---|
| **Identification Number** | **MFA 21.2768** |
| **Present Location** | **MFA - Boston** |
| **Location of Find** | Nuri, Pyramid 24, Tomb of Queen Nasalsa |
| **Provenance** | 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition. Assigned to the MFA by the government of Sudan in the division of finds. |
| **Owner/Title** | Queen Nasalsa |
| **Form** | Mummiform |
| **Body/F&E/Beard** | 4 \| c.e \| N/A |
| **Period** | Napatan |
| **Dynasty** | Reign of Senkamenisken 643 - 623 BCE |
| **Distinguishing Features** | Unusual depiction of whip in right hand and stick in left hand. The MFA holds 5 figurines depicting these attributes in their collection - accession numbers 21.14502, 21.14540, 21.14549, 21.2767, 21.2768. The latter two are included in this Volume. On each figurine the size of the loop at the top of the whip on the right shoulder varies. |
| **Text Features** | 7 horizontal registers wrapped around body running to border lines of narrow false back pillar at centre back. Zero text on feet |
| **TP Key Frt/Bk/Feet** | 3 \| E \| a |
| **Text Inscription Method** | Incised |
| **Bag(s) description** | N/A |
| **Number of Bags** | None |
| **Position of Bags** | N/A |
| **Bag Key Shape Conn & Emb/Infill** | N/A \| N/A \| N/A |
| **Implements/ Hand-held attributes description** | Whip with looped top in right hand on right front shoulder.<br>Stick in left hand on left front shoulder. |
| **Implements Key Rt Hoe/Left Hoe/Yoke & Pots/Brick Mould** | N/A \| N/A \| N/A \| N/A |



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|---|---|
| **Royal/Other Attributes** | H \| h \| 4 \| N/A |
| **Wig** | Front tripartite with lappets angled inwards from face and shoulder.<br>Back angled inwards from shoulder.<br>Vulture headdress - see royal attributes. |
| **Wig Key Frt/Bk/Patt & Em** | C \| 2 \| e |
| **Collar/Bracelets** | None |
| **Fabric** | Faience |
| **Colour** | Pale Green |
| **Hands** | Arms/Hands not crossed. Fingers inward facing. Thumbs and fingers evident. |
| **Height** | 17.9 cm |
| **Egyptian/ Nubian** | Nubian |
| **Notes** | The sister-wife of Senkamanisken. |