



What Appeared Between the Wide Step of the Tomb Owner (Ancient Egyptian Marsh Scenes)

Walaa Mohamed Abdelhakim

Tourist Guidance Department- Faculty of Tourism and Hotels- Minia University- Egypt

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The ancient Egyptian artist depicted the tomb owner in the daily life scenes in its various contexts, with multiple leg positions. Among these positions is the wide step position, where the artist took advantage of the empty space between the legs of the tomb owner by depicting certain minor figures related to the context of the main scene. The subject of the research focuses on all what was represented from minor figures in the space between the wide step of the tomb owner. The research aims to display and discuss the ancient Egyptian themes of figures between the wide step of the tomb owner, indicate the main context of the theme and the nature of the depicted figures if it is a human being, an object, or even an inscription. The research employs the descriptive and analytical methodology for the discussed models of the theme to achieve the aimed results of the study. One of the main results is that minor figures appeared between the wide step of the tomb owner in the main three contexts of marsh scenes; spearing fish, fowling birds, and hunting hippopotami. These minor figures are for; human (wife, daughter, son, or attendant), objects, and inscriptions.

I. Introduction


There was a general desire to bring to life the daily life scenes since the Old Kingdom period. Among these daily life scenes is the marsh scenes, where the tomb owner spearing fish and fowling birds in the marshland that may be attested in the Memphite region since the 4th Dynasty. It is frequently depicted during the 5th and 6th Dynasties in the Memphite necropolis.¹ The scene usually shows the family members, the wife, daughter, and son, accompanying the tomb owner on his small reed boat for spearing fish and/or fowling birds. The family members are usually depicted half the size of the major figure or less in accordance with the tradition of hierarchical scale. They appeared in different positions; stand behind or in front of the tomb owner, or may sit between the wide step of his legs.² The last position is the main subject of this research.

In ancient Egyptian art, the position of the legs reflected an attitude. Standing with both legs close to one another signifies duration and stability. This position was a common feature for the gods as well as the kings as representatives of the gods. The stride or wide step

¹Quirion, A. (2020). The fishing and fowling scene in the tomb of Ibi: a means of expression for a provincial ruler, *Pražské egyptologické studie* 25,132.

² Soleiman, S. (2018). Deceased's son fishing and fowling in the Old Kingdom tombs, *Journal of Historical Archaeology & Anthropological Sciences* (3)4, 601.

position indicates activity and dynamism, which are necessary to achieve stability due to the everlasting cycle of creation and destruction.³

The term "stride" or "wide step" in the ancient Egyptian language is  *nnt*.⁴ It was mentioned in PT 604 in the 6th Dynasty pyramid of king Pepi II; § 1680b *wn n =k tph,t ptr § 1680c {j}<s>sh nnt =k j3h,w* "The hole of the 'seeing' (heavenly region) opens for you and your step widens the radiance of light".⁵

In marsh scenes, female figures are frequently shown squatting between the wide step of the tomb owner.⁶ Being between someone's feet meant being under his care and responsibility.⁷ In addition to the female figures, other minor figures appeared between the wide step of the tomb owner particularly in the contexts of marsh scenes. The research concentrates on discussing the themes of depicting such minor figures in the empty space between the wide step.

II. Objectives of the study

- To examine the ancient Egyptian daily life scenes that depict the theme of minor figures between the wide step of the tomb owner and indicate the main contexts of the theme.
- To determine the nature of the figures, whether they are of a human being, an object, or even a written inscription.
- To find the main characteristics and differences of each minor figure found between the wide step.
- To indicate the earliest depiction for a figure between the wide step of the tomb owner in the ancient Egyptian daily life scenes.
- To indicate the number and date of the themes of figures between the wide step, the focus of the study, in the ancient Egyptian scenes.

III. Methodology

The research employs descriptive and analytical methodology for the discussed models of the theme of depicting minor figures between the wide step of the tomb owner to achieve the aimed results of the study.

IV. Discussion and results

The ancient Egyptian marsh scenes usually includes the depiction of a minor figure between the wide step of the tomb owner. Such minor figure could be a representation of a human (the wife, the daughter, or the son of the tomb owner, or an attendant), or an object, or an inscription. These figures will be discussed in details through certain models of themes.

³Kootz, A. (2021). *The Body as a Toolbox in Ancient Egypt*. Afrikanistik Aegyptologie Online. ([urn:nbn:de:0009-10-53879](https://www.afrikanistik-aegyptologie-online.de/archiv/2021/the-body-as-a-toolbox/5387)). <https://www.afrikanistik-aegyptologie-online.de/archiv/2021/the-body-as-a-toolbox/5387>. Accessed on 27 April at 5:20 PM. Paragraph 27.

⁴Wb 2, 276.3.





⁵Sethe, K. H. (1908). *Die Altaegyptischen Pyramidentexte. Nach Den Papierabdrücken und Photographien Des Berliner Museums Neu Herausgegeben und Erläutert Von Kurt Sethe*. Leipzig.

⁶Ferguson, E. J. (2012). *Time and Meaning: The Use of the Fishing and Fowling Scene through Time in Ancient Egyptian Non-Royal Tombs*. Electronic Theses and Dissertations. 430. <https://digitalcommons.memphis.edu/etd/430>, 7.

⁷Kootz, A. (2021). *The Body as a Toolbox in Ancient Egypt*. Paragraph 28.

A. The theme of the wife between the wide step of the tomb owner

The wife appeared between the legs of her husband in the contexts of spearing fish and fowling birds. This theme began to appear during the second half of the Fifth Dynasty.⁸ The following table displays models for the themes of the wife between the legs of her husband that date back to different periods of ancient Egyptian history:

Fig. No.	Theme Detail Between the wide step	Context	Tomb Owner	Tomb location and Number	Tomb Date
1		Spearing fish ⁹	Unknown	Berlin 14103 Unknown Provenance	Old Kingdom 5 th Dynasty
2		Spearing fish ¹⁰	Nefer and Kahay	Saqqara	Old Kingdom 5 th Dynasty
3		Spearing fish ¹¹	Neferiretenef	Saqqara D 55	Old Kingdom 5 th Dynasty
4		Spearing fish ¹²	Seshmnefer IV	Giza LG 53	Old Kingdom 5 th Dynasty


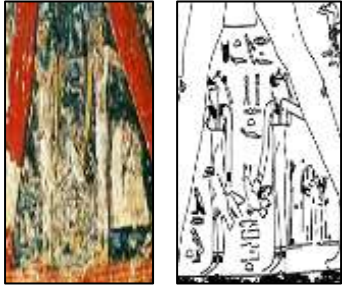



⁸Ibrahim, S. B. & El Weshahy, M. (2023). Companions of the Tomb's Owner in the hunting scenes in the Noble Tombs of the 6th Dynasty at Saqqara. *Journal of Association of Arab Universities for Tourism and Hospitality*, 24(2), 449.

⁹Wreszinski, W. (1923). *Atlas zur altägyptischen Kulturgeschichte*. Teil I. J. C. Hinrichs'sche Buchhandlung. Leipzig, Tafel 377; Fehheimer, H. (1923). *Die Plastik der Ägypter*. Berlin: Bruno Cassirer Verlag, Taf. on pp. 134-5.

¹⁰<https://www.gettyimages.in/detail/news-photo/mastaba-of-nefer-and-kahay-hunter-in-the-nile-rivers-news-photo/566452741>, Last accessed on 10 December 2023, 5:00 PM.

¹¹Walle, Van de B. (1978). *La chapelle funéraire de Neferirtenef*. Bruxelles. pl. I.

¹²Diab, A. M. (2015). The Hook as a Fishing Tool in Ancient Egypt. *International Academic Journal of the Faculty of Tourism and Hotel Management, Helwan University*. (1)1, pp. 5, 15, Fig.12; Junker, H. (1951). *Excavations at Giza*. XI. Germany, Abb. 60.

5		Fowling birds ¹³	Mehu	Saqqara	Old Kingdom 6 th Dynasty
6		Upper Register on the north panel of the east wall of the Main chamber of the tomb, Fowling birds. ¹⁴	Merefnebef	Saqqara west of the Step Pyramid	Old Kingdom 6 th Dynasty
7		The western wall of the shrine, spearing fish. ¹⁵	Ptahshepses	Saqqara west of the Step Pyramid	Old Kingdom 6 th Dynasty
8		Spearing fish ¹⁶	Hermeru	Saqqara Unas cemetery	Old Kingdom 6 th Dynasty
9		Spearing fish ¹⁷	Nekhebu	Giza (G2381)	Old Kingdom 6 th Dynasty




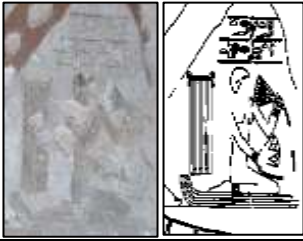
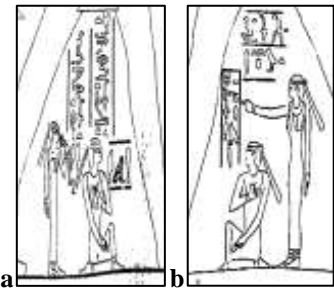
¹³ Lashin, M. Z. A. (2015). *the Nobles of El-Qusiya in the Six Dynasty Archaeological and Historical Study*. A thesis submitted for the degree of Doctor of Philosophy. Department of Ancient History Macquarie University. Sydney. Fig. 58(b).

¹⁴ Soleiman, S. (2019). The tomb owner depicted fishing and/or fowling, wearing a necklace and an amulet in the private tombs of the old kingdom. *Journal of Historical Archaeology & Anthropological Sciences*. (4)4, 145, Fig.4; Myśliwiec, K. (2004). *Saqqara I. The Tomb of Merefnebef*. Varsovie. pl. LXIII.

¹⁵ Soleiman, S. (2019). The tomb owner depicted fishing and/or fowling, 146, Fig.5B.

¹⁶ Hassan, S. (1975). *Excavations at Saqqara 1937-1938*. Vol. III, Mastabas of Princess Hemet-Re and Others. Cairo. 79, Fig. 42.

¹⁷ Smith, W. S. (1958). The Judge Goes Fishing. *Bulletin of the Museum of Fine Arts*, Boston 56, No. 304. 56-63, Fig.2.

10		Spearing fish ¹⁸	Kaemankh	Giza G 4561	Old Kingdom 6 th Dynasty
11		Spearing fish ¹⁹	Remni/ Merwi	Saqqara	Old Kingdom 6 th Dynasty
12		Fowling birds ²⁰	Methethi	Saqqara	Old Kingdom 6 th Dynasty
13		Spearing fish ²¹	Kahep/ Tjeti-Iker	El- Hawawish No. 140	Old Kingdom 6 th Dynasty
14 a, b		East of the entrance, South and west walls, double scene, Spearing Fish (a) and fowling birds (b). ²² Wife seated, and daughter stands behind.	Ibi	Deir el- Gebrawi No: A 8	Old Kingdom 6 th Dynasty






¹⁸Junker, H. (1940). *Gîza IV. Die Mastaba des K3jm'nh (Kai-em-anch)*. Vienna and Leipzig: Hölder-Pichler-Tempsky. 27-35, Abb.8; Kanawati, N. (2001). *Tombs at Giza. Kaiemankh (G 4561) and Seshemnefer I (G 4940)*. Volume I. Australian Centre for Egyptology Report 16. Warminster: Aris and Phillips. 30-2, pls. 7 [a, b], 8 [a, b] (details), 31.

¹⁹ Kanawati, N. et. Al. (2009). *Teti Cemetery at Saqqara, Tomb of Remni*. Vol. IX. Warminster: Aris and Phillips. 13, pl. 45.

²⁰ Harpur, Y. (1987). *Decoration in Egyptian Tombs of the Old Kingdom*. Studies in orientation and scene content. London & New York. Fig. 69; Kaplony, P. (1976). *Studien zum Grab des Methethi*. Bern: Abegg Stiftung. 9-12, Nr. 1, 1 [a].

²¹ Keith, M. (2017). *Fish and Fishing in Old Kingdom Tomb Wall Scenes A comparative analysis of fish and fishing related scenes from the Memphite and provincial regions*. Volume 1: Text, A thesis submitted for the degree of Doctor of Philosophy. Macquarie University. Sydney. 167; https://www.osirisnet.net/tombes/el_hawawish/diaporama_el_hawawish_01.htm?fr, Last accessed on 23 August 2023, 4:30 PM.

²² Davies, N. de G. (1902). *Deir el-Gebrawi I*. London. pls. III, V; Ragazzoli, C., & Hassan, K. (2021). New Kingdom Visits to the Necropolis of Deir el-Gebrawi. A survey of visitors' inscriptions." *Nehet, revue numérique d'égyptologie* (6). 105, 112, Figs.3, 6; Feucht, E. (1992). Fishing and fowling with the spear and the throw-stick reconsidered, Original veröffentlicht in: *Ulrich Luft (Hrsg.). The intellectual Heritage of Egypt. (Studia Aegyotuaca XIV)*, Budapest.164, Fig.7.

15		Chapel, south wall, east of the entrance, Spearing fish in the marsh land. ²³	Kheni	EI-Hawawish H 24	Old Kingdom 6 th Dynasty
16			Isi ²⁴	Edfu	Old Kingdom 6 th Dynasty
17		West wall of the first chamber, Southern part, (a) fowling birds and (b) Spearing fish ²⁵	Ankhtifi	Mo'alla in Upper Egypt	First Intermediate Period 10 th Dynasty
18		Outer Room: South wall: Centre (5). Spearing fish. ²⁶	Ukh-hotp	Tomb-Chapel (B, NO. 4) Meir	Middle Kingdom 12 th Dynasty
19		The back wall of the antechamber, symmetrical scenes of Fowling birds and Spearing fish. ²⁷	Djehutyhotep II	Deir el-Bersha No. 17L20/1 (formerly No.2)	Middle Kingdom 12 th Dynasty







²³Kanawati, N. (1980). *the Rock Tombs of El-Hawawish the cemetery of Akhmim*. Volume II. The Macquarie Ancient History Association. Fig. 18.

²⁴ Lashin, M. Z. A. (2015). *the Nobles of El-Qusiya in the Six Dynasty Archaeological and Historical Study*. Fig. 34.

²⁵ Diab, A. M. (2015). The Hook as a Fishing Tool in Ancient Egypt. 6, 16, Fig.15; Snape, S. (2011). *Ancient Egyptian Tombs*. United kingdom. 110-111.

²⁶ Blackman, A. M. (1915). *The Rock Tombs of Meir*. Part III. ASE-EEF Archaeological Survey of Egypt. London. 14. Pl. VII.

²⁷ Pieke, G. (2016). Playing with Traditions The decoration of Djehutyhotep II's tomb at Deir el-Bersha. In: L. Hudáková, P. Jánosi, & A. Kahlbacher (eds.). *Change and Innovation in Middle Kingdom Art*. MKS 4. London. 108, Fig. 1; https://www.osirisnet.net/tombes/el_bersheh/djehoutyhotep/e_djehoutyhotep_01.htm, Last accessed on 10 December 2023, 5:00 PM.

20		Spearing fish ²⁸	Sarenput I	Aswan Qubbet el-Hawa	Middle Kingdom 12 th Dynasty
21		Spearing fish ²⁹	Hesu-wer	Kom el Hisn	Middle Kingdom 12 th Dynasty
22		Transverse room on the right inner wall, spearing fish. ³⁰	Senemiah	TT 127	New Kingdom 18 th Dynasty
23 a, b		Second transverse room, West wall of cross wall, (a) Fowling birds, and (b) Spearing fish ³¹	Suemniwt	TT 92	New Kingdom 18 th Dynasty
24		Hunting a hippopotami ³²	Intef	TT 155	New Kingdom 18 th Dynasty
25		Hunting a hippopotami ³³	Amenemhat	TT 82	New Kingdom 18 th Dynasty

²⁸ <https://www.flickr.com/photos/manna4u/47958279958/in/photostream/lightbox/> Accessed on 27 April at 7:11 PM.

²⁹ Silverman, D. P. (1988). *The Tomb Chamber of hsw the Elder: The Inscribed Material at Kom el-hisn*. Vol. 1, Illustrations. American Research Center in Egypt: reports 10. Winona Lake: Eisenbrauns. Fig. 34.

³⁰ Wreszinski, W. (1923). *Atlas zur altägyptischen Kulturgeschichte*. Teil I. Tafel 343.

³¹ Bryan, B. M. (2010). Pharaonic Painting through the New Kingdom. In: A. B. Lloyd (Ed.). *A Companion to Ancient Egypt*. Volume II. Wiley-Blackwell. Pl. 24; Wreszinski, W. (1923). *Atlas zur altägyptischen Kulturgeschichte*. Teil I. Tafel 294.

³² Elweshahy, M. (2010). Hoopoe in Ancient Egypt. *CGUAA* (13)13. 55, Fig. 31;

أبو الحمد، خالد على محمد. (٢٠١٧). الدلالة التاريخية والرمزية الدينية للبرنيق في مصر القديمة. مجلة العمارة والفنون والعلوم الإنسانية. المجلد الثاني. العدد الثامن. ١٧، شكل (٦).

³³ Davies, N. M., & Gardiner, A. H. (1936). *Ancient Egyptian Paintings*. Vol. III. Descriptive Text. The University of Chicago Press. 45, Pl. XX;

عيسى، سهام السيد عبد الحميد. (٢٠١٧). رمزية طائر الهدهد في العقيدة المصرية القديمة. حولية الاتحاد العام للآثار بين العرب. المجلد ٢٠. العدد ٢٠. ١٥٩، شكل ٢١.



26		Hunting a hippopotami ³⁴	Puyemré	TT 39	New Kingdom 18 th Dynasty
27		Right focal wall, spearing fish ³⁵	Nehemaway	TT 165	New Kingdom 18 th Dynasty

Table (1): Models for the themes of the wife between the wide step

The theme of the wife representing between the wide step of her husband became more common in the 6th Dynasty private tombs to signify her increased influence, as it appeared in the tombs of Methethi, Remni, Hesi, and Mehu.³⁶ Examples in which the wife sits between the legs of her husband, commonly found in the New Kingdom.³⁷

The wife, as shown in the themes of Table (1), usually represented in a small size between the legs of her husband and seated in profile facing either right or left. She is usually depicted dressed in a long knitted robe with one or two shoulder straps exposing the breast. The neck is usually adorned with the broad wesekh collar and the forearms are decorated with bracelets.

The Wig of the wife in the displayed themes is either short (as in the 5th Dynasty figures of Berlin 14103 (Fig. 1) and Seshmnefer IV (Fig. 3), and the 6th Dynasty themes of Hermeru (Fig. 8), Nekhebu (Fig. 9), Remni (Fig. 11), Methethi (Fig. 12), Kahep (Fig. 13), Ibi (Fig. 14a, b), and Isi (Fig. 16)), or long (as in the other 18 displayed figures in Table 1). The short wig of the wife in the 5th Dynasty figure of Berlin 14103 (Fig. 1) is adorned with a lotus garland that is first attested in marsh scenes in the reliefs of king Sahure at Abusir and later known in elite tombs from the reign of king Djedkare till the reign of king Pepy I.³⁸

Wife with lotus flowers headdress appears in the figures of Neferiretenef (Fig. 3), Mehu (Fig. 5), and Merefnebef (Fig. 6). The wig in these figures is decorated with a lotus flower tied with a fillet and a streamer hanging from the back.³⁹ The fillet and streamer were usually associated with outdoor activities and was worn by both men and women.⁴⁰ In Mehu, the wig is decorated with three large lotus flowers distributed evenly at the top. Wearing a lotus crown with three flowers is a feature that is attested in a few Memphite marsh scenes.⁴¹ In the

³⁴ Davies, N. de G. (1922). *The Tomb of Puyemré at Thebes*. Vol. I. New York. Pl. IX.

³⁵ Hartwig, M. K. (2004). *Tomb Painting and Identity in Ancient Thebes*. 1419-1372 BCE. Belgium: Brepols Publishers. 239, Fig. 38.

³⁶ Ibrahim, S. B. & El Weshahy, M. (2023). *Companions of the Tomb's Owner*. 449.

³⁷ Ferguson, E. J. (2012). *Time and Meaning: The Use of the Fishing and Fowling Scene through Time*. 65.

³⁸ Woods, A. (2015). Five significant features in Old Kingdom spear-fishing and fowling scenes. In: P. Kousoulis & N. Lazaridis (eds.). *Proceedings of the Tenth International Congress of Egyptologists*. Volume II. University of the Aegean. Rhodes. 22-29 May 2008 (Orientalia Lovaniensia Analecta 241). Peeters Publishers. Leuven -Paris. 1906-8. Fig. 6.

³⁹ Ibrahim, S. B. & El Weshahy, M. (2023). *Companions of the Tomb's Owner*. 439.

⁴⁰ Woods, A. (2015). Five significant features in Old Kingdom spear-fishing and fowling scenes. 1900.

⁴¹ Lashin, M. Z. A. (2015). *the Nobles of El-Qusiya in the Six Dynasty Archaeological and Historical Study*. 180.

18th Dynasty figures of Intef (Fig. 24) and Amenemhat (Fig. 25) is seen just one lotus flower adorning the forehead.⁴²

The basic leg attitude of the wife in the themes displayed in Table (1):

- Most of the themes, 21 examples (Figs.1-5, 7-13, 15-16, 18-19, 21-22, 24-25, 27), represent the wife seated in kneeling attitude; both legs are folded under the buttocks with flat feet on the ground. The horizontal object under the wife, in the 6th Dynasty theme of Kheni (Fig.15), is suggested to be a type of seat with raised back and sides, while the object behind her is probably a long case.⁴³
- In few themes, 5 examples (Figs.14, 20, 23, 26), the leg attitude is semi kneeling; one leg is folded as in the previous case, while the other leg is bent facing the torso.
- Unique leg attitudes appeared in two themes; the 6th Dynasty theme of Merefnebef (Fig.6),⁴⁴ where the wife is shown standing in profile with the legs side by side, and the 10th Dynasty theme of Ankhtifi (Fig.17), where the wife is crouched down with one leg under the buttock relied on the toes of the foot and the other leg is bent.⁴⁵

The basic hand attitude of the wife in the themes displayed in Table (1):

- Wrapping one hand around the front leg of the husband, while the other hand is bent across the chest touching the shoulder and holding an object, as in the 5th Dynasty figure of Berlin 14103 (Fig. 1).⁴⁶
- Placing one hand on the chest, while the other one resting flat on the thigh, as in the 5th Dynasty theme of Seshmnefer IV (Fig. 3) and the 6th Dynasty theme of Ibi (Fig. 14a, b).⁴⁷
- Holding the leg of the husband with one hand and placing the other hand flat on the chest, as in the 5th Dynasty theme of Nefer and Kahay (Fig. 2) and the 6th Dynasty theme of Ptahshepses (Fig. 7).
- Wrapping one hand around the leg of the husband, while holding an object with the other hand that is placed on the chest, as in the 12th Dynasty theme of Ukh-hotp (Fig. 18).
- Wrapping one hand around the leg of the husband and placing the other hand flat on the thigh, as in the 6th Dynasty themes of Mehu (Fig. 5), Nekhebu (Fig. 9), Remni (Fig. 11), Methethi (Fig. 12), and Isi (Fig. 16).
- Wrapping one hand around the leg of the husband, while holding an object with the other hand that is placed on the thigh, as in the 5th Dynasty theme of Neferiretenef (Fig. 4), the 6th Dynasty theme of Kaemankh (Fig. 10), and the 18th Dynasty themes of Suemniwt (Fig. 23), Intef (Fig. 24), Amenemhat (Fig. 26), and Puyemre (Fig. 26).
- Holding the leg of the husband with one hand, while the other hand in a pointing position (to the game of fishing, a feature known as early as the Old Kingdom period), as in the 6th Dynasty theme of Hermeru (Fig. 8).⁴⁸
- Wrapping each hand around a leg of the husband. This unique attitude is found in the 12th Dynasty theme of Sarenput I in his tomb at Qubbet el-Hawa (Fig. 20).⁴⁹

⁴² أبو الحمد، خالد على محمد. (٢٠١٧). الدلالة التاريخية والرمزية الدينية للبرنيق في مصر القديمة. ٨، ١٠.

⁴³ Kanawati, N. (1980). *the Rock Tombs of El-Hawawish the cemetery of Akhmim*. 20, Fig. 18 (b).

⁴⁴ Myśliwiec, K. (2004). *Saqqara I. The Tomb of Merefnebef*. pl. LXIII.

⁴⁵ Diab, A. M. (2015). The Hook as a Fishing Tool in Ancient Egypt. 6, 16, Fig.15.

⁴⁶ Wreszinski, W. (1923). *Atlas zur altägyptischen Kulturgeschichte*. Teil I. Tafel 377.

⁴⁷ Junker, H. (1951). *Excavations at Giza*. XI. Abb. 60; Davies, N. de G. (1902). *Deir el-Gebrawi I*. pls. III, V.

⁴⁸ Hassan, S. (1975). *Excavations at Saqqara 1937-1938*. 79, Fig. 42.

It is noted that the wife's hold of one of her husband's legs differs in the place where the hand is placed on the leg. It is often found at the knee or a little below it in most of the themes, and sometimes a little above the foot at the ankle (Figs.19, 24-26).

The objects held in the hands of the wife in the themes displayed in Table (1):

- The lotus flower is considered to be a symbol of creation and rebirth.⁵⁰ The wife is seen holding the flower in one hand as in the 5th Dynasty theme of Neferiretenef (Fig. 3), the 6th Dynasty theme of Kaemankh (Fig. 10), the 12th Dynasty theme of Ukh-hotp (Fig. 18), and the 18th Dynasty themes of Intef, Amenemhat, and Puyemré (Figs. 24-26). In the 6th Dynasty themes of Kahep and Kheni (Figs.13, 15), the wife is represented holding a lotus flower in both hands.⁵¹
- As early as the Old Kingdom period women in the ritualistic fishing and fowling scenes usually hold waterfowl or fish that most probably brought down by the throwing-sticks of their husbands⁵², for example;
In the 10th Dynasty themes of Ankhtifi (Fig.17), the wife holds in one hand a stem of papyrus and in the other hand the beak of a goose with an enormously long neck.⁵³

In the 6th Dynasty theme of Merefnebef (Fig. 6), the two wives, Sesheshet and Metjut, each holding, with one hand, one of the legs of Merefnebef, and a bird in the other.⁵⁴ Such depictions of the standing wife holding a bird in one hand personify the image of goddess Sekhet, the goddess of the marsh, who is usually represented as a standing woman holding a bird in her right hand to ensure a plentiful catch of birds and fish as well that is



indicated in her title;  "Sekhet, lady of the catch".⁵⁵

In the 12th Dynasty theme of Hesu-wer (Fig. 21), the wife is shown holding with her two hands a fish and behind her a basket full of fish.⁵⁶

The captions accompanied the wife in the themes displayed in Table (1):

The captions accompanied the wife in the themes usually indicate her name and title. The captions are found next to the figure of the wife and are arranged either vertically or horizontally and are sometimes separated by lines,⁵⁷ for example;

- In the 6th Dynasty theme of Remni (Fig. 11), above the wife "Ertinakhti" is a caption giving her name and title; "His beloved wife, Ertakhti".⁵⁸

⁴⁹ <https://www.flickr.com/photos/manna4u/47958279958/in/photostream/lightbox/> Accessed on 27 April at 7:11 PM.

⁵⁰ Hartwig, M. K.(2004). *Tomb Painting and Identity in Ancient Thebes*. 105.

⁵¹ Kanawati, N. (1980). *the Rock Tombs of El-Hawawish the cemetery of Akhmim*. 20, Fig. 18 (b).

⁵² Doyle, N. (1998). *Iconography and the Interpretation of Ancient Egyptian Watercraft*. a Thesis Submitted to the Office of Graduate Studies of Texas A&M University in partial fulfillment of the requirements for the degree of Master of Arts. Fig. 9.12, 265, 268.



⁵³ https://www.osirisnet.net/tombes/moalla/ankhtifi/e_ankhtifi_03.htm, Last accessed on 10 December 2023, 4:30 PM.

⁵⁴ https://www.osirisnet.net/mastabas/merefnebef/e_merefnebef_04.htm, Last accessed on 19 August 2023, 9:30 AM.

⁵⁵ Bashford, L. M. (2023). *Egyptian observations of the avian world: categorization through human, bird, language, and landscape interactions*. (Doctoral dissertation, Macquarie University).189-190, 402.

⁵⁶ Silverman, D. P. (1988). *The Tomb Chamber of hsw the Elder*. Fig. 34.

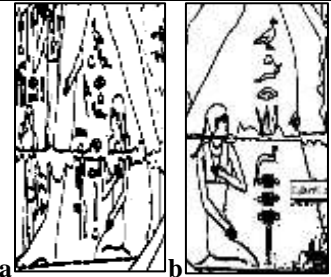
⁵⁷ Quirion, A. (2020). The fishing and fowling scene in the tomb of Ibi. 129, 131, Figs.1-2.

- In the 6th Dynasty theme of Mehu (Fig. 5), behind the wife is a caption describing her as "his wife, Nefertkaus, whose name is Iko".⁵⁹
- In the 6th Dynasty theme of Methethi (Fig. 12), above the wife is a text describing her as;
 *hmt.f Inti* "his wife Inti".⁶⁰
- In the 6th Dynasty theme of Hermeru (Fig. 8), in front of the wife is a caption describing her as "his wife, Waj Kaos".⁶¹
- In the 6th Dynasty theme of Kheni (Fig.15), above his wife is inscribed  *hmt.f mrt.f hkrt nswt* "his wife, his beloved, the royal ornament".⁶²
- In the 10th Dynasty themes of Ankhtifi (Fig.17), the wife is described as "his beloved wife Nebi".⁶³
- In the 12th Dynasty theme of Ukh-hotp (Fig. 18), in front of the wife is a text describing her as;




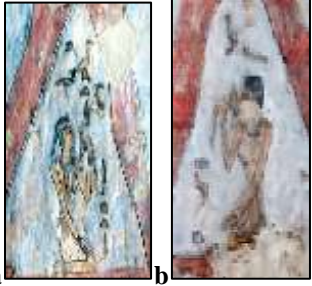
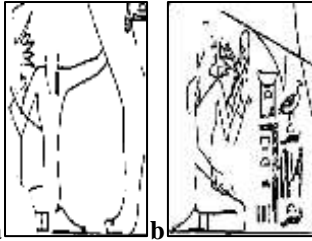

 *hsi.st.f n st-ib.f nbt-pr Thwt-hotp*
 "whom he favours, his favourite, Mistress of the House, Thut-hotep".⁶⁴

B. The theme of the daughter between the wide step of the tomb owner

As symbols of the cycle of life, young sons and daughters stand on the prow of the skiff, and young girls kneel beneath the legs of their father in the contexts of spearing fish and fowling birds.⁶⁵ The following table displays models for the themes of the daughter between the legs of her father that date back to different periods of ancient Egyptian history:

Fig. No.	Scene Detail Between the wide step	Context	Tomb Owner	Tomb location and Number	Tomb Date
28		The pillared portico, south wall, (a) Niankhkhnum Fowling birds, ⁶⁶ (b) Khnumhotep Spearing fish. ⁶⁷	Niankhkhnum and Khnumhotep	Saqqara	Old Kingdom 5 th Dynasty

⁵⁸ Ibrahim, S. B. & El Weshahy, M. (2023). Companions of the Tomb`s Owner. 445.
⁵⁹Ibrahim, S. B. & El Weshahy, M. (2023). Companions of the Tomb`s Owner. 448.
⁶⁰Ibrahim, S. B. & El Weshahy, M. (2023). Companions of the Tomb`s Owner. 444.
⁶¹Ibrahim, S. B. & El Weshahy, M. (2023). Companions of the Tomb`s Owner. 448.
⁶² Kanawati, N. (1980). *the Rock Tombs of El-Hawawish the cemetery of Akhmim*. 20, Fig. 18 (b).
⁶³ https://www.osirisnet.net/tombes/moalla/ankhtifi/e_ankhtifi_03.htm, Last accessed on December 2023, 4:30 PM.
⁶⁴ Blackman, A. M. (1915). *The Rock Tombs of Meir*. Part III. 3. Pl. VII.
⁶⁵ Hartwig, M. K.(2004). *Tomb Painting and Identity in Ancient Thebes*. 105.
⁶⁶ Moussa, A. M., & Altenmuller, H. (1977). *Das Grab des Nianchchnum und Chnumhotep*. Mainz: Verlag Philipp von Zabern. Figs.5-6.
⁶⁷ Ferguson, E. J. (2012). *Time and Meaning: The Use of the Fishing and Fowling Scene through Time*. 91, Fig.3.

29		On the west face of Pillar 2 in Room III. ⁶⁸	Nefer-Seshem-Ra	Saqqara	Old Kingdom 5 th Dynasty
30		Spearing fish ⁶⁹	In-sneferu-Ishtef	Dahshur	Old Kingdom 6 th Dynasty
31		Spearing fish and fowling birds ⁷⁰	Khunes	Aswan Qubbet el-Hawa	Old Kingdom 6 th Dynasty
32 a, b		Northwest wall, (a) Fowling birds, (b) Spearing fish ⁷¹	Sabni	Aswan Qubbet el-Hawa The double tomb of Mekhu QH25 and Sabni (I) QH 26	Old Kingdom 6 th Dynasty
33 a, b		Room B, west wall, North and South of Statue-recess, (a) Fowling birds, (b) Spearing fish. ⁷²	Ukhhotep	Meir Tomb chapel C, No. 1.	Middle Kingdom 12 th Dynasty
34		Spearing fish ⁷³	Ameny	Abydos	Middle Kingdom 12 th Dynasty

⁶⁸ Wen, J. (2018). *The Iconography of Family Members in Egypt's Elite Tombs of the Old Kingdom*. University of Pennsylvania. 56. Fig. 13.

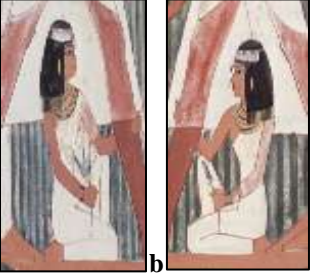
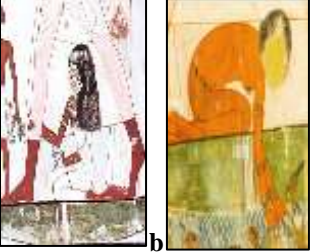




⁶⁹ Morgan, J. De (1903). *Fouilles à Dahchour en 1894-1895*. Vol. II, Vienna. Pl. xxiv.

⁷⁰ Decker, W., Herb, M. (1994). *Bildatlas zum Sport im Alten Ägypten: Corpus der bildlichen Quellen zu Leibesübungen, Spiel, Jagd, Tanz und verwandten Themen*. Leiden: E.J. Brill. Pl CCXXXV.

⁷¹ https://www.osirisnet.net/tombes/assouan/mekhou_sabni1/diaporama_mekhou-sabni_01.htm?en, Accessed on 16 November 2023, at 3:00 PM.

⁷² Blackman, A. M. (1953). *The Rock Tombs of Meir*. Part VI. ASE-EEF Archaeological Survey of Egypt. London. Pls. XIII, XXVIII.3, 4.

⁷³ Petrie, W. M. F., Gardiner, A. H., & Murray, M. A. (1925). *Tombs of the Courtiers and Oxyrhynchos (No. 37)*. British School of Archaeology in Egypt. 11, Pl. XXVIII.

35 a, b		Transverse room, right lantern wall, (a) Fowling birds, ⁷⁴ (b) Spearing fish ⁷⁵	Nakht	TT 52	New Kingdom 18 th Dynasty
36 a, b		Longitudinal room, right side wall; (a) Fowling birds, (b) Spearing fish ⁷⁶	Menna	TT 69	New Kingdom 18 th Dynasty
37		Transverse room, right entrance wall, Fowling birds and Spearing fish ⁷⁷	Menkheper	Sheikh Abd el-Qurna TT 79	New Kingdom 18 th Dynasty
38		Transverse room, right side wall, ⁷⁸	Wah	Sheikh Abd el-Qurna TT 22	New Kingdom 18 th Dynasty
39		Fowling birds and Spearing fish ⁷⁹	Baki	Dra'a Abu Al-Naga TT 18	New Kingdom 18 th Dynasty
40		Fowling birds and Spearing fish ⁸⁰	Neferhotep	TT A.5	New Kingdom 18 th Dynasty

⁷⁴ Hartwig, M. K. (2004). *Tomb Painting and Identity in Ancient Thebes*. 109, 212, Fig. 10; Wreszinski, W. (1923). *Atlas zur altägyptischen Kulturgeschichte*. Teil I. Tafel 174.

⁷⁵ Wilkinson, Ch. K. (1983). *Egyptian Wall Paintings The Metropolitan Museum of Art's Collection of Facsimiles*. The Metropolitan Museum of Art. New York. 57, Fig.63.

⁷⁶ Scott, N. (1973). *The Daily Life of the Ancient Egyptians, The Metropolitan Museum of Art Bulletin*. New Series. (31)3. Fig. 5; Hartwig, M. K. (2015). *Style*. In: *A Companion to Ancient Egyptian Art*, Blackwell Companions to Art History Series. Boston & Oxford: Wiley-Blackwell. 52, Fig.3.3; Ferguson, E. J. (2012). *Time and Meaning: The Use of the Fishing and Fowling Scene through Time*. 89, Fig.1.

⁷⁷ Wreszinski, W. (1923). *Atlas zur altägyptischen Kulturgeschichte*. Teil I. Tafel 253.

⁷⁸ Wreszinski, W. (1923). *Atlas zur altägyptischen Kulturgeschichte*. Teil I. Tafel 40.

⁷⁹ Wreszinski, W. (1923). *Atlas zur altägyptischen Kulturgeschichte*. Teil I. Tafel 117.

⁸⁰ Keimer, L. (1940). *Sur un monument égyptien du Musée du Louvre. Revue d'Égyptologie (RDE) 4. PL II.*



41		Fowling birds ⁸¹	Nebamun	British Museum EA 37977 provenance unknown, presumably Thebes)	New Kingdom 18 th Dynasty
42		Fowling birds ⁸²	Simwt	TT A.24	New Kingdom 18 th Dynasty

Table (2): Models for the themes of the daughter between the wide step

The daughter, as shown in the themes of Table (2), usually represented in a small size between the legs of her father and kneeling in profile facing either right or left. It is noticed in the 18th Dynasty theme of Nebamun that the daughter looks, towards her mother, in the opposite direction of her father's feet in an unusual manner (Fig. 41).⁸³

The daughter is usually depicted dressed in a long knitted robe with one or two shoulder straps (sheath dress) exposing the breast, except for the daughters in the 18th Dynasty themes of Menna and Nebamun (Figs. 36b, 41), where they are depicted naked. In the 18th Dynasty themes of Nakht and Menna (Figs. 35, 36a) the daughter is dressed in a long flowing robe covering the left upper arm, but leaving the right arm free and reaching down to the ankles.⁸⁴

The robe of the daughter in most of the models of themes (as those of the wife in Table 1) is usually painted in white color, except for the 12th Dynasty theme of Ukhhotep (Fig. 33), where the daughter is shown wearing a sari-like robe distinguished by its charming red color.⁸⁵



The neck is usually adorned with the broad wesekh collar and the forearms are decorated with bracelets.⁸⁶ In the theme of Nebamun (Fig. 41) the daughter is wearing wristlets, armllets, and a lotus flower-shaped pendant in addition to a gold collar with a floral border.⁸⁷

The Wig of the daughter in the displayed themes is either short or long. The short one appeared like a closely cropped hair with a single lock extending from the back of the head, as in the 5th Dynasty themes of Niankhkhnum and Khnumhotep (Figs.28a,b), the 6th Dynasty

⁸¹ Parkinson, R. (2009). *The Painted Tomb-Chapel of Nebamun: Masterpieces of ancient Egyptian art in the British Museum*, London: British Museum Press. 129; Parkinson, R. (2008). Seeing Beauty: The Tomb--Chapel of Nebamun. *Ancient Egypt Magazine*, 9(3) Issue 51. 35.

⁸² Corbin, E. (2015). *The Rise and Fall of the Genet: The Relationship between the Cat and the Genet in Ancient Egypt*. A thesis submitted for the degree of Master of Research. Macquarie University. Sydney. Pl.48a; Malek, J. (1993). *the Cat in Ancient Egypt*. London: British Museum Press. 65. Fig. 41; Manniche, L. (1987). *the Tombs of the Nobles at Luxor*. the American University in Cairo Press. 36, Fig. 28.

⁸³ Parkinson, R. (2009). *The Painted Tomb-Chapel of Nebamun*. 129; Parkinson, R. (2008). Seeing Beauty. 35.




⁸⁴ Wreszinski, W. (1923). *Atlas zur altägyptischen Kulturgeschichte*. Teil I. Tafel 2 (c, d).

⁸⁵ Hussein, M., Mahmoud, H. M., & Brania, A. (2022). Characterizing the Painted Wall Reliefs from the Ancient Egyptian Rock Tombs of Meir at Assiut, Egypt. *Journal of Science and Arts*, 22(4), 955. Fig.3c.

⁸⁶ Binder, S. (2000). The Tomb Owner Fishing and Fowling. In L. Donovan, & K. McCorquodale (Eds.), *Egyptian Art. Principles and Themes in Wall Scenes*. Foreign Cultural Information Department - Prism Publications. Egypt. 111-128.



⁸⁷ Davies, N. de G. (2012). Facsimiles from the Painted Tomb-Chapel of Nebamun. In: R. Bailleul-LeSuer (Ed.). *Between Heaven and Earth: Birds in Ancient Egypt*. Chicago: Oriental Institute of the University of Chicago. 153, Catalog No. 13.

theme of In-sneferu-ishtef (Fig. 30), or without the lock as in the 5th Dynasty tomb of Nefer-Seshem-Ra (Fig. 29), the 6th Dynasty themes of Ibi (Fig.14a, b in Table 1), Khunes (Fig. 31), and Sabni (Fig. 32a,b), and the 18th Dynasty theme of Menna (Fig. 36b). In the unique 18th Dynasty theme of Nebamun (Fig. 41) the daughter is seen with a side-braided lock typical of youth.⁸⁸

The ancient Egyptian known terms related to the lock of hair are;  *dpr.t* that refers to the free hanging lock⁸⁹,  *hnsk.t* that means the braided lock,⁹⁰ and  *wpr.t* that refers to the side lock of hair,⁹¹ as is usually worn by the ancient Egyptian children.

The majority of youngsters who had outgrown their early infancy were associated with the hair lock. Similar to the one on the right, the lock at the rear of the head was highly favored in the Old Kingdom period. The direction of the individual shown determines where the lock is located. It is always shown on the visible side of the head or at the back of the skull. Because the right side was connected to life and the left to death, the right side was seen by the ancient Egyptians as having strong and positive meaning. An almost certain apotropaic component is indicated by the fact that the youngster wore a lock of hair on the right side in both everyday life and iconographic depictions.⁹² Whether it was tied up or left loose, growing out of a partially shaven head or part of a long hairstyle, the lock most likely represented a positive energy and vitality that, in ancient Egypt, helped to protect youngsters who had not yet reached adulthood and, more importantly, those who had just emerged from infancy.⁹³

The side lock of hair of the daughter in the 12th Dynasty theme of Ukhhotep (Fig. 33) is

decorated at its end with a characteristic fish-shaped pendant  hanging on the shoulder like a strap for the dress.⁹⁴ Such pendant was worn by young girls at the end of a lock of hair. It is a Type of Jewelry that was known by the Late Middle Kingdom period. There are a few depictions indicating its particular use as a hair pendant.⁹⁵ Its ancient Egyptian name is  *nh3w*.⁹⁶

The short wig of the daughters in the 6th Dynasty themes of Ibi (Fig.14a, b in Table 1), and Sabni (Fig. 32a) is bound with fillets. The fillet was usually made of linen fashioned into a bow and fastened behind the head. It serves to keep the wig in its place.⁹⁷

⁸⁸ Davies, N. de G. (2012). Facsimiles from the Painted Tomb-Chapel of Nebamun.153, Catalog No. 13.

⁸⁹ *Wb* V, 438.15-16.

⁹⁰ *Wb* III, 116.9.

⁹¹ *Wb* I, 305.6.

⁹² Marshall, A. (2022). *Childhood in ancient Egypt*. American University in Cairo Press. 17-18.

⁹³ Marshall, A. (2022). *Childhood in ancient Egypt*. 20.

⁹⁴ Blackman, A. M. (1953). The Rock Tombs of Meir VI. Pls. XIV, XIII, XXVIII.3, 4.

⁹⁵ Grajetzki, W. (2014). *Tomb Treasures of the Late Middle Kingdom*. The Archaeology of Female Burials. University of Pennsylvania Press. Philadelphia. 117. Fig. 84.

⁹⁶ *Wb* II, 306.7; Faulkner, R. O. (1991). *A Concise Dictionary of Middle Egyptian*. Oxford: Griffith Institute Ashmolean Museum. 137.

⁹⁷ Soleiman, S. (2018). Deceased's son fishing and fowling in the Old Kingdom tombs. 603.

The wig is long in the 12th Dynasty theme of Ameny (Fig. 34), the 18th Dynasty themes of Nakht (Fig. 35a, b), Menna (Fig. 36a), Menkheper, Wah, Baki, and Neferhotep (Figs. 37-40). It is usually made of individual strands that are clear in the themes of Nakht. The wig is sometimes connected by a wide band made of precious metal as in the themes of Nakht (Fig. 35a, b), and Menna (Fig. 36a).⁹⁸ A lotus flower adorning the band over the forehead is seen in the theme of Neferhotep (Fig. 40). Sometimes the long wig was braided into thick braids, which was common during the New Kingdom period, as in the 18th Dynasty theme of Simwt (Fig. 42).⁹⁹

The basic leg attitude of the daughter in the themes displayed in Table (2):

- Seated in kneeling attitude; both legs are folded under the buttocks with flat feet on the ground (Figs.28-32, 36).
- The leg attitude is semi kneeling; one leg is folded as in the previous case, while the other leg is bent facing the torso (Figs. 34, 35, 37-42). The 18th Dynasty theme of Nebamun (Fig. 41) shows the accuracy and skill of the ancient Egyptian artist in depicting the toes of the bent leg appearing in front of the knee of the other folded leg.¹⁰⁰
- Unique leg attitude appeared in the 6th Dynasty theme of Ibi (Fig.14a, b in Table 1), where the daughter is shown standing behind her mother in profile with the legs side by side.¹⁰¹
- Unique crouching attitude appeared in the 18th Dynasty theme of Menna (Fig. 36b), where the knees are bent and the upper body is brought forward and down.¹⁰²

The basic hand attitude of the daughter in the themes displayed in Table (2):

- Placing one hand on the chest, while the other one resting flat on the thigh, as in the 5th Dynasty themes of Niankhkhnum and Khnumhotep (Figs.28a,b)
- Wrapping one hand around the leg of the father and placing the other hand flat on the thigh, as in the 5th Dynasty theme of Nefer-Seshem-Ra (Fig. 29), the 6th Dynasty theme of In-sneferu-ishtef (Fig. 30), 12th Dynasty theme of Ameny (Fig. 34), and the 18th Dynasty themes of Baki (Fig. 39), and Simwt (Fig. 42).
- Wrapping one hand around the leg of the father and placing the other hand flat on the knee of the rear bent leg, as in the 18th Dynasty themes of Menkheper (Fig. 37), Wah (Fig. 38), and Neferhotep (Fig. 40).
- One hand holding object, other hand resting flat on lap, as in the 6th Dynasty themes of Khunes (Fig. 31), and Sabni (Fig. 32a,b), and the 12th Dynasty theme of Ukhhotep (Fig.33b).
- Wrapping one hand around the leg of the father, while the other hand holding an object, as in the 12th Dynasty theme of Ukhhotep (Fig.33a), and the 18th Dynasty themes of Nakht (Fig. 35a, b), Menna (Fig. 36a), and Nebamun (Fig. 41).

⁹⁸ The traditional headdress of the Old and Middle Kingdoms was the fillet, then it was replaced for the wealthier people by bands of metal with holes at the ends for ribbons, and in the 5th Dynasty was being made entirely of precious materials. The circlets were usually decorated by floral motives. Kantor, H. J. (1999). *Plant ornament in the ancient Near East*. Oriental Institute, University of Chicago. 41.

⁹⁹ Manniche, L. (1987). *the Tombs of the Nobles at Luxor*. 36, Fig. 28.

¹⁰⁰ Parkinson, R. (2009). *The Painted Tomb-Chapel of Nebamun*.129.

¹⁰¹ Davies, N. de G. (1902). *Deir el-Gebrawi* I. pls. III, V.

¹⁰² Scott, N. (1973). *The Daily Life of the Ancient Egyptians*. Fig. 5

- A characteristic hand attitude appeared in the 6th Dynasty theme of Ibi (Fig.14b in Table 1), where the daughter is shown with one hand in pointing position (to the game of fowling birds, a feature known as early as the Old Kingdom period).¹⁰³ The daughter extends her arm with her index finger pointed towards the birds in the marshes, as a form of support for her father in the other world, directing him towards the abundant hunting areas to emphasize the provision of food and nourishment in his new life.¹⁰⁴

The object held in the hands of the daughter in the themes displayed in Table (2) is usually the lotus flower. The daughter appeared enjoying the fragrance of a lotus-flower in the 6th Dynasty themes of Ibi (Fig.14a in Table 1)¹⁰⁵, Khunes (Fig. 31), and Sabni (Fig. 32a, b), as well as in the 12th Dynasty theme of Ukhhotep (Fig.33a,b), and the 18th Dynasty theme of Neferhotep (Fig. 40). In the distinguished 18th Dynasty theme of Menna (Fig. 36b) the daughter is shown pulling a water lily bud from the water.¹⁰⁶ The themes of the New Kingdom period in particular have unusual detail. Such detail is attractive from an artistic point of view, because it differs from the usual juxtaposition of theme elements.¹⁰⁷


In the 12th Dynasty theme of Ukhhotep (Fig.33b), the daughter appears holding in one hand a bird together with the lotus flower.¹⁰⁸

The captions accompanied the daughter in the themes displayed in Table (2):

The captions accompanied the daughter are clearly inscribed in the displayed themes of the Old Kingdom period (Fig.28-30, 32a, b) and the Middle Kingdom theme of Meir (Fig. 33b). The captions are found above and in front or behind the figure of the daughter and are arranged vertically. They usually indicate her name and the title *s3t.f mrt.f* "his daughter, his beloved".

C. The theme of the Son between the wide step of the tomb owner

The following table gives examples for the depiction of the son between the wide step of the tomb owner in different contexts.

Fig. No.	Scene Detail Between the wide step	Context	Tomb Owner	Tomb location and Number	Tomb Date
43		False door of Theta and his wife Tebt No. 24 (157b). ¹⁰⁹	Theta	Saqqara	Old Kingdom 4 th Dynasty

¹⁰³ Davies, N. de G. (1902). *Deir el-Gebrawi* I. 12.

¹⁰⁴ رياض، عبد الباسط رياض محمد. (٢٠٢٢). رمزية مد السبابة في الفن المصري القديم. *مجلة الدراسات الإنسانية والأدبية*. ٢٦(٢). ١١١٨. شكل (٥).


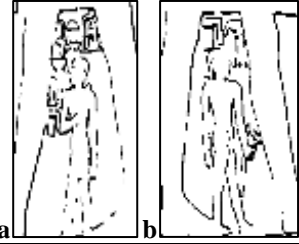




¹⁰⁵ Davies, N. de G. (1902). *Deir el-Gebrawi* I. 12.

¹⁰⁶ In this context, the bunches of water lilies held by the female figures accompanying the tomb owner could be a ritual symbol of goddess Sekhet/Hathor. Sekhet is a form of goddess Hathor and is the deity of the fields and marshlands. Binder, S. (2000). *The Tomb Owner Fishing and Fowling*. 111-128.

¹⁰⁷ Binder, S. (2000). *The Tomb Owner Fishing and Fowling*. 111-128.

¹⁰⁸ Blackman, A. M. (1953). *The Rock Tombs of Meir* VI. 29. Pl. XIV.

¹⁰⁹ Scott-Moncrieff, P. D. (1911). *Hieroglyphic Texts From Egyptian Stelae, &c., in the British Museum*. Part I. order of the Trustees. 6, Pl.6; Fahim, T., Fayez, S., & Ebied, A. (2021). Unpublished Non-Royal Statue of Wrinn (y) at Beni-Suief Museum (No. 1629). *Journal of Association of Arab Universities for Tourism and Hospitality*. 21(2). 10, Fig.4.

44		The eastern wall to the right and left of the entrance. It is also depicted on the western wall, Fowling birds context. ¹¹⁰	Neferiretenef	Saqqara D 55	Old Kingdom 5 th Dynasty
45 a, b		The two sides of the door- way to the inner room of the tomb. ¹¹¹	Urarna I	Sheikh Said tomb No. 24	Old Kingdom 5 th Dynasty
46		East wall of the first chamber, Fowling birds, ¹¹²	Nikauisesi	Saqqara Teti Pyramid Cemetery	Old Kingdom 6 th Dynasty
47			Inumin ¹¹³	Saqqara Teti Pyramid Cemetery	Old Kingdom 6 th Dynasty
48		The western wall of the cult chapel ¹¹⁴	Akhmerutnesut	Giza G 2184	Old Kingdom 5 th -6 th Dynasty
49		Fowling birds ¹¹⁵	Kaemankh	Giza G 4561	Old Kingdom 6 th Dynasty

¹¹⁰ Walle, Van de B. (1978). *La chapelle funéraire de Neferirtenef*. pl. I.

¹¹¹ Davies, N. de G. (1901). *the Rock Tombs of Sheikh Said*. London. 11, Pl. VI2,3.

¹¹² Soleiman, S. (2019). The tomb owner depicted fishing and/or fowling. 145, Fig.3;

https://www.osirisnet.net/popupImage.php?img=/mastabas/nikauisesi/photo/nkawssi_c1_ewall_01_ac.gif&lang=en&sw=1600&sh=1200, last accessed on 3 December 2023 at 4:30 PM.

¹¹³ Porter, B. and Moss, R. L. B. (1974-1981). *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings*. Volume III. Memphis. Griffith Institute. Ashmolean Museum, Oxford. page not recorded.

¹¹⁴ Roeten, L. H. (2011). *The certainty of change : a research into the interactions of the decoration on the western walls of the cult chapels of the mastabas at Giza during the Old Kingdom*. Leiden University. 220, Pl. I.6.

¹¹⁵ عيسى، سهام السيد عبد الحميد. (٢٠١٧). رمزية طائر الهدد في العقيدة المصرية القديمة. ١٥٧، شكل ١٨.


50		Spearing fish ¹¹⁶	Henqu I/ Khetiti	Dier el- Gebrawi No. A 39	Old Kingdom End of 6 th Dynasty to the First Intermediate Period
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Table (3): Models for the themes of the son between the wide step

Table (3) represents 8 examples for the figure of the son between the wide step of his father. They all date back to the Old Kingdom period, 5th and 6th dynasties. The displayed models show the son standing in profile, facing right or left according to the direction of the father, wearing a wig either short (as in Figs.44, 48-50) or long (as in Figs.46, 47), or represented with the lock of youth (Figs. 43, 45a, b) and wearing a kilt as an adult (as in Figs.45a, 46, 50), or represented naked (as in Figs.43, 44, 45b, 47-50).

The sons generally appear in Old Kingdom tombs as naked children or as dressed adults. The figure of the son in Old Kingdom fishing or fowling contexts is usually shown as an adult wearing a particular type of kilt known as "marsh-hunting dress"(Figs.46, 50). It is a short kilt with a trapezoidal apron and straight lateral edges that widen towards the lower end. Its form is plain and nearly triangular. It is fastened with a frontal loop-tied sash.¹¹⁷

The basic hand attitude of the son in the themes displayed in Table (3):

- One hand holding a leg of the father from behind, while the other hand extending beside the body and holding an object or not, as in the 4th Dynasty theme of Thetha (Fig. 43),¹¹⁸ and the 6th Dynasty theme of Henqu I (Fig. 50).¹¹⁹
- One hand holding an object, other at rest, as in the 5th Dynasty themes of Neferiretenef and Urarna I (Figs. 44, 45b), and the 6th Dynasty theme of Kaemankh (Fig. 49).
- Both hands at rest, as in the 6th Dynasty themes of Nikauisesi and Inumin (Figs. 46, 47).
- One hand placed on the chest, the other at rest, as in the 5th Dynasty theme of Urarna I (Fig. 45a).¹²⁰
- One hand lifting towards the mouth, the other at rest, as in the 5th-6th Dynasty theme of Akhmerutnesut (Fig. 48).¹²¹

The objects held in the hand of the son in the themes displayed in Table (3):

The son appears holding; a lotus flower in the theme of Urarna I (Fig. 45b), and a bird in the themes of Thetha, Neferiretenef, and Kaemankh (Figs. 43, 44, 49).¹²² The figure of a child holding a bird is a characteristic feature of Old Kingdom child iconography. It is rarely attested in later periods for unknown reasons.¹²³ The bird in the theme of Thetha seems to be a goose, while in the themes of Neferiretenef and Kaemankh the son holds a hoopoe by the

¹¹⁶ Kanawati, N. (2005). *Deir El-Gebrawi: Volume I: the Northern Cliff*. Oxford: Aris and Phillips. pl. 39.

¹¹⁷ Soleiman, S. (2018). Deceased's son fishing and fowling in the Old Kingdom tombs. 603.

¹¹⁸ Fahim, T., Fayez, S., & Ebied, A. (2021). Unpublished Non-Royal Statue of Wirm (y). 10, Fig.4.

¹¹⁹ Kanawati, N. (2005). *Deir El-Gebrawi: Volume I*. pl. 39.

¹²⁰ Davies, N. de G. (1901). *the Rock Tombs of Sheikh Said*. 11, Pl. VI2,3.


¹²¹ Roeten, L. H. (2011). *The certainty of change*. 220, Pl. I.6.



¹²² It is worth to mention that the reference: Wen, J. (2018). *The Iconography of Family Members in Egypt's Elite Tombs of the Old Kingdom*. in page 93 mention that "Children may appear in the spear-fishing and fowling scenes carrying fish or birds in their hands, but no examples is attested in Giza". This statement is not true, as evidenced by the 6th Dynasty theme of Kaemankh at Giza (G 4561)(Fig. 49 in Table 3).

¹²³ Marshall, A. (2022). *Childhood in ancient Egypt*. 27-28.

wings.¹²⁴The hoopoe had a particular status and symbolism in ancient Egypt. Moreover, in contrast to the other birds, the child never holds more than one.¹²⁵It was considered to be a symbol of loyalty and usually accompanied the eldest son of the owner of the tomb when depicted with his father. This may have been due to its natural characteristic, the fact that the hoopoe looked after its parents during their old age or feather changes.¹²⁶ It appears in many scenes indicating the love and care of parents in the Old and Middle Kingdoms. Its depiction was rare in scenes by the 18th Dynasty.¹²⁷ It wasn't a random selection for this bird. Because of its natural crest, which resembles a real crown made of feathers, the bird was given the Egyptian epithet "crowned." The bird can be easily identified at first glance due to its bright plume of feathers.¹²⁸The themes show the hoopoe directing its gaze in a direction other than the owner of the tomb, as if it protects the owner of the tomb against any danger.¹²⁹

The captions accompanied the son in the themes displayed in Table (3):

The figure of the son is usually accompanied by some identifying inscriptions as in the themes of Thetha, Neferiretenef, Urarna I, Nikauisesi, Akhmerutnesut, and Henqu I (Figs.43-46, 48, 50). The inscriptions usually include the word  s3.f "his son", the name of the son and his titles, for example;

- In the theme of Neferiretenef (Fig.44), a text describing him as;  s3.f m3w "his son Maw".¹³⁰
- In the theme of Urarna I (Fig.45a), is inscribed above and in front of the son his name *Ka-hap* and his priestly title *w^cb nswt* "royal wa'b-priest".
- The theme of Nikauisesi (Fig.45) shows the son with a trace of a short inscription inscribed in front; "... (probably the son of the deceased s3.f)... *Nikauisesi*", and behind him his attendant whose name and title inscribed in front;  *smr w ti msi* "The sole companion, Mesi".¹³¹

D. The theme of Attendants between the wide step of the tomb owner

The following table gives an example for the depiction of attendants between the wide step of the tomb owner. The theme is found in the 11th Dynasty tomb of Baqet III at Beni Hassan (Fig. 51). It is included in the context of fowling in a papyrus marsh. It represents just two of the crews of the fowling boat sitting in profile between the legs of Baqet III, with only the upper part of their body is shown and one hand holding the paddle.

¹²⁴ Elweshahy, M. (2010). Hoopoe in Ancient Egypt. 46, Fig. 24;

عيسى، سهام السيد عبد الحميد. (٢٠١٧). رمزية طائر الهدد في العقيدة المصرية القديمة. ١٥٧، شكل ١٨.

¹²⁵ Marshall, A. (2022). *Childhood in ancient Egypt*. 27-28.

عيسى، سهام السيد عبد الحميد. (٢٠١٧). رمزية طائر الهدد في العقيدة المصرية القديمة. ١٦٩.

¹²⁷ عمران، رشا و وزيرى، أيمن و امام، رانيا عزت. (٢٠٢١). دراسة تحليلية مقارنة للعلامات التصويرية "G25, G24, G23, G22, G21". *المجلة الدولية للسياحة والتراث*. كلية السياحة والفنادق. جامعة الفيوم. المجلد (١٥). العدد (١). ١٢٣-١٢٤.

¹²⁸ Marshall, A. (2015). The child and the hoopoe. *Kmt: a Modern Journal of Ancient Egypt* 26/2. 63.

عيسى، سهام السيد عبد الحميد. (٢٠١٧). رمزية طائر الهدد في العقيدة المصرية القديمة. ١٦٩.

¹³⁰ Ibrahim, S. B. & El Weshahy, M. (2023). Companions of the Tomb's Owner. 440.

¹³¹ https://www.osirisnet.net/mastabas/nikauisesi/e_nikauisesi_03.htm, last accessed on 3 December 2023 at 4:30 PM; Lashin, M. Z. A. (2015). *the Nobles of El-Qusiya in the Six Dynasty Archaeological and Historical Study*. 149.

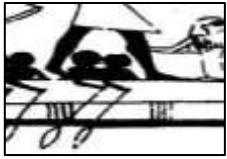
Fig. No.	Scene Detail Between the wide step	Context	Tomb Owner	Tomb location and Number	Tomb Date
51		Main chamber, north wall, lower register Fowling birds in a papyrus marsh, Two of the crews of the fowling boat ¹³²	Baqet III	Beni Hassan Tomb No. 15	Middle Kingdom 11 th Dynasty

Table (4): Model for the theme of Attendants between the wide step

E. The theme of Objects between the wide step of the tomb owner

A minor detail in the contexts of spearing fish and fowling birds scenes is the depiction of vegetation on the banks of the Nile between the legs of the tomb owner, as in the 6th Dynasty theme of Henqu II (Fig. 52 in Table 5).¹³³ This detail was largely represented during the 6th Dynasty, where the amount of vegetation and bushes was increased in the scene.¹³⁴ Other object could be represented between the legs of the tomb owner in the contexts of spearing fish and fowling birds scenes are supplies of food and drink that he may need during his trip in the marshes to refresh himself, as in the 12th Dynasty theme of Hesu-wer (Fig. 53 in Table 5).¹³⁵



Fig. No.	Scene Detail Between the wide step	Context	Tomb Owner	Tomb location and Number	Tomb Date
52		Spearing fish ¹³⁶	Henqu II	Dier el-Gebrawi No. A 67	Late 6 th Dynasty
53		Fowling birds ¹³⁷	Hesu-wer	Kom el Hisn	Middle Kingdom 12 th Dynasty

Table (5): Models for the themes of objects between the wide step

¹³² Newberry, P. E. (1893). *Beni Hassan*. Part II. London. 47, Pl. IV.

¹³³ Davies, N. de G. (1902). *Deir el-Gebrawi* II. 29, pl. XXIII; Fischer, H.G. (2000). *Egyptian Women of the Old Kingdom and of the Heracleopolitan Period*. Second Edition. New York: The Metropolitan Museum of Art. 13, Fig. 11; Feucht, E. (1992). Fishing and fowling with the spear and the throw-stick reconsidered. 162, Fig.5.

¹³⁴ Keith, M. (2017). *Fish and Fishing in Old Kingdom Tomb Wall Scenes*. 333.

¹³⁵ Silverman, D. P. (1988). *The Tomb Chamber of hsw the Elder*. Fig. 34.

¹³⁶ Davies, N. de G. (1902). *Deir el-Gebrawi* II. 29, pl. XXIII; Fischer, H.G. (2000). *Egyptian Women of the Old Kingdom and of the Heracleopolitan Period*. 13, Fig. 11; Feucht, E. (1992). Fishing and fowling with the spear and the throw-stick reconsidered. 162, Fig.5.

¹³⁷ Silverman, D. P. (1988). *The Tomb Chamber of hsw the Elder*. Fig. 34.

F. The theme of Hieroglyphic inscriptions and Coptic graffiti between the wide step of the tomb owner

In ancient Egypt, the artist used to exploit empty spaces in scenes with different contexts in writing related inscriptions. In the 4th Dynasty False door of Kanefer No. 8 (1824) (Fig. 54 in Table 6) the tomb owner titles was inscribed in incised relief in the space between his wide step: *s3.f rĥ nswt imy-r ĥm-k3 k3 nfr* "his son, King's acquaintance, and Overseer of the ka servant (mortuary priest) Kanefer".¹³⁸ In the 12th Dynasty fish spearing and hippopotamus hunting scene of Khnumhotep II at Beni Hassan tomb No.3, Coptic writing exercises and graffiti are found in the space between the wide step of the tomb owner (Fig. 55 in Table 6). The upper tombs like those of Beni Hassan have always been an attraction for visitors because of their exposed location and the vast rock chambers that provide perfect shelter for both people and animals. Later on, this area was inhabited by Coptic hermits, who wrote and scribbled on the walls for practice.¹³⁹ The scene of fish spearing in the Theban tomb of Userhat (Fig. 56 in Table 6) gives a New Kingdom example for such later additions by the Coptic hand, where a Coptic monk's version of a red horse is depicted jumping on the boat between the wide step of Userhat.¹⁴⁰


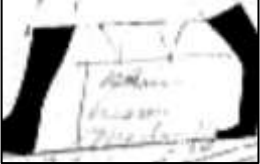

Fig . No.	Scene Detail Between the wide step	Context	Tomb Owner	Tomb location and Number	Tomb Date
54		False door No. 8 (1824) Hieroglyphic inscriptions ¹⁴¹	Ka-nefer	Saqqara	Old Kingdom 4 th Dynasty
55		Main chamber, southern east wall, Fish spearing and hippopotamus hunting. Coptic writing exercises and graffiti. ¹⁴²	Khnumhotep II	Beni Hassan Tomb No.3	Middle Kingdom 12 th Dynasty
56		longitudinal room, left side wall, spearing. Coptic horse graffiti. ¹⁴³	Userhat	TT 56	New Kingdom 18 th Dynasty

Table (6): Models for inscriptions and Coptic graffiti found between the wide step

¹³⁸ Scott-Moncrieff, P. D. (1911). *Hieroglyphic Texts From Egyptian Stelae*. 6, Pl.4.

¹³⁹ Rabehl, S. M. (2006). *Das grab des Amenemhat in Beni Hassan oder der versuch einer symbiose so nah und doch so fern: Die Verschmelzung von Zeitgeist und lokaler Tradition im Grabprogramm von BH 2 des Amenemhat aus der Zeit Sesostri I* Digital Thesis Ludwig Maximilians-University Munich. Munich. 33.

¹⁴⁰ Wreszinski, W. (1923). *Atlas zur altägyptischen Kulturgeschichte*. Teil I. Tafel 38; Wilkinson, Ch. K. (1983). *Egyptian Wall Paintings The Metropolitan Museum of Art's Collection of Facsimiles*.10-11, Fig.4.

¹⁴¹ Scott-Moncrieff, P. D. (1911). *Hieroglyphic Texts From Egyptian Stelae*. 6, Pl.4.

¹⁴² Rabehl, S. M. (2006). *Das grab des Amenemhat in Beni Hassan*. 262, Abb. 114.

¹⁴³ Wilkinson, Ch. K. (1983). *Egyptian Wall Paintings The Metropolitan Museum of Art's Collection of Facsimiles*. 11, 102, Fig.4; Wreszinski, W. (1923). *Atlas zur altägyptischen Kulturgeschichte*. Teil I. Tafel 183.

V. Conclusion

The following table summarizes the concluding main remarks concerning the minor figures depicted between the wide step of the tomb owner in ancient Egyptian daily life scenes, particularly marsh scenes:

The figure between the wide step		Wife	Daughter	Son	Attendant	object	Inscriptions and Coptic graffiti
The number of the discussed models of themes		28	19	9	2	2	3
Date and Site	Old Kingdom	16 themes dates to the 5 th and 6 th Dynasties (8 themes at Saqqara, 3 at Giza, 2 at El-Hawawish, one at Deir el-Gebrawi and one at Edfu).	5 themes dates to the 5 th and 6 th Dynasties (two themes at Saqqara, one at Dahshur, and 2 themes at Aswan Qubbet el-Hawa).	4 themes at Saqqara, 2 at Giza, one at Sheikh Said, and one theme at Dier el-Gebrawi).	One 6 th Dynasty theme at Saqqara.	One 6 th Dynasty theme at Dier el-Gebrawi.	One 4 th Dynasty theme at Saqqara.
	Middle Kingdom	4 themes dates to the 12 th Dynasty (one at Deir el-Bersha, one at Meir, one at Aswan Qubbet el-Hawa and one at Kom el Hisn).	Two themes date to the 12 th Dynasty; one at Meir and the other at Abydos.	×	One 11 th Dynasty theme at Beni Hassan.	One theme dates to the 12 th Dynasty at Kom el Hisn.	One 12 th Dynasty theme at Beni Hassan.
	New Kingdom	6 themes dates to the 18 th Dynasty at Thebes.	8 themes dates to the 18 th Dynasty at Thebes.	×	×	×	One 18 th Dynasty theme at Thebes.
Main Context		19 themes in spearing fish context, 8 themes in fowling context, and 3 themes in the context of Hunting a hippopotami.	10 themes in spearing fish context, and 10 themes in fowling context.	One theme in spearing fish context, and the other themes in fowling context.	Fowling context.	One theme in spearing fish context, and the other theme in fowling context.	Contexts of spearing fish and hippopotamus hunting.
Main Accompanied Identifying Title		<i>hmt.f mrt.f</i> "his wife, his beloved"	<i>s3t.f mrt.f</i> "his daughter, his beloved"	<i>s3.f</i> "his son"	In the Old Kingdom example; <i>smr w 9i</i> "The sole companion"	×	In the Old Kingdom example; <i>s3.f</i> "his son"

- Minor figures appeared between the wide step of the tomb owner in the main three contexts of marsh scenes; spearing fish, fowling birds, and hunting hippopotami. These minor figures are for; human (wife, daughter, son, or attendant), objects, and inscriptions. According to the previous table the total number of the discussed models of themes depicting these minor figures between the wide step is 63 theme.
- No members of the extended family are found in the space between the legs in the displayed examples. Only sons, daughters and wives are depicted and the number of family members never exceeds two people.
- Female figures are frequently depicted between the wide step in the context of spearing fish and fowling birds scenes. They usually include one wife or one daughter and rarely; two wives as in the 6th Dynasty theme of Merefnebef, or two daughters as in the 6th Dynasty themes of Khunes, or a wife and her daughter as in the 6th Dynasty theme of Ibi.
- The previous table indicates that the most common human figure that is depicted between the wide step of the tomb owner is the figure of the wife, which in turn reflects her constant support and companion in all stages of the life of her husband. Perhaps placing the wife between her husband's feet has a religious significance, as goddess Isis always depicted at the bottom of the feet of the deceased Osiris as a symbol of support and companion in both life and afterlife. The theme of the wife, as well as the daughter between the wide step began to appear during the second half of the 5th Dynasty, while that of the son appears early in the 4th Dynasty.
- The themes of the daughter between the wide step are more numerous and widespread than those of the son that limited to the Old Kingdom period. In contrast, there are many themes depicting the son in a position other than between the legs of his father, standing in front of or behind his father. Perhaps such positions provide a greater opportunity for the son to watch his father and learn from him how to face and deal with any activity of daily life.
- The human figures represented between the wide step of the tomb owner are usually the wife, the daughter, the son, and rarely attendants. They are all depicted as minor figures in a small size between the legs of the tomb owner and seated or standing in profile. They appear facing either right or left according to the direction of the tomb owner, except for the figure of the daughter in the 18th Dynasty theme of Nebamun, where she is shown looking towards her mother in the opposite direction of her father's feet in an unusual manner.
- To a large extent, the wife and daughter have the same costumes and attributes. They usually appear seated in a kneeling or a semi kneeling leg attitude. Unique leg attitudes for the wife and daughter appear in the following themes:
 - the 6th Dynasty theme of Merefnebef, where the wife is shown standing in profile with the legs side by side.
 - the 10th Dynasty theme of Ankhtifi, where the wife is crouched down with one leg under the buttock relied on the toes of the foot and the other leg is bent.
 - the 6th Dynasty theme of Ibi, where the daughter is shown standing behind her mother in profile with the legs side by side.
 - the 18th Dynasty theme of Menna, where the daughter is shown a crouching attitude.
- The attitudes of the hands are also very similar between the wife and the daughter. The most predominant attitude in the themes is to wrap one hand around one of the legs of the tomb owner as a symbol of support and emotional inclusion either between the wife and her husband or between the daughter and her father. Unique active gesturing forwards appears in the attitude of one hand in a pointing position to the game of spearing fish or

fowling birds, a feature known as early as the Old Kingdom period (the wife in the 6th Dynasty theme of Hermeru, and the daughter in the 6th Dynasty theme of Ibi).

- The figure of the daughter in several Old and New Kingdom themes is characterized by the features of childhood that are represented in the naked body and the back or side lock typical of youth. The same applies to the figure of the son in the Old Kingdom themes, in addition to the attitude of a hand lifting towards the mouth.
- Unlike the usual sitting attitude of the wife and daughter between the wide step, the son is never shown seated, but always standing.
- The object held in the hand of the wife and daughter is mainly the lotus flower as symbol of creation and rebirth. The wife appeared in several Old Kingdom themes holding waterfowl or fish that most probably brought down by the throwing-sticks and spears of their husbands. The son is rarely represented holding the lotus flower, but usually holds a bird in the Old Kingdom themes, the hoopoe in particular, as symbol of loyalty, protection, and succession.
- The captions accompanied the minor human figures between the wide step of the tomb owner in the themes usually indicate their identity to the tomb owner, their names and titles.
- Minor figures like attendants, objects, or even inscriptions are rarely found between the wide step of the tomb owner in the main contexts of ancient Egyptian marsh scenes.

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ما بين الخطوة الواسعة لصاحب المقبرة

(مناظر الأهوار المصرية القديمة)

ولاء محمد عبد الحكيم

قسم الإرشاد السياحي- كلية السياحة والفنادق - جامعة المنيا

المخلص	معلومات المقالة
<p>صور الفنان المصري القديم صاحب المقبرة في مناظر الحياة اليومية بمختلف سياقاتها، بوضعيات متعددة للساقين. ومن هذه الأوضاع وضعية الخطوة الواسعة، حيث استغل الفنان المساحة الفارغة بين ساقى صاحب المقبرة من خلال تصوير أشكال مصغرة معينة تتعلق بسياق المنظر الرئيسي. ويركز موضوع البحث على كل ما تم تمثيله من أشكال مصغرة في الفراغ الموجود بين الخطوة الواسعة لصاحب المقبرة. يهدف البحث إلى عرض ومناقشة المشاهد المصرية القديمة للأشكال المصورة بين الخطوة الواسعة لصاحب المقبرة، وبيان السياق الرئيسي للمشهد وطبيعة الأشكال المصورة إذا كانت إنساناً أو شيئاً أو حتى نقشاً. يستخدم البحث المنهج الوصفي التحليلي لنماذج المشهد التي تمت مناقشتها لتحقيق النتائج المستهدفة للدراسة. إحدى النتائج الرئيسية هي تصوير أشكال مصغرة بين الخطوة الواسعة لصاحب المقبرة في السياقات الثلاثة الرئيسية لمناظر الأهوار؛ صيد الأسماك، صيد الطيور، وصيد فرس النهر. هذه الأشكال المصغرة لـ؛ الإنسان (الزوجة، الابنة، الابن، أو المرافق)، والأشياء، وكذلك النقوش.</p>	<p>الكلمات المفتاحية الخطوة الواسعة؛ الساقين؛ صاحب المقبرة؛ الزوجة؛ الابنة؛ الابن؛ الشيء.</p> <p>(JAAUTH) المجلد ٢٦، العدد ١، (٢٠٢٤)، ص ٢٥٣-٢٨١.</p>