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

ARTICLE INFO

Abstract

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. 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. 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


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

The term "stride" or "wide step" in the ancient Egyptian language is 'nni.t. It was mentioned in PT 604 in the 6th Dynasty pyramid of king Pepi I; § 1680b wn n =k tḥ,t ptr § 1680c jj<s> b nuṣjt =k j3h,w "The hole of the 'seeing' (heavenly region) opens for you and your step widens the radian of light".  

In marsh scenes, female figures are frequently shown squatting between the wide step of the tomb owner. Being between someone’s feet meant being under his care and responsibility. 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

(a) 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.
(b) To determine the nature of the figures, whether they are of a human being, an object, or even a written inscription.
(c) To find the main characteristics and differences of each minor figure found between the wide step.
(d) To indicate the earliest depiction for a figure between the wide step of the tomb owner in the ancient Egyptian daily life scenes.
(e) 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.

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4Wb 2, 276.3.
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. 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:

<table>
<thead>
<tr>
<th>Fig. No.</th>
<th>Theme Detail Between the wide step</th>
<th>Context</th>
<th>Tomb Owner</th>
<th>Tomb location and Number</th>
<th>Tomb Date</th>
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<tbody>
<tr>
<td>1</td>
<td>Spearing fish</td>
<td>Unknown</td>
<td>Berlin 14103 Unknown Provenance</td>
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<tr>
<td>2</td>
<td>Spearing fish</td>
<td>Nefer and Kahay</td>
<td>Saqqara</td>
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<tr>
<td>3</td>
<td>Spearing fish</td>
<td>Neferiretenef</td>
<td>Saqqara D 55</td>
<td>Old Kingdom 5th Dynasty</td>
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<tr>
<td>4</td>
<td>Spearing fish</td>
<td>Seshmnefer IV</td>
<td>Giza LG 53</td>
<td>Old Kingdom 5th Dynasty</td>
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</tr>
</tbody>
</table>

12 Diab, 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.
<table>
<thead>
<tr>
<th>5</th>
<th>Fowling birds&lt;sup&gt;13&lt;/sup&gt;</th>
<th>Mehu</th>
<th>Saqqara</th>
<th>Old Kingdom 6&lt;sup&gt;th&lt;/sup&gt; Dynasty</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Upper Register on the north panel of the east wall of the Main chamber of the tomb. Fowling birds.&lt;sup&gt;14&lt;/sup&gt;</td>
<td>Merefnebef</td>
<td>Saqqara west of the Step Pyramid</td>
<td>Old Kingdom 6&lt;sup&gt;th&lt;/sup&gt; Dynasty</td>
</tr>
<tr>
<td>7</td>
<td>The western wall of the shrine, spearing fish.&lt;sup&gt;15&lt;/sup&gt;</td>
<td>Ptahshepses</td>
<td>Saqqara west of the Step Pyramid</td>
<td>Old Kingdom 6&lt;sup&gt;th&lt;/sup&gt; Dynasty</td>
</tr>
<tr>
<td>8</td>
<td>Spearing fish&lt;sup&gt;16&lt;/sup&gt;</td>
<td>Hermeru</td>
<td>Saqqara Unas cemetery</td>
<td>Old Kingdom 6&lt;sup&gt;th&lt;/sup&gt; Dynasty</td>
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<tr>
<td>9</td>
<td>Spearing fish&lt;sup&gt;17&lt;/sup&gt;</td>
<td>Nekhebu</td>
<td>Giza (G2381)</td>
<td>Old Kingdom 6&lt;sup&gt;th&lt;/sup&gt; Dynasty</td>
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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.

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<table>
<thead>
<tr>
<th>No.</th>
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<td>10</td>
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<td>Spearing fish</td>
<td>Kaemankh</td>
<td>Giza G 4561</td>
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<td>11</td>
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<td>Remni/Merwi</td>
<td>Saqqara</td>
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<td>12</td>
<td><img src="image3.png" alt="Image" /></td>
<td>Fowling birds</td>
<td>Methethi</td>
<td>Saqqara</td>
<td>Old Kingdom 6th Dynasty</td>
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<tr>
<td>13</td>
<td><img src="image4.png" alt="Image" /></td>
<td>Spearing fish</td>
<td>Kahep/Tjet-Iker</td>
<td>El-Hawawish No. 140</td>
<td>Old Kingdom 6th Dynasty</td>
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<tr>
<td>14</td>
<td><img src="image5.png" alt="Image" /></td>
<td>East of the entrance, South and west walls, double scene, Spearing Fish (a) and fowling birds (b).</td>
<td>Ibi</td>
<td>Deir el-Gebrawi No: A 8</td>
<td>Old Kingdom 6th Dynasty</td>
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<table>
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<tr>
<th>15</th>
<th>Chapel, south wall, east of the entrance, Spearing fish in the marsh land.</th>
<th>Kheni</th>
<th>El-Hawawish H 24</th>
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<td>16</td>
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<td>Isi²⁴</td>
<td>Edfu</td>
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<td>17</td>
<td>West wall of the first chamber, Southern part, (a) Fowling birds and (b) Spearing fish</td>
<td>Ankhtifi</td>
<td>Mo’alla in Upper Egypt</td>
<td>First Intermediate Period 10th Dynasty</td>
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<td></td>
<td>(a) Fowling birds and (b) Spearing fish²⁵</td>
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<td>18</td>
<td>Outer Room: South wall: Centre (5). Spearing fish²⁶</td>
<td>Ukh-hotp</td>
<td>Tomb-Chapel (B, NO. 4) Meir</td>
<td>Middle Kingdom 12th Dynasty</td>
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<td>19</td>
<td>The back wall of the antechamber, symmetrical scenes of Fowling birds and Spearing fish²⁷</td>
<td>Djehutyhotep II</td>
<td>Deir el-Bersha No. 17L20/1 (formerly No.2)</td>
<td>Middle Kingdom 12th Dynasty</td>
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²⁴Lashin, M. Z. A. (2015). the Nobles of El-Qusiya in the Six Dynasty Archaeological and Historical Study. Fig. 34.
²⁵Diab, 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.
²⁷Picke, 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.

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<td>Sarenput I, Qubbet el-Hawa</td>
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<td><img src="https://www.flickr.com/photos/manna4u/47958279958/in/photostream/lightbox/" alt="Image" /></td>
<td>Spearing fish&lt;sup&gt;29&lt;/sup&gt;</td>
<td>Hesu-wer, Kom el-Hisn</td>
<td>Middle Kingdom 12th Dynasty</td>
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<td>22</td>
<td><img src="https://www.flickr.com/photos/manna4u/47958279958/in/photostream/lightbox/" alt="Image" /></td>
<td>Transverse room on the right inner wall, spearing fish&lt;sup&gt;30&lt;/sup&gt;</td>
<td>Senemiah, TT 127</td>
<td>New Kingdom 18th Dynasty</td>
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<td>23</td>
<td><img src="https://www.flickr.com/photos/manna4u/47958279958/in/photostream/lightbox/" alt="Image" /></td>
<td>Second transverse room, West wall of cross wall, (a) Fowling birds, and (b) Spearing fish&lt;sup&gt;31&lt;/sup&gt;</td>
<td>Suemniwt, TT 92</td>
<td>New Kingdom 18th Dynasty</td>
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<td><img src="https://www.flickr.com/photos/manna4u/47958279958/in/photostream/lightbox/" alt="Image" /></td>
<td>Hunting a hippopotami&lt;sup&gt;32&lt;/sup&gt;</td>
<td>Intef, TT 155</td>
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<td>25</td>
<td><img src="https://www.flickr.com/photos/manna4u/47958279958/in/photostream/lightbox/" alt="Image" /></td>
<td>Hunting a hippopotami&lt;sup&gt;33&lt;/sup&gt;</td>
<td>Amenemhat, TT 82</td>
<td>New Kingdom 18th Dynasty</td>
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<sup>28</sup> [https://www.flickr.com/photos/manna4u/47958279958/in/photostream/lightbox/] Accessed on 27 April at 7:11 PM.


<sup>32</sup> Elweshahy, M. (2010). Hoopoe in Ancient Egypt. CGUAA (13)13, 55, Fig. 31;

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

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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. Examples in which the wife sits between the legs of her husband, commonly found in the New Kingdom.

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 weseakh 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.

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. The fillet and streamer were usually associated with outdoor activities and was worn by both men and women. 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. In the

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18th Dynasty figures of Intef (Fig. 24) and Amenemhat (Fig. 25) is seen just one lotus flower adorning the forehead.\textsuperscript{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.\textsuperscript{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),\textsuperscript{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.\textsuperscript{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).\textsuperscript{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).\textsuperscript{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).\textsuperscript{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).\textsuperscript{49}

\textsuperscript{42} Kanawati, N. (1980). *The Rock Tombs of El-Hawawish the cemetery of Akhmim*. 20, Fig. 18 (b).

\textsuperscript{43} Myśliwiec, K. (2004). *Saqqara I. The Tomb of Merefnebef*. pl. LXIII.

\textsuperscript{44} Diab, A. M. (2015). *The Hook as a Fishing Tool in Ancient Egypt*. 6, 16, Fig.15.


\textsuperscript{46} Diab, A. M. (2015). *The Hook as a Fishing Tool in Ancient Egypt*. 6, 16, Fig.15.

\textsuperscript{47} Kanawati, N. (1980). *The Rock Tombs of El-Hawawish the cemetery of Akhmim*. 20, Fig. 18 (b).

\textsuperscript{48} Myśliwiec, K. (2004). *Saqqara I. The Tomb of Merefnebef*. pl. LXIII.

\textsuperscript{49} Diab, A. M. (2015). *The Hook as a Fishing Tool in Ancient Egypt*. 6, 16, Fig.15.
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. 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.

- 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 husbands, 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.

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. 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; Sḫt nbt ḫb "Sekhet, lady of the catch".

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.

**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, 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".

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


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

- 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:\[\text{hmt.f Inti} \text{ "his wife Inti"}\]. 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 \[\text{hmt.f mrt.f hkr nswt} \text{ "his wife, his beloved, the royal ornament"} \]. 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:\[\text{hst.f n st-ib.f nbt-pr Thw-t-htp} \text{ "whom he favours, his favourite, Mistress of the House, Thut-hotep"} \]. 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:

<table>
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<tr>
<th>Fig. No.</th>
<th>Scene Detail Between the wide step</th>
<th>Context</th>
<th>Tomb Owner</th>
<th>Tomb location and Number</th>
<th>Tomb Date</th>
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<tr>
<td>28</td>
<td>The pillared portico, south wall. (a) Niankhkhnum Fowling birds, (b) Khnumhotep Spearing fish. 66</td>
<td>Old Kingdom 5th Dynasty</td>
<td>Niankhkhnum and Khnumhotep</td>
<td>Saqqara</td>
<td>5th Dynasty</td>
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62 Kanawati, N. (1980). The Rock Tombs of EI-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.
67 Ferguson, E. J. (2012). Time and Meaning: The Use of the Fishing and Fowling Scene through Time. 91, Fig.3.
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<th>Dynasty</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td>On the west face of Pillar 2 in Room III.</td>
<td>Nefer-Seshem-Ra, Saqqara</td>
<td>Old Kingdom 5th</td>
</tr>
<tr>
<td>30</td>
<td>Sparing fish</td>
<td>In-sneferu-Ishtef, Dahshur</td>
<td>Old Kingdom 6th</td>
</tr>
<tr>
<td>31</td>
<td>Sparing fish and fowling birds.</td>
<td>Khunes, Aswan Qubet el-Hawa</td>
<td>Old Kingdom 6th</td>
</tr>
<tr>
<td>32</td>
<td>Northwest wall, (a) Fowling birds, (b)Spearing fish</td>
<td>Sabni, Aswan Qubet el-Hawa</td>
<td>Old Kingdom 6th</td>
</tr>
<tr>
<td></td>
<td>(a) Fowling birds, (b)Spearing fish</td>
<td>The double tomb of Mekhu QH25 and Sabni (I) QH 26</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Room B, west wall, North and South of Statue-recess, (a) Fowling birds, (b)</td>
<td>Ukhhotep, Meir Tomb chapel C, No. 1.</td>
<td>Middle Kingdom 12th</td>
</tr>
<tr>
<td></td>
<td>Spearing fish</td>
<td></td>
<td>Dynasty</td>
</tr>
<tr>
<td>34</td>
<td>Spearing fish</td>
<td>Ameny, Abydos</td>
<td>Middle Kingdom 12th</td>
</tr>
</tbody>
</table>

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


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


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

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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, armlets, 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 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

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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

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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.
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; \( dpn.t \) that refers to the free hanging lock,89 \( hnsk.t \) 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

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89 Wb V, 438.15-16.
90 Wb III, 116.9.
91 Wb I, 305.6.
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). 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).

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).
- 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.
- 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.
- 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.

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-isthet (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.
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). 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.

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), Khunes (Fig. 31), and Sabni (Fig. 32a, b), as well as in the 12th Dynasty theme of Ukhotep (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. 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.

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

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.

<table>
<thead>
<tr>
<th>Fig. No.</th>
<th>Scene Detail Between the wide step</th>
<th>Context</th>
<th>Tomb Owner</th>
<th>Tomb location and Number</th>
<th>Tomb Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>43</td>
<td>False door of Thetha and his wife Tebt No. 24 (157b).</td>
<td>Thetha</td>
<td>Saqqara</td>
<td>Old Kingdom 4th Dynasty</td>
<td></td>
</tr>
</tbody>
</table>

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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.


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[https://jaauth.journals.ekb.eg]
| 44 | The eastern wall to the right and left of the entrance. It is also depicted on the western wall, Fowling birds context. | Neferiretenef | Saqqara D 55 | Old Kingdom 5<sup>th</sup> Dynasty |
| 45 | The two sides of the door- way to the inner room of the tomb. | Urarna I | Sheikh Said tomb No. 24 | Old Kingdom 5<sup>th</sup> Dynasty |
| 46 | East wall of the first chamber, Fowling birds. | Nikauisesi | Saqqara Teti Pyramid Cemetery | Old Kingdom 6<sup>th</sup> Dynasty |
| 47 | | Inumin<sup>113</sup> | Saqqara Teti Pyramid Cemetery | Old Kingdom 6<sup>th</sup> Dynasty |
| 48 | The western wall of the cult chapel<sup>114</sup> | Akhmerutnesut | Giza G 2184 | Old Kingdom 5<sup>th</sup>-6<sup>th</sup> Dynasty |
| 49 | Fowling birds<sup>115</sup> | Kaemankh | Giza G 4561 | Old Kingdom 6<sup>th</sup> Dynasty |

<sup>112</sup> 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.
### 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.

### 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), and the 6th Dynasty theme of Henqu I (Fig. 50).
- 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).
- One hand lifting towards the mouth, the other at rest, as in the 5th-6th Dynasty theme of Akherutnesut (Fig. 48).

### 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). 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. 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

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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).
wings.\(^{124}\) The hoopoe had a particular status and symbolism in ancient Egypt. Moreover, in contrast to the other birds, the child never holds more than one.\(^{125}\) It 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.\(^{128}\) The 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 \(\text{s3.f} \) "his son", the name of the son and his titles, for example:

- In the theme of Neferiretenef (Fig. 44), a text describing him as; \(\text{s3.f m3w} \) "his son Maw".\(^{130}\)
- In the theme of Urarna I (Fig. 45a), is inscribed above and in front of the son his name \(\text{Ka-hap} \) and his priestly title \(\text{w’b nswt}\) "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 \(\text{s3.f} \)… \(\text{Nikauisesi}\)" and behind him his attendant whose name and title inscribed in front; \(\text{smr w’ti msi} \) "The sole companion, Mes$i".\(^{131}\)

**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.

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

\(^{125}\) عوسي، سهام السيد عبد الحميد (2017). رمزية طائر الهدود في العقيلة المصرية القديمة. 156، شكل 18.


\(^{129}\) Elweshahy, M. (2010). *Hoopoe in Ancient Egypt*. 46, Fig. 24;


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). This detail was largely represented during the 6th Dynasty, where the amount of vegetation and bushes was increased in the scene. 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).

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

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

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

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

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 rḥ nswt ḫmr k3 nkfr "his son, King's acquaintance, and Overseer of the ka servant (mortuary priest) Kanefer". 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. 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.

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

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

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https://jaauth.journals.ekb.eg
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:

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

References


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ما بين الخطوة الواسعة لصاحب المبرة

(مناظر الأهوار المصرية القديمة)

ولاء محمد عبد الحكيم
قسم الإرشاد السياحي - كلية السياحة والفنادق - جامعة المنيا

ملخص

صور الفنان المصري القديم صاحب المبرة في مناظر الحياة اليومية بمختلف سياقاتها، بوضعيات متعددة للسائقين. ومن هذه الأوضاع وضعية الخطوة الواسعة، حيث استغل الفنان المساحة الفارغة بين ساقي صاحب المبرة من خلال تصوير أشكال مصغرة معينة تتعلق بسائل المنظر الرئيسي. ويزكر موضوع البحث على كل ما تم تمثيله من أشكال مصغرة في الفرق الموجود بين الخطوة الواسعة لصاحب المبرة. يهدف البحث إلى عرض ومناقشة المشاهد المصرية القديمة للأشكال المصغرة بين الخطوة الواسعة لصاحب المبرة، وبين السياق الرئيسي للمشهد وطبيعة الأشكال المصغرة إذا كانت إنساناً أو شيئاً أو حتى نقشاً. يستخدم البحث المنهج الوصفي التحليلي لمماج المشهد التي تمت مناقشتها لتحقيق النتائج المستهدفة للدراسة. إحدى النتائج الرئيسية هي تصوير أشكال مصغرة بين الخطوة الواسعة لصاحب المبرة في السياقات الثلاثة الرئيسية لمناظر الأهوار؛ صيد الأسماك، صيد الطيور، وصيد فرس النهر. هذه الأشكال المصغرة؛ الإنسان (الزوجة، الابنة، الإبن، أو المرافق)، والأشياء، وكذلك النقش.

ملفات المقالة

الكلمات المفتاحية
الخطوة الواسعة؛ السائقين؛ صاحب المبرة؛ الزوجة؛ الابنة؛ الإبن؛ الشيء.

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