

PROVENANCE OF LOUVRE D 60.

During a recent attempt to locate stray fragments of a particular Theban tomb I came across part of a painted banquet scene in the Louvre¹⁾. It represents three standing girls facing left towards a heap of food offerings²⁾ and four unguent jars, beyond which the deceased couple were originally seated. The foremost girl holds out a shallow drinking bowl, and the two behind her accompany the act by playing the double oboe and the large boat-shaped harp. To the right is part of the guests' corner in two registers, the men being served by a male servant, and the women below by girls. The accompanying text relates to the tomb owner and his wife, to whom the offering was presented:



'To your *kas*! Spend a pleasant day when you enter your tomb, and rest in it through time, in the course of every day.'

One peculiar detail of the picture is that the persons appear to be completely bald. As this is entirely out of keeping with the importance of wigs/hair in such scenes³⁾ the explanation can only be that the black colour of the hair has vanished⁴⁾.

The fragment was mentioned by de Rougé in the second supplement to his 1877 catalogue⁵⁾, and later by Perrot and Chipiez⁶⁾ and by Boreux⁷⁾. It is included in Porter and Moss⁸⁾, but unfortunately without being linked to the tomb to which it obviously belongs, references to one and the same piece occurring in different places. There can in fact be no doubt that Louvre D 60 is identical with the scene described under tomb no. A 22⁹⁾. The painting was seen *in situ*, presumably in the 1820s, by Hay, Burton, Rosellini, Wilkinson, and Champollion¹⁰⁾, the last of whom copied the name of the tomb owner, the scribe and counter of grain (in the house of Amun?), Neferhabef, and that of his wife, Ēsi. Only part of the scene described by those who visited the tomb seems to have come to the Louvre, in that the 'guests, man with long flute¹¹⁾, women

with castanets and ... male harpist', quoted by Porter and Moss, have disappeared, apart from the tip of the instrument of the harpist. When Champollion visited the tomb it was 'dans un état presque complet de destruction' 12). The fragment belongs to the upper part of a wall - according to Champollion the right rear wall of the hall in a tomb that was presumably T-shaped. Below there was a third register, and maybe a fourth, and to the left Champollion recorded the deceased couple. To the right (and below?) there was a great number of guests.

The location of tomb A 22 was in the area of Dra' Abû El-Naga' somewhere between the brick pyramid (el-Mandara) marked Q on Wilkinson's map 13) and Deir el-Bakhât, marked N, and, according to Hay, 'on the side of a hill facing north' 14). Wilkinson described five tombs in this area (TT 157 and 158, A 22, A 25, and A 25), but more are sketched in on the map. Tomb A 22 was probably one of these.

Notes

- 1) = N 3319. A photocopy of the relevant 'fiche' was obtained for me at the Louvre by T. Holm-Rasmussen, and a photograph, notes on certain details as well as permission to publish the fragment were kindly provided by Mlle E. Fontan of the Louvre. The fragment is painted on mud coated with white and measures 59 x 87 cm. It seems to have been restored in modern times: the bowl of the male servant has been redrawn so as to be shown at an oblique angle. For the date of the tomb to which the fragment belonged I would suggest mid XVIIIth dynasty, presumably around the reign of Tuthmosis IV.
- 2) For another example of the curiously shaped loaf of bread in the centre cf. N. de G. Davies, *The Tombs of Two Officials of Tuthmosis the Fourth* (1923), pl. 5, cf. p. 6, note 2.
- 3) Cf. P. Derchain, 'La perruque et le cristal', *SAK*, 2 (1975), p. 55 ff.
- 4) Cf. A.M. Calverley, *The Temple of King Sethos I at Abydos*, IV, pl. XVII, where most of the colours remain, but the face of Anubis has not a trace of black.
- 5) *Notice des monuments... au musée du Louvre* 6, p. 210 (no. 60).
- 6) *Histoire de l'art dans l'antiquité*, I (1882), pp. 791-2, pl. XII.
- 7) *Antiquités égyptiennes*, I (1932), p. 132.
- 8) *Topographical Bibliography*, I², 2 (1973), p. 819.
- 9) *id.* I², 1 (1970), pp. 453-4. Perrot and Chipiez is in fact cited here, but without clarification.
- 10) For references cf. note 9.

- 11) The presence of a 'long flute' (*nây*) seems doubtful here. This instrument never occurs in the traditional New Kingdom banquet orchestra. For the instruments in the fragment cf. L. Manniche, *Ancient Egyptian Musical Instruments (MAS 34)* (1975), pp. 29, 49, and 56.
- 12) However, in that the fragment is not described in the 1876 catalogue, which includes the Champollion collection, Champollion may not be to blame for removing it from the wall.
- 13) *Topographical Survey of Thebes* (1830). For the geographical terms cf. also notes by Bonomi, published by Newberry in *ASAE*, 7 (1906), pp. 83 and 84 (nos. 57, 64, and 66).
- 14) *Topographical Bibliography*, I², 2 (1973), p. 453.

Lise Manniche

