**The Elements in the Scene بقية نص صاحب المقبرة**

The Tomb Owner

**In all periods the fishing and fowling scenes contain the same traditional elements. For each period, the variation lies in the detail. The tomb owner is always the most prominent figure, heroic in size. He is upright, in a striding posture with his weight on his front leg. Only the toes of his back foot are on the papyrus skiff or on the plank stabilizing it. The tomb owner is usually wearing a short kilt with a flap in the middle and tied at the top in a small protruding knot This type of kilt is only worn by non-royals in these fishing and fowling scenes. From the Middle Kingdom onward, the tomb owner might also wear a second, longer and translucent kilt over the traditional short one The tomb owner is usually depicted bare-chested, but flat broad collars are worn regularly, and bracelets seem to be optional from the Sixth Dynasty on. The hair is either short and curled or long and stranded and the short beard reflects the high status of the tomb owner Fillets with long streamers worn around the head are distinctive for the Sixth Dynasty and especially in the provinces Otherwise the end of the headbands may be short or the tomb owner wears nothing on his head at all. Rarely one might find lotus blossoms in a wreath around the fisherman or fowler’s head**

**The Weapons**

**The fowler swings the throw-stick high above his head. In his other hand, he firmly holds up to three or even four birds with outspread wings to indicate that they are flapping them in order to free themselves from the grasp of the fowler. The acoustic element in this scene would be the birds calling to warn the other birds hidden among the reeds and papyrus stalks. To the fowler’s delight the birds respond by flying up and out of their hiding places. The scene captures the moment just before the fowler throws off the stick and a multitude of disturbed birds flutter above the papyrus plants. The sticks themselves are usually quite thin and curved and tend to be held at the end. Only occasionally does the weapon look broad and blade-like.**

**The moment when the prey has just been caught at the end of the spear is captured in the fishing scene. Curiously, the same two fish of different species, in many scenes painted with naturalistic detail and identifiable as Tilapia nilotica and Lates niloticus, are pierced by the one or two-pronged spear, one fish at the end of each prong Due to the state of preservation of many scenes it is often impossible to identify whether a one or two-pronged weapon is represented. Ankh-ti-fi at Moalla is even catching his fish with a harpoon instead of a spear**

**The Fish**

**The Lates niloticus ( right fish), a perch-like fish, is identifiable by a two- part dorsal fin of which the front part looks spiky. The caudal fin is fairly short and rounded. The fish was and is still found in the Nile and East African lakes. It can grow tremendously large and weigh up to seventy kilograms. This means any fisherman would have to be quite experienced and strong to catch a good specimen. The Tilapia nilolica (left fish) has a dorsal fin that runs along the entire back and the caudal fin fans out more widely than that of the Lates niloticus. There is a great variety of tilapia fish in Egypt and it is the fish most frequently represented in Egyptian art in all manner of water and marsh scenes.**

**The Boats**

**The boats are made of bundled papyrus, the ties of which are often depicted. In most examples the prows and sterns are curved upward although some look flat like rafts. In exceptional cases one finds quite elaborate prows, like Iynefert’s boat with its figurehead in the shape of a hedgehog. In the New Kingdom, the papyrus bundles sometimes end in papyrus blossoms . Often, the tomb owner is standing on a plank whose function might be to stabilise the boat. Occasionally from the Middle Kingdom onwards, decoy birds like ducks and geese appear at the prow, as in the scenes of Sarenput and Nebamun. In the New Kingdom tomb of Nakht in Thebes, these decoy birds have been erased - they were probably geese and were most likely destroyed in the Amarna period, due to their traditional association with the god Amun who was not to be worshipped at that time.**

**With only few exceptions, equipment for the tomb owner piled up in the stern of the boat is a characteristic feature of scenes dating to the Sixth Dynasty. from the tomb of Pepi-ankh at Meir, one can identify among the pile a headrest, a cushion and a chest or bag. liven more is stacked in the boat of the vizier Hesi at Saqqara: various different bags, a mat folded in half, gloves, a seat or cushion and sandals.**

**It is unclear from most illustrations just how the boat is manoeuvred through the swamp. Only in a few cases are there representations of one or more punters or even a rowing team but this in turn raises doubts as to the realism of the depiction. How can a boat so big as to accommodate 12 rowers and 2 punters be suitable for a bird hunting expedition in the shallow waters of the Delta swamps? And in some cases, especially in Old Kingdom tombs in the Upper Egyptian provinces, the artist has omitted or forgotten to portray a boat or raft altogether, as in the scene in the tomb of Khunes in Aswan .**

**لمزيد من الشروح برجاء التواصل في الجروب علي الفيس**

**الجزء الثاني من المحاضرة**

**Bes protective dwarf deity with a monstrous face and a  
lion’s ruff; a household god who averts evil, especially at times of childbirth, and is in charge of sexual life  
blue crown the khepresh, a helmet-shaped crown frequently  
worn by kings from the New Kingdom on, usually  
colored blue  
canopic jars funerary jars containing organs removed from the  
mummy; these were made in sets of four to contain  
the lungs, stomach, liver, and intestines  
cartonnage a material made of layers of gummed linen or  
papyrus and plaster; a medium for mummy masks  
and coffins  
cartouche oval frame (meant to indicate a tied rope) in which  
the birth and throne names of the king are written  
crook and flail from the early Old Kingdom onward, part of the  
king’s paraphernalia also held by Osiris. Originally  
the crook probably derived from a shepherd’s stick;  
as a hieroglyph it signified the word “ruler.” The flail  
resembles a fly whisk.  
cult symbol symbol of a deity, often itself an object of  
veneration  
cursive a style of writing in which successive characters are  
joined and angles are rounded  
demotic a cursive form of hieroglyphic writing developed in  
the seventh century B.C., written from right to left  
double crown the crowns of Upper and Lower Egypt worn together  
dynasty a series of rulers descending within a family; following the Ptolemaic historian Manetho, ancient  
Egyptian history is divided into thirty dynasties  
faience a powdered quartz paste, which is modeled or molded and fired; it is either self-glazed or made with  
applied glaze  
false door a panel in the form of a niched doorway through  
which the deceased could receive offerings  
gesso a mixture of whiting and glue often used to prepare  
a surface for painting  
Harakhty “Horus of the horizon,” the god of the rising sun,  
depicted as a falcon or a falcon-headed human  
crowned by a sun disk**