[hw: I.C. 146 (1]

(D) THE FOUR CANOPIC JARS in alabaster were found in the small niche of the burial-chamber (pp.10, 24, 25, pls. vii -xix).

The four covers present portrait heads~~, 2nd~~ [strikethrough: illegible] [hw: and one] superb specimens of El Amarna art. In place of the regular formulae, the jars were inscribed apparently with a representation of some personage in adoration before a divinity, but these inscriptions have been obliterated with such care that only the outlines of the [image] are now visible. The sky signs [image], at the top of the designs, have been filled in with pieces of alabaster and polished down to the adjacent surfaces (p.24). This obliteration is an irreparable loss as the pictures with the legends would have given us the El Amarna formula or formulae that was used by the heretics in place of the usual dedications to the four genii - AMSET, HAPI, DUAMUTEF, and QEPHSENNUEF, ~~and~~ [hw: A]lso through these erasures we have lost precise evidence of the real ownership of these canopic jars.

These jars have been named as belonging to Queen Tiyi, in face of the facts that [image] the art they present is especially El Amarna art [hw: ;] [image] The wigs upon the heads coin[hw: c]ide with the wig upon the coffin (p.16), [strikethrough: illegible] and [hw: ,] [image] that the names and inscriptions have been carefully erased though we have no instance among the whole of the monuments of Queen Thiy’s name ever having been obliterated intentionally.

[hw: I.C. 146 (3]

(cf. her portraits, especially the Amherst fragments - vide Petrie, History of Egypt, p. 230, fig. 142). Atleast with such a solution in the very doubtful question, we shall find reason for the erasures [hw: and] certain characteristics, ~~and their presence in this cache~~.

In view of all the facts, these jars ~~cannot possibly~~ [hw: can [illegible]] belong to Queen Thiy, and if they are not Akhensten’s~~,~~ then possibly they may belong to his wife Neferteti.

[hw: I.C. 146 (2]

It is true that the phisiognomy found in these heads present a more feminine than a masculine type, also that in accordance to the conventions of El Amarna art they do not appear to represent fully the characteristics of Akhen aten. For these reasons there has been a doubt as to whether they can be the king’s canopic jars, but it may be safely said that there are still greater reasons against identifying them to belong to Queen Thiy. Outside of the question of the erased legends, neither the wigs nor the features agree in anyway with Queen Thiy’s - compare her monuments, her figure upon the canopy in this cache, which is decidedly El Amarna art, and also the Petrie head (pls. xxxiii-iv).

[hw]

The type of wig upon these covers is common only to men in Theban art, but in El Amarna art to women also, hence the solution [hw: a]s to whom they represent lies in the face alone. Now if these superb works of art were not intended for Akhenaten, of whom could they be portraits? The [hw: fact] that the inscriptions have been erased points towards someone of that so-called Heretic family for whom the Thebans had cause for such hatred. It is among [hw: them] ~~that branch of the Eighteenth dynasty~~ that we must search [hw: .] ~~and~~ [hw: I]f the~~y~~ ~~are~~ [hw: heads are] really of a woman and not of the king [hw: \_ ] the objects when transported from Tell el Amarna had been mixed [hw: \_ ] then it is with little doubt that they [hw: illegible] [could with x over each letter] resemble most ~~after the king~~ the characteristics of the king’s wife, Queen Nefertiti.