

SECOND EDITION



ANCIENT EGYPTIAN FURNITURE

Volume II: Boxes, Chests and Footstools

Geoffrey Killen



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VOLUME II

BOXES, CHESTS AND FOOTSTOOLS

GEOFFREY KILLEN

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Front cover: A painted tomb wall scene depicting a procession of mourners carrying a range of furniture to the tomb. Tomb of Ramose, TT 55, 18th Dynasty, Sheikh Abd el-Qurna. Photograph courtesy of Lorraine March-Killen.

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Geoffrey P. Killen
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St. Ives, Huntingdon.

Abbreviations and Sigla

Museum Catalogue Abbreviations

h	height
w	width
l	length
t	thickness
d	depth
dia	diameter
B.H.	Beni Hasan
	Badarian Period (5500–4000 B.C.)
EDP	Early Dynastic Period (3100–2686 B.C.)
OK	Old Kingdom (2686–2181 B.C.)
FIP	First Intermediate Period (2181–2055 B.C.)
MK	Middle Kingdom (2055–1650 B.C.)
SIP	Second Intermediate Period (1650–1550 B.C.)
NK	New Kingdom (1550–1069 B.C.)
TIP	Third Intermediate Period (1069–747 B.C.)
LP	Late Period (747–332 B.C.)
PP	Ptolemaic Period (332–30 B.C.)
RP	Roman Period (30 B.C.–395 A.D.)
Coptic	395A.D.–c. 641 A.D.
	Meroitic Butana region of Sudan (c.300 B.C.–350 A.D.)
B.C.	Before Christ
A.D.	Anno Domini
Cem.	Cemetery
V.I.	Plates and Figures found in Volume I (Killen 1980; Killen 2017A).
V.II.	Plates and Figures found in Volume II (Killen 1994; Killen 2017B).
V.III.	Plates and Figures found in Volume III (Killen 2017C).

Museum and Society Inventory Abbreviations

ÄM	Staatliche Museen zu Berlin, Ägyptisches Museum.
EA	Department of Ancient Egypt and Sudan, British Museum.
EES	Egypt Exploration Society.
JE	Journal de Entrée, Egyptian Museum, Cairo.
MM	Medelhavsmuseet, Stockholm, Sweden.
MMA	Metropolitan Museum of Art, New York.
UC	Petrie Museum of Egyptian Archaeology, University College London.

Bibliographical Abbreviations

ASAE	Annales du Service des Antiquités de l'Egypte.
BSAE	British School of Archaeology in Egypt.
CUP	Cambridge University Press.
EEF	Egypt Exploration Fund.
IFAO	Institut Français d'Archéologie Orientale.
JTTHS	Journal of the Tool and Trades History Society.
TATHS	Tool and Trades History Society.
TT	Private Tomb numbers in Western Thebes.

Sigla

§ Section Sign.

Chapter 1

The Earliest Examples

Predynastic

The working of timber into boxes and frames is clearly seen from as early as the predynastic period. In the cemetery at Nag el-Deir which is 30 kilometres north of Abydos and on the east bank of the Nile were discovered some of the best preserved box burials from this period. The site was excavated between 1901-1904 by the Hearst Egyptian Excavation under the direction of the University of California. These burial boxes were large and the construction techniques varied greatly as did the quality of timber used.

One burial box discovered in grave N 7454 was found largely intact, it measured 1570 mm in length and 710 mm in width. It was excavated from a depth that would suggest that it was approximately 180 mm in height. It was constructed of planks of wood which had been lapped jointed together (Lythgoe 1965: 280, figs.124 d and f). The method of fastening the corners were indefinable and unlike some other boxes it did not have corner supports or pillars. However, a similar box in grave N 7292 had the corner joints secured with a single cord which passed through a hole bored at an angle through both elements. Such boxes had no top or bottom and were used to support the walls of the grave. A mat of small branches and twigs was placed under the burial and another on top of the box.

A further burial box from grave N 7531, which again was constructed of wooden boards was butt jointed together having its corners lashed to upright pillars with cord (Lythgoe 1965: 345, figs. 155 a-d, 154 d). The remains of another box or frame which was of very poor condition had one corner mitred together (Lythgoe 1965: 205, fig. 90 a and d).

Early Dynastic Period

We are able to examine early dynastic furniture and particularly the development of box construction from

the material discovered at Saqqara, Abydos, Naqada and Hierakonpolis.

The site at Naqada had been extensively excavated by W.M.F. Petrie in 1895 where he was able to show the existence of two predynastic cultures. The discovery by J. de Morgan in 1897 of a brick built mastaba tomb which could be accurately dated to the reign of Aha, also proved this site's early dynastic importance. The size of this structure indicated that it was probably the burial place of an important local official. The central five magazines of this tomb contained a large collection of funerary material which included several important items of fragmented furniture. Around these central magazines were grouped sixteen smaller rooms that had been filled with sand and gravel.

Box FRAGMENTS (FIGURE 1)

Naqada. 1st Dynasty.

Egyptian Museum, Cairo. JE 31793 a-e.

- a. Length 80 mm, width 60 mm, thickness 11 mm.
- b. Length 70 mm, width 70 mm, thickness 11 mm.
- c. Length 55 mm, width 45 mm, thickness 11 mm.
- d. Length 70 mm, width 25 mm, thickness 11 mm.
- e. Length 70 mm, width 60 mm, thickness 11 mm.

De Morgan 1897: 191, figs. 693, 694, 695; Quibell 1905: Vol I. 209, Vol II. pl. 42.

De Morgan found in this Naqada mastaba a number of interesting fragments which would have made an ivory box. Across the broad faces of each piece was a red stained band. Some of the exposed edges were also coloured red. Through the centre of each stained band were bored angled holes each of which exit either along an adjoining edge or on the opposite face. Obviously this technique was used to join the framework together with ties of leather. This method

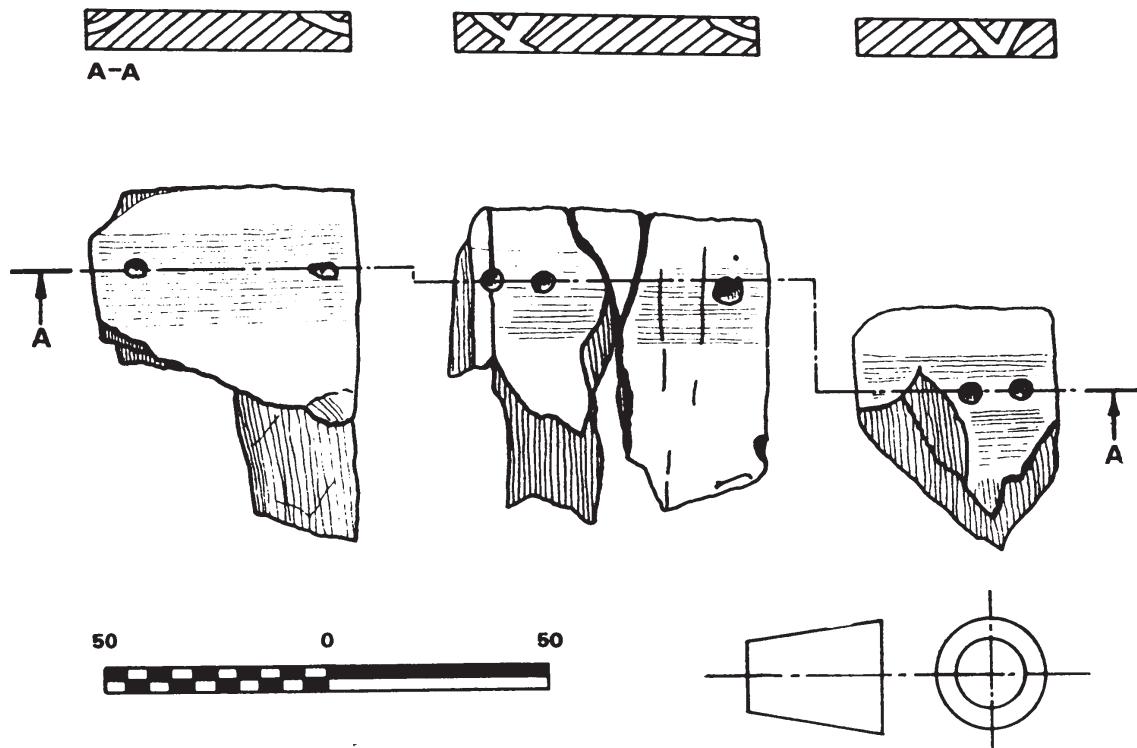


Figure 1. Box fragments. (Naqada, 1st Dynasty). Egyptian Museum, Cairo. JE 31793 a-e.

of construction was confirmed later by the discovery of the first intact boxes by Walter Emery at Saqqara.

Saqqara

Emery began excavating the 1st Dynasty tombs at Saqqara in 1935 to complete the work begun by Firth. The result of Emery's excavations again presents us with some of the earliest and most important material of the early dynastic period. These tombs were probably built for high ranking officials who worked in the ancient city of Memphis.

The site lies north east of the step pyramid of Djoser along the edge of a plateau. In tomb S 3471, which is dated to the reign of Djer by jar seals found in the tomb, was discovered a large collection of wooden furniture. Much of the material was in poor condition as the tomb had been very badly damaged by fire. This act of vandalism most probably occurred during ancient times after the tomb had been plundered. The cache of material only survived because the burning wooden roof, across the inner deeper magazine, fell on to the contents of the tomb with rubble from the upper walls and thus extinguished the fire.

The inner magazines would have held the most valuable tomb material. Here were found the remains of a typical 1st Dynasty wooden bedframe (Killen 1980: 26; Killen 2017A: 36) which had been placed within a large wooden coffin. Two very interesting hardwood, bovine shaped

furniture legs were also discovered (Emery 1949: 58, Catalogue Numbers 544 and 545). Unlike those of the bedframe these are smaller and do not have pairs of holes through the top of the leg but a single hole that pierces the tenon above the leg. The shoulders of the tenon are cut flat and square and are not curved like those used to support the round cross section bedframe side poles. These flat shoulders suggest that they were used to support flat bottom boxes or small caskets. A similar ivory leg used to support a box was discovered at Naqada by de Morgan and is preserved in the Egyptian Museum, Cairo (JE 31784). Amongst the other material found in Room S of this tomb were five large basket boxes which contained a significant collection of woodworking tools.

From a later excavation report (Emery 1954) of another partly burnt tomb, which was dated to the reign of Djed and numbered S 3504, Emery shows us that it was filled with another large collection of furniture. It included a number of small ivory legs fashioned either in the form of the fore or hind legs of a bull. Each have flat shoulders (Catalogue Numbers, 12, 158, 234, 350) and would have supported ivory caskets or gaming boards. A number of similar legs were discovered by Quibell at Hierakopolis and Petrie at Abydos, probably the best example comes from the tomb of Djer at Abydos. It is finely carved (Figure 2), and is finished with flat shoulders from which the tenon extends. The tenon, which is slightly broken, is set well

back on the shoulder and is pierced with a single hole (Petrie 1901: 24, XXXIV [17]). Quibell, in an excavation at Saqqara during the 1912–14 seasons, excavated tomb S 2171 which dates to either the 2nd or 3rd Dynasty. He discovered not only a number of small ivory bull legs that had flat shoulders but also a rectangular wooden lid with a small button shaped handle and an ivory box lid with a moulded handle (Quibell 1923: 7, pls. XI [4] [6]). An almost identical pair of ivory lids were discovered by Petrie at Abydos in the royal tombs and dated to the time of Djer (Petrie 1901: 24, pl. XXXIV [23]).

Box (FIGURE 3)

Tomb S 3504, Saqqara.

1st Dynasty.

Egyptian Museum, Cairo.

Length 470 mm, width 210 mm, height 90 mm.

Emery 1954: 43, fig. 27, pls. XVIII and XXXI; Baker 1966: 26, fig. 13.

The first complete boxes were discovered in tomb S 3504 at Saqqara by Emery. Two boxes were found in parts in a small sub-room within the tomb. The condition of boards from which the boxes are constructed show a thorough understanding of the process of timber conversion.

Lap joints have been used to connect the corners of this box (Figure 3). The bottom edge of the side and end panels have been rebated to accept the bottom which is made from two accurately cut boards which are edge jointed together along their long edges and secured with loose tongues set in opposing mortises (Emery 1954: pl. XVIII [A], fig. 27). Each of the joints would have been fastened with leather thongs, although these had rotted away. Such fastening techniques are widely seen on bedframe construction before wood adhesives were used. On these boxes the thongs pass through pairs of holes bored through the joint at angles.

Three leather thongs were used to connect each of the long sides to the bottom of the box while two leather strips would have secured each corner joint.

A cross member divides the box into two spaces, the rear one being deep and possibly used for the storage of gaming pieces. The front space is divided into four narrow compartments by three partitions which are smaller in height than the side panels of the box. These partitions are

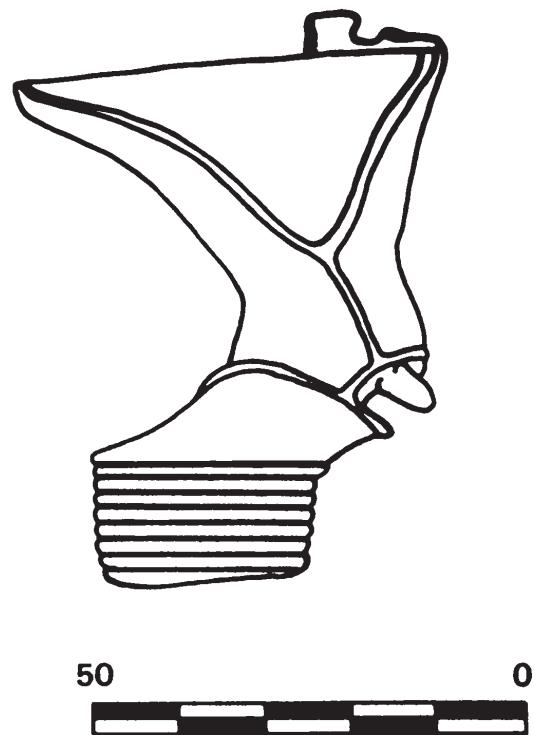


Figure 2. Box leg in bovine form. (Abydos, 1st Dynasty). British Museum, London. EA 35530

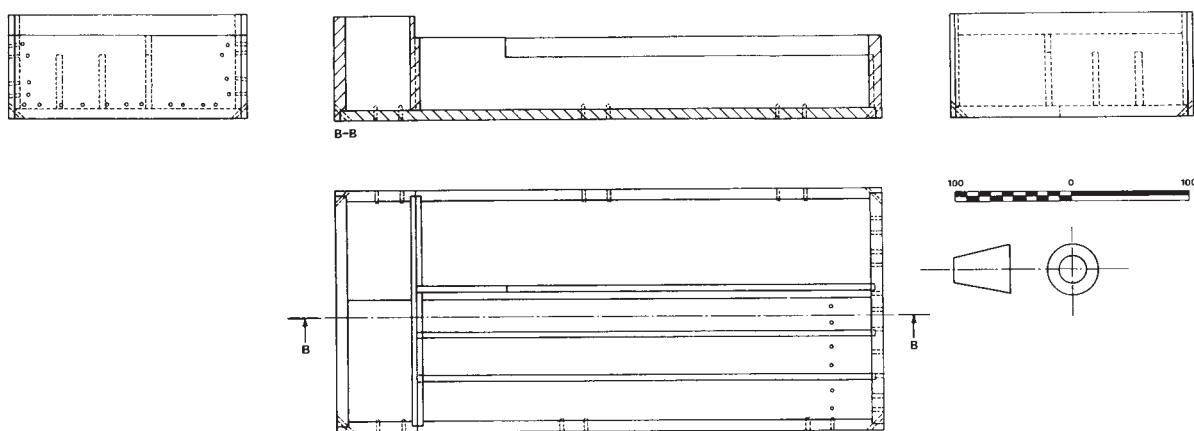


Figure 3. Box. (Saqqara, Tomb S 3504, 1st Dynasty). Egyptian Museum, Cairo.

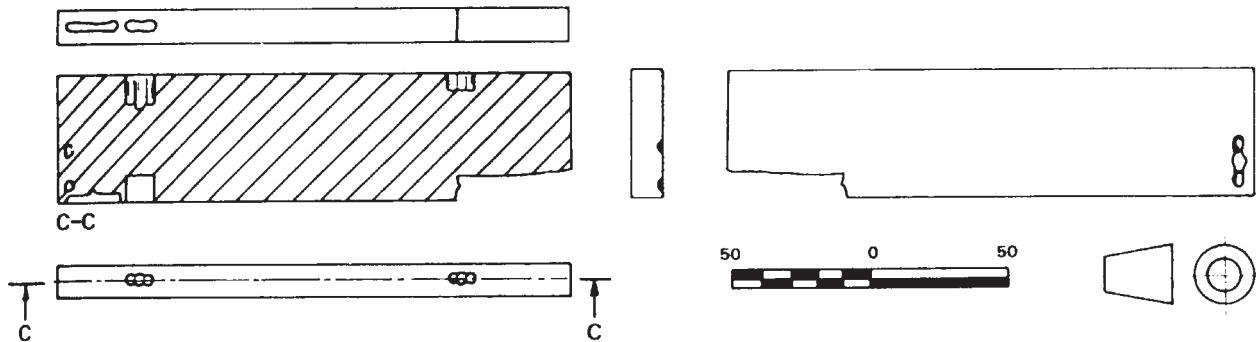


Figure 4. Box fragment. (Naqada, 1st Dynasty). Egyptian Museum, Cairo. GC 14108, JE 31789.

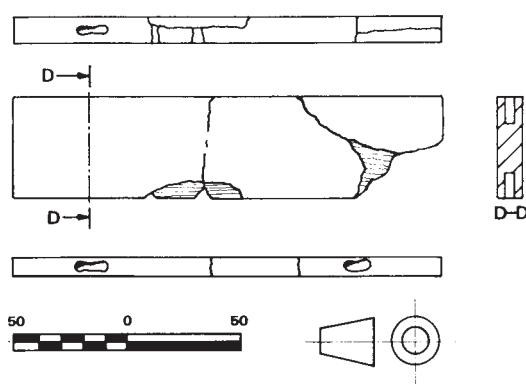


Figure 5. Box fragment. (Naqada, 1st Dynasty). Egyptian Museum, Cairo. GC 14108, JE 31789.

housed into the inside front panel and the cross member. One of the partitions at the cross member end has been cut with a step to the same height as the side. The purpose of this arrangement is unknown although it is a deliberate design feature and perhaps indicated a target point within a game. In one corner of the base are bored three pairs of holes which do not align with any of the partitions but were bored to hold some other element in position.

The second box found at Saqqara, in tomb S 3504, also has lap jointed corners with a rebated base. One of the long sides has a separate piece of wood cut into the board. Perhaps the corner of the original board was faulty or damaged and this insert was dowelled into position as a permanent repair (Emery 1954: fig. 26). Such remedial techniques to utilise all pieces of wood were widely practised even on royal furniture, as shown on a footstool discovered in the tomb of Tutankhamun (JE 62052, Plate 72 and Figure 86). The fastening technique used on the Saqqara box again consists of threading leather thongs through pairs of tapering holes. Before pulling and tying off each thong the leather would have been soaked in water so that as it dried it shrank and tightened each joint.

An interesting feature of this box is that it was designed

with a sliding lid. This runs along grooves cut into the inner top edge of both long sides and across the end board which acts as a stop. The front panel is reduced in height to give clearance and access to the grooves. A similar box with a sliding lid which is dated to the same period, is preserved in the Staatliche Museum, Berlin (ÄM 14601, Plate 1). It has been made from a solid block of wood with grooves along the inner edges.

Naqada

BOX FRAGMENTS (FIGURES 4 AND 5)

Naqada.

1st Dynasty.

Egyptian Museum, Cairo. JE 31789.

Figure 4, GC 14108. Length 187 mm.

Figure 5, GC 14107. Length 186 mm.

De Morgan 1897: 191, figs. 696–697; Quibell 1905: Vol I. 217, Vol II. pl. 44.

In the Naqada mastaba which he excavated, de Morgan also discovered two badly charred African Blackwood box fragments (Figures 4 and 5). One of these, Figure 4, may have formed the side of a box, the corner joints having been bored to accept leather ties. Along the top edge are a pair of rectangular slots which would connect it to another side board. At the bottom of each slot are clearly seen three scored holes, for these slots were prepared by chain drilling to remove much of the waste wood. This cavity was then pared out to the required shape. There is also an extended slot cut into the bottom edge, whilst the third slot has been lost as one corner of the board has broken away.

The second piece (Figure 5) was most probably part of the box's base. Although similar in size it does not have holes bored through the edges to receive leather ties. However, it has pairs of mortises in both long edges. Perhaps loose tongues were placed into these mortises to

connect them to other, similar, boards as previously seen on the Saqqara box.

Frame Construction

A number of wood rail and stile fragments were also discovered by Emery at Saqqara. They show the possibility that 1st Dynasty carpenters could construct frames to hold panels. One piece has tenons at each end (Emery 1954: 53, fig. 50, Cat. No. 301), while another has a bridle joint at one end and a tenon at the other (Emery 1954, 52, fig. 46A, Cat. No. 207). Through the cheeks of each joint are holes in which would have been inserted securing dowels. In a later tomb Emery excavated (S 3507) which was dated to the time of Den, he discovered an ivory frame which had mitred corners and a central cross piece which is mortised and tenoned into the edges of two opposing side rails (Emery 1958: 84, pl. 100 [A] Cat. Nos. 75–78). It is thought that this probably formed part of a gaming board.

Decorative Techniques

The decoration of boxes from this early period consists of applying lightly carved ivory strips or faience plaques. In tomb S 3504, at Saqqara, a gessoed box was discovered which had been inlaid with triangular pieces of blue faience (Emery 1954: 38, fig. 16, pl. XXXI [C]). These had been fitted into precisely chiselled cavities and attached to the base with a simple adhesive such as resin. This technique was widely used on the applied decoration found on the Old Kingdom furniture of Queen Hetepheres I at Giza. The other great early dynastic cemetery is at Abydos where are found the tombs of the 1st Dynasty kings and two kings of the 2nd Dynasty. Abydos was a significant settlement from as early as the Naqada I period. The site was first excavated by Mariette and then Émile Amélineau who during the 1895–96 season, discovered a fragment of furniture with a dowel hole in one end which suggests that it formed part of a hinged lid (Amelineau 1899: pl. XXXI). A second and matching piece was found later by Petrie, (Petrie 1901, pl. XLIII [22]). Both have been brought together and are now displayed in the Ashmolean Museum, Oxford (AN1896-1908 E 1255 and E 138). The importance of these pieces is that they originate from a royal context having been deposited as funerary material in the tomb of King Semerkhet (c. 2900 B.C.). This fragment is carved along its top edge and at one end with an imitation basketwork pattern that had been covered with fine linen as a base for gilt work. Small pieces of gold can still be seen impressed into the carved basketwork pattern. On one side it is inlaid with triangles of blue and green faience, together with pieces of dark coloured wood, Plate 2. The other side is carved with a royal *serekh*, a motif representing a gated palace façade surmounted by the falcon god Horus that is enclosed within a

ka-sign and flanked by *was*-sceptres and *tyet*-signs (Killen 1994: 21–22, fig. 24). This type of applied basketwork decoration was also found on both wood and ivory by Emery at Saqqara (Emery 1954: 38 and 46, figs. 15 and 33, pls. XXVIII and XVIII).

Petrie's later excavations at Abydos provided much new material, for he excavated a large collection of fragmentary furniture. The tombs were similar in size and design to those at Saqqara and much of the furniture discovered exhibits clear parallels in design with the Saqqara material. A very large collection of ivory and wooden legs fashioned in the form of typical bull's legs were found. Petrie also noted that the drums on which the legs stood had varying numbers of incised rings carved around them. He suggested that the number of rings related to the reign in which the leg was made so that “the maximum in each reign is: - 29 under Mena, 19 under Zer (Djer)... and 14 under Den” (Petrie 1901: 34). Another interesting feature found by de Morgan on a bull shaped leg from Naqada is a pair of crossing lines sawn on the face of the tenon (Egyptian Museum, Cairo. JE 31783). This mark is also seen on a small disc of wood (Egyptian Museum, Cairo. JE 31786). Perhaps such marks were applied to pieces of furniture as location prompts or even the signature of the carpenter or his workshop trademark.

A number of pieces of wood were also found in the Abydos tombs which were perhaps the sides of boxes. They have tapering dovetails cut into them. These do appear to be from boxes but the corresponding sockets which would be on the adjacent pieces of wood were not found during these excavations and would be needed to locate the dovetails.

Large amounts of ivory veneer strips that are incised with twisting, crossing, diagonal and zig-zag line patterns (Figure 6) were discovered on a number of early dynastic excavations. Several identical patterns are discovered in Upper and Lower Egypt which indicates similar design standards were being exercised at this early period. Some pieces are pierced with holes through which ivory pegs passed and these were used to secure the veneer to the wooden carcase. Both nail-head (Figure 6H and 6I) and chain motifs (Figure 6L) are still commonly seen and used as decorative finishes on antique and modern furniture.

Emery discovered two boxes in the Saqqara tomb of Hemaka, S 3035, who was an important official during the reign of Den; they were inlaid with various coloured woods. The first, which had been badly damaged by white ants, (Emery 1938: 41, fig. 11, Cat. No. 433), was of rectangular construction which had a moulded ridge protruding around the middle of its interior. This ridge was pierced with a number of fine holes, the purpose of which is unknown; although when found, it did contain a number of discs. The exterior faces of the box have long rectangular strips of inlaid wood sunk into the base wood in horizontal rows. These separate strips are set between exposed rectangular pads of base wood and are staggered

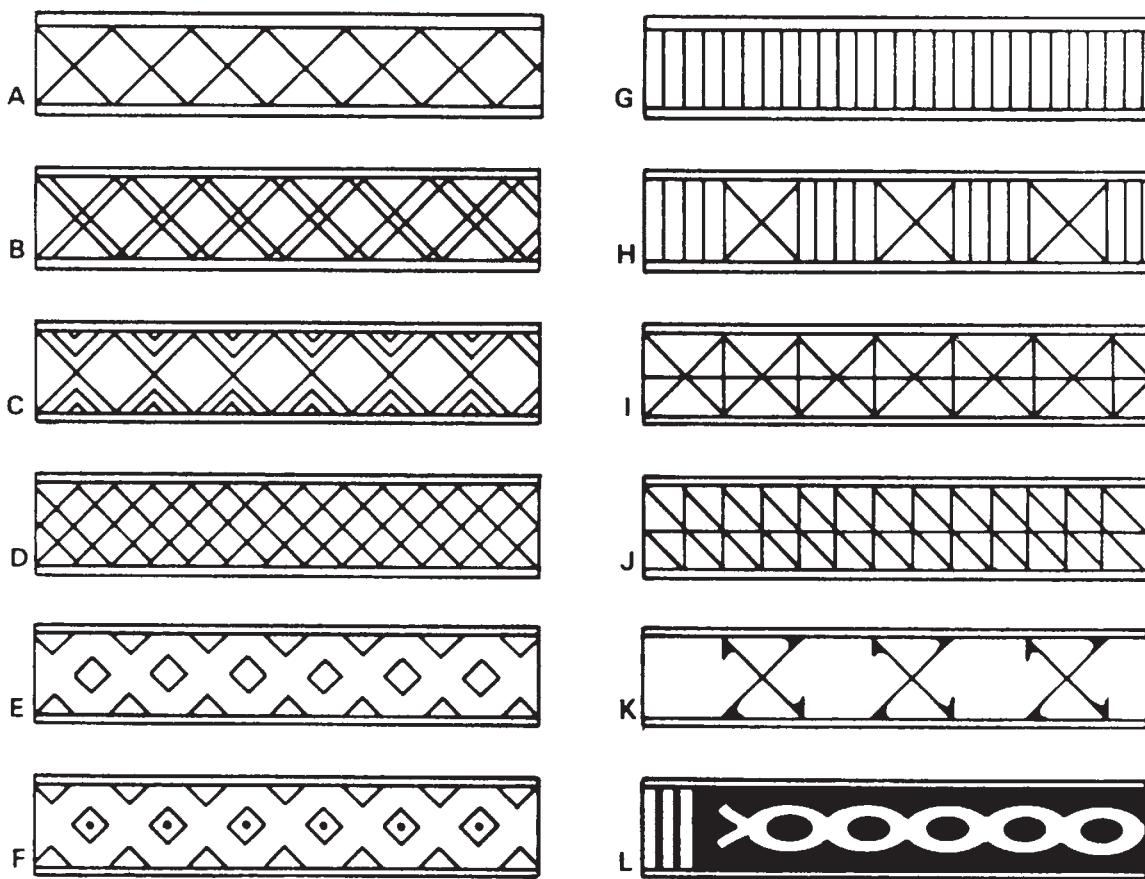


Figure 6. Ivory veneer strip patterns.

in each horizontal row which gives the appearance of a drawn out chequered pattern. The lip of the box was moulded to a semi-circular form and inlaid with ivory in a cross and line pattern.

The second box is much smaller in size than the first and is circular in form (Emery 1938: 41, pl. 23a, Cat. No. 432). The side of the box is inlaid with vertical strips of wood arranged carefully in two horizontal bands. The edge of the box and its circular lid are inlaid with small squares of wood.

Between the end of the 1st Dynasty and the beginning of the 3rd Dynasty we see a dramatic change in emphasis in box design, changes which occurred faster in this type of furniture than in others. However, a few 3rd Dynasty box fragments were discovered by Firth and Quibell in a passage used by robbers in the step pyramid complex of Djoser (Netjerikhet) at Saqqara. These pieces are incised in a similar way to the 1st Dynasty fragment previously examined and dated to the reign of Semerkhet (Plate 2). It is incised with a uraeus, a royal cobra, and bears the name of Netjerikhet in a *serekh* frame, (Egyptian Museum, Cairo. JE 69498-69501). Also discovered in this passage were a number of faience and ivory inlays (Firth 1935: i.139; ii. pl. 109 [1, 2 cf, 3, 4]).

The Boxes of Hesyra

A number of wonderfully carved panels, now in the Egyptian Museum, Cairo, were discovered by Mariette in the tomb of Hesyra at Saqqara (S 2405 [A]). Hesyra was a leading physician and dentist who practised at the beginning of the 3rd Dynasty and lived during the reign of Djoser. These panels show how woodworking techniques had developed; particularly in the surface rendering of the material. One of the panels shows Hesyra seated on a typical Old Kingdom stool with legs fashioned in the form of those of a bull or gazelle. This stool is a little taller than those bedframes discovered in the 1st Dynasty tombs at Tarkhan (Killen 1980: 25, fig. 6, pls. 31–34; Killen 2017A: 35, fig. 6, pls. 31–34), but generally their form is similar.

The tomb was subsequently forgotten and finally lost as the Saqqara sands covered it. It was rediscovered by Quibell who exposed a remarkable collection of detailed wall paintings. These allow us to see how furniture had developed in the intervening years since those boxes were discovered in the tomb of Hemaka. One of the most striking aspects is the number of different types of box. The plain rectangular box or tray constructed from planks of wood and probably tied at the corners, are still seen in

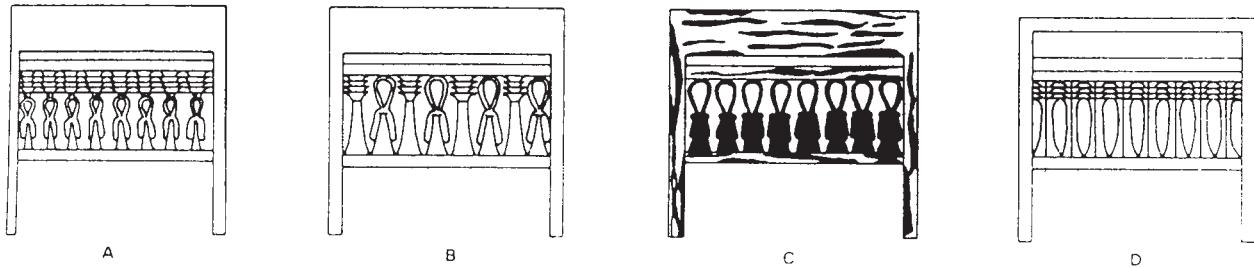


Figure 7. Box designs. (*Tomb paintings, Tomb of Hesyra, Saqqara, 3rd Dynasty*).

these wall illustrations and for the first time we can see the type of objects these boxes would have held. They seem to have been constructed of African Blackwood, like the Naqada example, for they have been painted black with flecks of yellow paint flashed across the dark wood to simulate the texture and grain of this exotic hardwood.

Gaming boxes seem to have been a very popular design. One example (Quibell 1913: 20, fig. 3), has its interior divided by partitions into a number of spaces. The outer compartments each hold six coloured counters or balls. The large central compartment holds three ivory coloured lions and three lionesses, each model being mounted on a coloured wooden base.

The second rectangular box illustrated in these paintings show that it was designed to hold a number of woodworking tools (Quibell 1913: 21, fig. 4). These include a typical copper saw with a wooden handle, an axe, two chisels, a mallet, some stone burnishers and perhaps a stone cup which would have been used with a bow-drill. These tools have been placed on a red coloured background. Finally, another box, (Quibell 1913: 23, fig. 5), holds a set of ten numbered measures or weights, each increasing in size from left to right. Above these are eleven smaller blocks or cups and two long measures, one of which is made from a material similar to that of the box.

A number of various sized barrels are also illustrated and are made from boards. The quality of the painting is extremely fine: the exposed figure and how the grain sweeps around the brown painted knots is beautifully draughted (Quibell 1913: pl. XIII). The boards are held

together with hoops, square in section at both the top and bottom of the barrel and semi-circular around its middle.

Also illustrated on the walls of this tomb are four very fine boxes that stand on slender legs (Figure 7). They show a number of interesting developments. Firstly, it would appear that framework construction was now being widely practised. We have already seen evidence from the 1st Dynasty that carpenters had the ability to create framework constructions. These four chests clearly show that horizontal rails could be jointed to perpendicular legs. Secondly, the space created within the frame is filled with alternating hieroglyphic symbols set into the middle and bottom rails. This decoration would be extensively used until the end of the dynastic age on furniture.

The first box (Figure 7A) is painted yellow to indicate that it is of a wood construction. The cut-out elements comprise of *tyet* symbols surmounted by the top part of a *djet* pillar. These signs are used again on the next box (Figure 7B) but are placed standing alternately on the bottom rail. The box (Figure 7C) is of similar design but seems to have been constructed of a black grain wood such as African Blackwood which has flecks of yellow paint flashed across the dark surfaces. The *tyet* symbols themselves appear to be of solid African Blackwood for they have been painted completely black. The final example (Figure 7D) is of a lighter coloured wood construction and painted yellow. Within the enclosed framework is a *djet* pillar decoration with each symbol outlined in red paint.



Plate 1. Box with sliding lid. Staatliche Museum zu Berlin. ÄM 14601. © *Staatliche Museum zu Berlin*.



Plate 2. Box fragment. 1st Dynasty. Ashmolean Museum, Oxford. AN1896-1908 E 1255 and E 138. *Photographic credit: Lorraine March-Killen*.

Chapter 2

Remains of Old Kingdom Boxes

Queen Hetepheres' Boxes

Queen Hetepheres I was the mother of the pharaoh Khufu. Her funerary furniture was hidden in a chamber at the bottom of a deep shaft that was driven down by the corner of her son's pyramid at Giza. Perhaps her original tomb had been violated by tomb robbers, shortly after her burial, for her mummy appears to have been stolen and it was decided to move the contents of her tomb to a more secure location. This chamber was discovered in February 1925 by Reisner who found a large collection of badly decayed royal furniture that had to be painstakingly recorded, excavated and reconstructed. This work took many years to complete but has left us with a splendid record of the type of furniture found during the Old Kingdom.

CURTAIN BOX OF QUEEN HETEPHERES I (REPRODUCTION PLATE 3 AND FIGURE 8)

4th Dynasty, Giza.

Egyptian Museum, Cairo. JE 72030 (original).

Reproduction, Plate 3, made by Cabinetmaker: Ahmed Youssef, Egyptian.

Curtain box of Queen Hetepheres I (reproduction).

Egyptian, Old Kingdom, Dynasty 4, reign of Snefru to Khufu, 2575–2551 B.C.

Findspot: Egypt, Giza, Tomb G 7000X (original).

Wood, gold, copper, silver, faience, ebony.

Height × width × length: 18.5 × 21.5 × 157.5 cm (7 5/16 × 8 7/16 × 62 in.)

Museum of Fine Arts, Boston.

Harvard University – Boston Museum of Fine Arts Expedition, 39.746.

Photograph © 2017 Museum of Fine Arts, Boston.

Reisner and Smith 1955: 25–27, figs. 19, 28 a, b. pls. 7b, 12, 13c; Baker 1966: 43, 46, fig. 35.

Lying alongside the bed canopy poles (Killen 1980: 35–36, fig. 18, pl. 44; Killen 2017A: 44–46, fig. 18, pl. 44) and on top of the empty alabaster sarcophagus, were discovered the remains of a long thin box which must have contained the curtains which hung around the Queen's bed canopy.

Although the wood had almost completely rotted away it was felt that the box could be rebuilt. The reconstruction of two smaller chests that had been purchased in a similar condition by the Metropolitan Museum of Art, New York, from Petrie had been successfully restored by Arthur Mace (Plate 11).

The curtain box had collapsed slowly as the structural strength of the wood weakened over a very long period of time. The side and end panel which faced the chamber entrance had toppled face down while the lid had fallen on to them face upwards. The other long side had then slowly fallen and come to rest partly covering the lid. A small part of the top band of decoration had then fallen off the sarcophagus and become lost in the large quantity of randomly scattered material which lay on the chamber floor. Although the wood had almost completely decomposed to a fine powder it was possible by detailed study of the relative positions of the inlays and gold sheet to reconstruct the box (Figure 8).

It seems to have been made from solid planks of wood which were mitred at each corner and secured by dowels. To hold the lid in position two battens were attached on the underside of the lid. The sides and lid of the box were deeply carved to a depth of 4 mm to take the inlay, which was approximately 2 mm in thickness and of blue, green and black faience. After the profile of the designs and hieroglyphs had been chiselled into the surface of the wood, thin gold sheets were placed across the surfaces and burnished into each cavity. Then each piece of inlay was pressed into position and perhaps held also with a bonding

medium such as gesso. Alfred Lucas examined the adhesive used on these inlays and believed them to be carbonate of lime which was mixed with size (Reisner and Smith 1955: 26, n. 1). The faience had lost much of its colour and was very brittle and had to be handled with care during the reconstruction. This was undertaken by Ahmed Youssef, a conservator, at the Egyptian Museum, Cairo. In total it took ten months to rebuild the box and it was completed on March 9th 1938. A reproduction which was made as the reconstruction of the original progressed is now preserved in the Museum of Fine Arts, Boston (Plate 3).

Both long sides and lid were bordered by thin strips of blue, green and black inlay. This decoration is similar to that on the footboard of the bedframe discovered in this small chamber (Killen 1980: 28–29, pl. 36; Killen 2017A: 38–40, pl. 36). The handle on the lid had completely decayed and had to be replaced with a modern one, which was placed in the centre of the lid. Each of the long side panels are identical in decoration and the designs and hieroglyphs are repeated in mirror fashion on each half of the box. The inlaid pieces show the cartouche of King Snefru, Queen Hetepheres' husband and his Horus name. The symmetry of the design is broken on the lid which has two Snefru cartouches that both face the same way but here we see only one Horus name. Between the left cartouche and the handle is a design in inlay which depicts the cobra-goddess Edjo set upon a *neb* symbol with a further *was* sceptre in front of her.

The left-hand end panel of the box has at its centre a vertical cartouche with a sun disc within a pair of open wings above it. To the right is the King's Horus name with a *was* sceptre to its side. The other end panel shows the King in profile and seated upon a chair which has a low round back. In one hand he holds a staff while the other rests on his thigh. He faces his Horus name and behind him is his cartouche above which soars the vulture-goddess Nekhbet.

BRACELET BOX OF QUEEN HETEPHERES I (PLATE 4)

4th Dynasty, Giza.

Egyptian Museum, Cairo. JE 53265.

Length 419 mm, width 337 mm, height 218 mm.

Reisner and Smith 1955: 43–45, fig. 44, pls. 36–38; Baker 1966: 46, fig. 39.

Two smaller boxes were discovered in the chamber. The condition of both these boxes was extremely poor; the box that was reconstructed (Plate 4) was designed to hold the Queen's bracelets. It is rectangular in construction being made from a number of boards which are mitred together. The boards are textured and the gold foil which has been applied to the surface has been burnished into the pattern. The box has a flat lid which is similarly textured and finished with gold foil. Across the lid runs a horizontal band of raised hieroglyphs, which is broken by an ivory button handle. The inscription informs us that it contained the Queen's bracelets.

The second box (JE 52373j) which was not reconstructed, contained the Queen's toilet equipment which included eight alabaster ointment jars and a number of copper and gold razors. The wooden box was covered with a very thin silver sheet that had completely oxidized and crumbled away leaving just inlays of moulded faience in flower and feather shapes.

Rectangular Boxes

The furniture discovered in Queen Hetepheres' tomb presents us with a wonderful insight into the royal world of the Old Kingdom. However, we are able to see other examples of furniture depicted in contemporary wall reliefs and paintings in tombs at Giza and then later at Saqqara.

One of the most important tombs discovered at Giza is that of Queen Meresankh III (G 7530–7540). She was

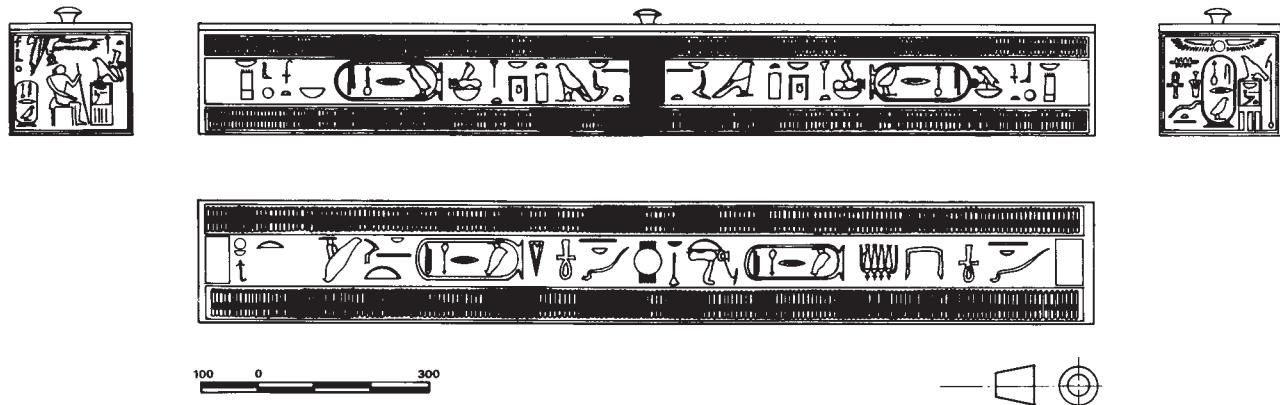


Figure 8. Curtain box. (Giza, Tomb of Queen Hetepheres I, 4th Dynasty. Egyptian Museum, Cairo. JE 72030).

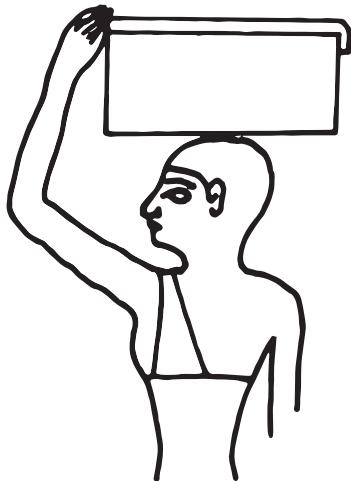


Figure 9. Simple plain box with cover. (Tomb relief, Giza, Tomb of Queen Meresankh III, 4th Dynasty)

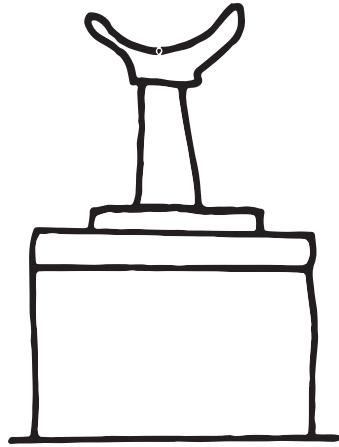


Figure 10. Simple plain box with headrest. (Tomb relief, Giza, Tomb of Queen Meresankh III, 4th Dynasty).

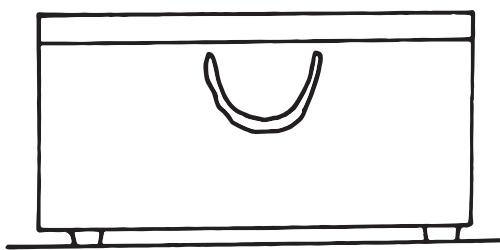


Figure 11. Simple plain box on runners. (Tomb relief, Saqqara, Tomb of Ty, 5th Dynasty).

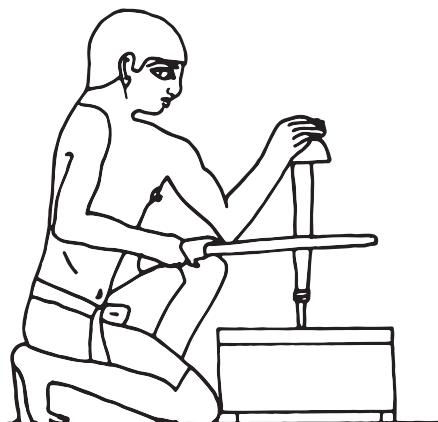


Figure 12. Carpenter working on box with bow-drill. (Tomb relief, Saqqara, Tomb of Ty, 5th Dynasty).

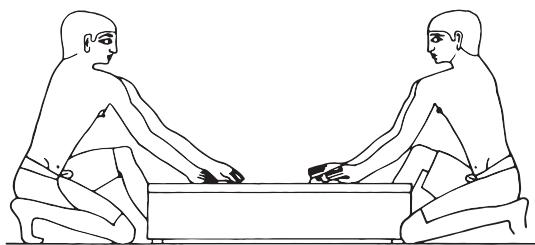


Figure 13. Two carpenters using sandstone blocks to finish lid of a long box. (Tomb relief, Saqqara, Tomb of Ty, 5th Dynasty).

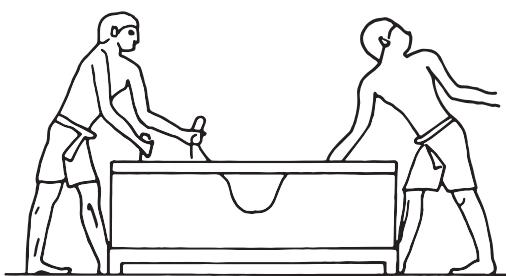


Figure 14. Servants tying down lid of box. (Tomb wall fragment, Saqqara, Tomb of Akhtihotep, 5th Dynasty), Louvre, Paris. E. 10958.

the wife of Khafra and the daughter of Prince Kawab (tomb G 7120) the son of Khufu by Queen Mertiotes I. The reliefs carved on the walls of her tomb show that Queen Meresankh III's furniture consisted of a typical carrying chair, bedframe and canopy (Dunham 1974: fig. 8), similar to those reconstructed examples discovered in the earlier tomb of Queen Hetepheres I, (Killen 1976: 237–239, pl. on p. 256; Killen 1980: 35–36, pl. 44, fig. 18; Killen 2017A: 44–46, pl. 44, fig. 18). Also displayed are two splendid thrones. One stands on lion shaped legs, has a high back and an arm panel, set with the profile of a seated lion (Dunham 1974: fig. 8). The other throne is a more traditional example with a low back, perhaps being made of granite. It has a similar lion cut below the seat (Dunham 1974: fig. 7).

Wall reliefs in Queen Meresankh's III's tomb show a number of simple boxes: the first is carried upon the head of a servant (Figure 9, [Dunham 1974: fig. 3b]). We see that the lid or cover partly extends down the end face of this box. Perhaps a fabric sheet would have been used to cover such simple boxes for we have no example of a wooden lid which has an external batten to prevent it from slipping off. Another box (Figure 10, [Dunham 1974: fig. 8]) has a solid wood lid. It also seems to have been constructed from boards which are corner jointed together. The lid is quite thick and supports a headrest which we may assume was stored in the box.

In the 5th Dynasty tomb of Ty at Saqqara are many wall reliefs which show scenes of everyday life. We see both examples of furniture and interesting scenes of carpenters at work. The boxes illustrated in the tomb are supported on pairs of battens, a common design feature that is also widely found on later boxes. These boxes have carrying handles (Figure 11 made of rope which has been inserted through holes bored in the long sides (Wild 1966: pl. CLXVIII). Two interesting scenes from this tomb show two boxes in the final stages of manufacture. The first, Figure 12 (Wild 1966: pl. CLXXIV), shows a carpenter boring a hole with a bow-drill through the lid of a box. Into this would have been located a small mushroom shaped handle. The second scene, Figure 13, (Wild 1966: pl. CLXXIV), has a pair of carpenters finishing the lid of a long box by hand with sandstone blocks. This box is of similar proportions to the curtain box discovered in the earlier tomb of Queen Hetepheres I (Figure 8).

From the 5th Dynasty tomb of Akhtihotep at Saqqara comes a stone fragment, now preserved in the Louvre Museum, Paris (E 10958) which shows servants tying down the lid of a box with cord, (Figure 14, [Capart 1930: fig. 357]). Another part of the fragment shows that such boxes were also used to hold and display precious collars, diadems and pectorals (Wilkinson 1971: fig. 22). These boxes were supported on a framework plinth and not battens. This is not an error in the ancient draughting of the scene, for the more common batten supported construction is also recorded on this stone fragment.

The only other surviving box, possibly dating from the Old Kingdom was again discovered at Saqqara and was published in Borchardt 1964: 183, pl. 101. It is not unlike an example, which dates to 12th Dynasty, which was discovered under the floor in one of the workmen's houses at Kahun. It was presented to the Pitt Rivers Museum, Oxford, by Petrie in October 1889.

SIMPLE RECTANGULAR BOX (PLATES 5, 6, 7, 8 AND FIGURES 15 AND 16)

12th Dynasty, Kahun.

Pitt Rivers Museum, Oxford. Inv. No. 1889.27.9.

Length 450 mm, width 340 mm, height 242 mm.

This very fine box (Plate 5 and Figure 15) is constructed from planks of wood which have been jointed at each corner with a half dovetail surmounting a long plain mitre. (Figure 16). From the Old Kingdom we see that all types of mitre joint were being used by Egyptian carpenters, i.e. The simple plain mitre (Gale 2000: 365, fig. 15.41), shoulder mitre (Gale 2000: 365, fig. 15.42) and double shoulder mitre (Gale 2000: 365, fig. 15.43) were all identified by Mackay (see Petrie and Mackay 1915: 23–30, pl. XXV). While the butt joint surmounting a long plain mitre (Gale 2000: 365, fig. 15.44) and the half dovetail surmounting a long plain mitre (Gale 2000: 365, fig. 15.45) were confused by Mackay as a mitre housing and a dovetailed mitre housing.

Each joint has been carefully executed, the sloping half dovetail pin at the top of the joint (Plate 6) has been angled and set on to a corresponding seat. This arrangement prevents the joint from moving after the dowels are located down the edge. The technique of dovetail dowelling (i.e. each wooden dowel passes through the joint at a slightly different angle), guarantees a very secure joint without the need to apply adhesive. As the dowels pass through the face of the mitre at right angles, their entrance and exit holes can be set in further than the thickness of the boards from which the box is made. The base of the box is secured by horizontal edge dowels, and two battens on which the box is supported are positioned and also fixed with wooden pegs.

The lid is made from a number of thin strips of wood, each piece having been carefully cut to match its opposing member. In places it is interesting to see that edge dowels have been used to hold the strips together before the whole assembly was mounted and dowelled to the battens below the lid. Either the surface of the lid has badly worn or the carpenter was inexperienced in the edge dowelling technique, for the sides of some of the dowels and their holes are now exposed.

The primary function for the battens below the lid is to stop it from moving or twisting when in position. The rear batten has rounded edges and through it at an angle are drilled three holes. Into these holes would have been

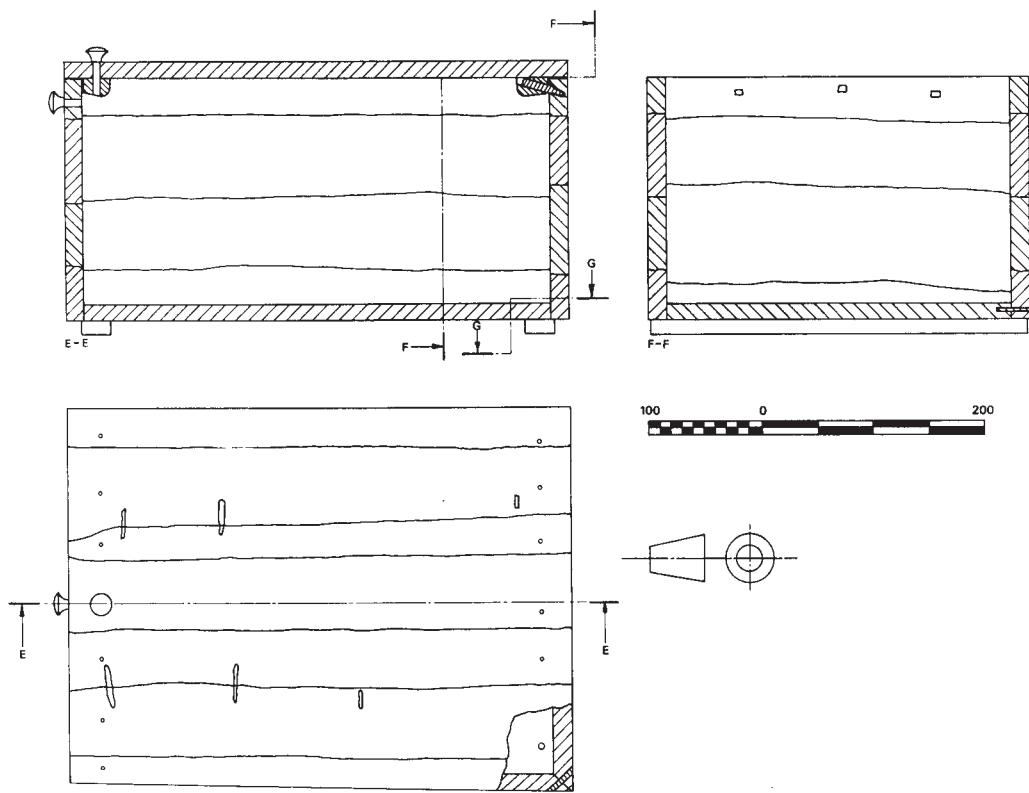


Figure 15. Simple rectangular box. (Kahun, 12th Dynasty), Pitt Rivers Museum, Oxford. 1889. 27.9.

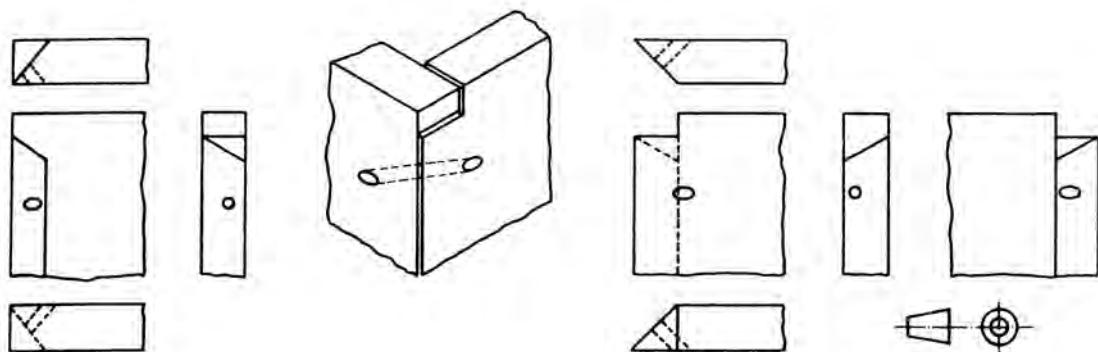


Figure 16. Detail of joint construction of box - fig. 15.

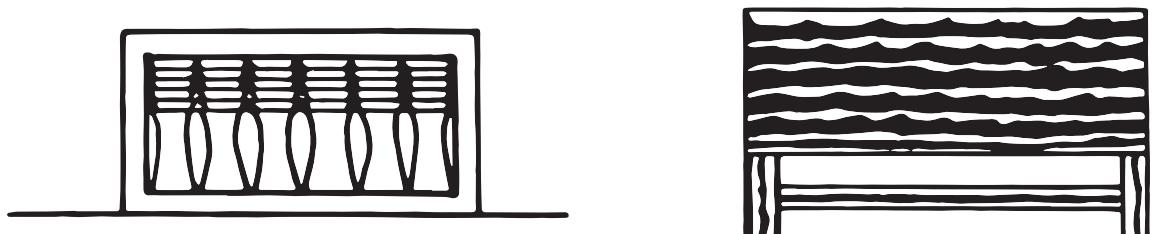


Figure 17. Box with hieroglyphic decoration. (Tomb wallfragment, Saqqara, Tomb of Kaemrehu, 5th Dynasty). Ny Carlsberg Glyptotek Collection, Copenhagen.

Figure 18. Box. (Saqqara, Tomb painting, from burial chamber of Raherka (N VIII), 6th Dynasty).

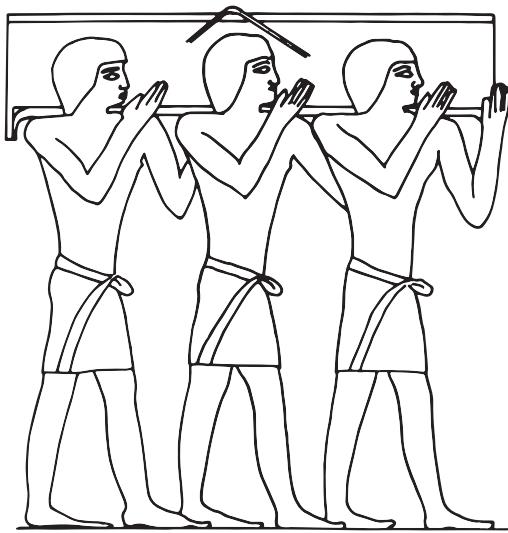


Figure 19. Long box being carried by three porters. (Tomb relief, Saqqara, Tomb of Ty, 5th Dynasty).

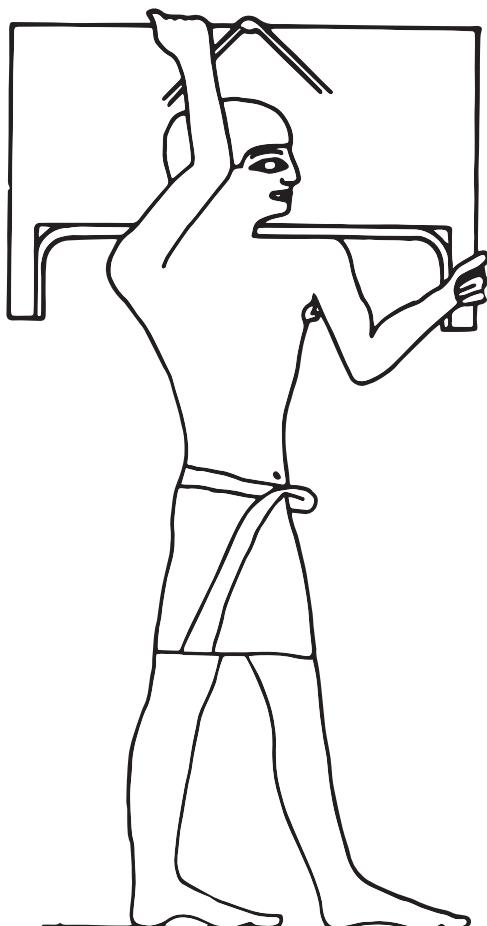


Figure 20. Small box with curved braces. (Tomb relief, Saqqara, Tomb of Ty, 5th Dynasty).

located pegs, the exposed ends of which are reduced in section to give a tongue. One of these pegs is still in position and clearly seen in Plate 7. Each of these tongues locate into rectangular holes cut into the inside back edge of the box (Plate 8). On the front of the box and lid are set two button shaped handles around which would have been bound cord to secure the lid.

Frame and Panel Construction

The feature of applying hieroglyphic decoration to simple rectangular boxes, as first seen in the wall paintings in the tomb of Hesyra, continued to be practised. A fine example (Figure 17) possibly built upon a framework construction and applied with *djed* pillars is seen in a wall relief from the tomb of Kaemrehu at Saqqara, (No.79 [D 2; S 905 J]) and dates to the late 5th Dynasty (Mogensen 1921: pl. VIII, fig. 38). This particular fragment is in the Ny Carlsberg Glyptotek Collection, Copenhagen.

It is during the 6th Dynasty that rectangular boxes constructed upon a framework design appear to become more common. From the tomb of Niankhba at Saqqara we have a wall painting which clearly illustrates a box with clean vertical legs which also act as the stiles of the construction. Two cross rails form the frame which is filled with a solid panel (Hassan 1975C: pl. XXVII [A]).

To the side of this box is another, unfortunately the paint has badly decayed and much has fallen away. However, it is possible to see from the scant remains that this second box was painted with black wavy bands applied to a light background. This technique is also used on a similar box illustrated at Saqqara upon a wall within the burial chamber of Raherka (N VIII), (Jequier 1929: fig. 140), and dates to the end of the 6th Dynasty. The box is designed with a stretcher used to brace the legs and support the weight of the box (Figure 18). A box which dates to the Middle Kingdom and now preserved in the Royal Museum, Brussels (Inv. No. E. 2412) is painted with similar black wavy line decoration upon a white gesso foundation.

From the 5th Dynasty we see that rectangular boxes were also designed and manufactured with curved braces that support the base and were attached to the inside of the legs. A fine set of illustrated examples, which are shown being carried on the shoulders of porters, is found in the tomb of Ty at Saqqara. One well preserved scene shows three porters carrying a long chest (Figure 19 [Epron 1939: pl. XVII]). The legs and the underside of the box are supported by a separate strip of wood which perhaps was steam bent, and held in position by small wooden pegs. The cord handles appear to have been pulled across the lid, from both sides, and tied in the centre of the lid, so holding it firmly in position. In another scene from the same tomb (Figure 20 [Wild 1953: pl. CXXV]), a bearer carries a smaller box, the braces here being more pronounced. The cord handle seems to have been tied at

the top, or a pole has been wedged between the angle of the rope and the lid, for the rope at this point is quite bulbous. Other scenes showing similar boxes are seen at Saqqara. Notable examples are to be found in the tomb of Mereruka (Duell 1938: pl. 23) and the mastaba of Khentka called Ikhekhi (James 1953: pls. XI and XXIV).

Large, square-shaped boxes supported on small legs are also seen in both wall reliefs and paintings. In the tomb of Queen Meresankh III, 4th Dynasty, we clearly see the outline of a large box (Dunham 1974: fig. 8). However, we can get a clearer impression of this design from the later tomb of Neferseshemtah and Sekhentiui. In this 5th Dynasty tomb at Saqqara, painted on the north wall in the upper and middle registers, we see the typical bedroom furniture of this period (Moussa 1975: 19-20, pl. 1). One piece shows a large heavy chest (Figure 21) similar in proportion to that illustrated in the tomb of Queen Meresankh III. It stands on a sturdy ochre coloured plinth; the framework is painted black, to suggest African Blackwood, while the panels are finished yellow.

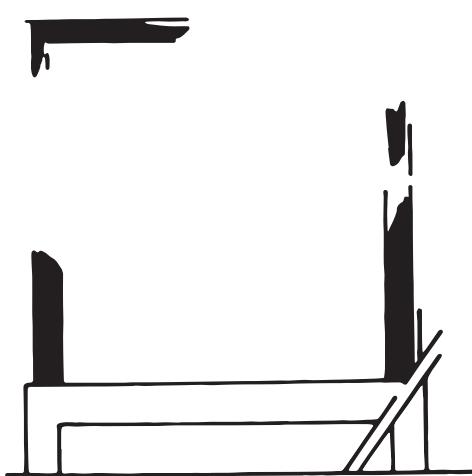


Figure 21. Large box. (Saqqara, Tomb of Neferseshemtah and Sekhentiui, 5th Dynasty).

Round Lid Boxes

Plain rectangular boxes are also covered with barrel or round lids. Some of the earliest examples date from the 4th Dynasty and a number are illustrated on the walls of the tomb of Queen Meresankh III at Giza. The first is a simple rectangular box with a curved lid (Figure 22, [Dunham 1974: fig. 3b]) and it is carried on the shoulder of a servant. It should be noted that the box is rendered only in outline; no detail of its construction has been shown. Another box from the same tomb (Figure 23, [Dunham 1974: fig. 8]) gives a much clearer impression of the construction of this type of box. Firstly, like many boxes of this period, it has a flat base without legs. The round lid sits accurately across the width, and the understanding of geometry to achieve such a fit with graceful lines is remarkable. Also note that upon the centre ridge of the lid is set a handle. The round painted end fragment of a 5th Dynasty lid is preserved in the collection of the City of Bristol Museum and Art Gallery (Inv. No. H 2569, Plate 9). Along the bottom edge are two holes into which fit



Figure 22. Simple box with round lid. (Tomb relief, Giza, Tomb of Queen Meresankh III, 4th Dynasty).

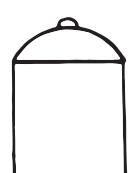


Figure 23. Simple box with round lid and handle. (Tomb relief, Giza, Tomb of Queen Meresankh III, 4th Dynasty).

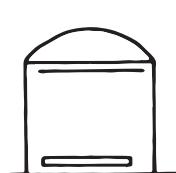


Figure 24. Box with round lid. (Tomb relief, Giza, Tomb of Queen Meresankh III, 4th Dynasty).

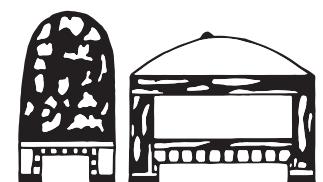


Figure 25. Boxes with round lids. (Saqqara, burial chamber of Shey, 4th Dynasty).

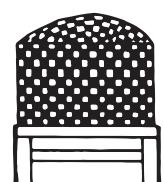


Figure 26. Box with inlaid chequered pattern. (Saqqara, burial chamber of Degem, 6th Dynasty).

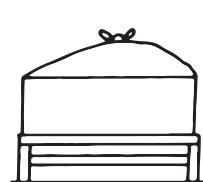


Figure 27. Box with round lid. (Saqqara, burial chamber of Degem, 6th Dynasty).

pegs that would have located into corresponding holes along the top edge of the box. The third example of a box which has a round lid, illustrated in the tomb of Queen Meresankh III, (Figure 24, [Dunham 1974: fig. 5]) is set on a box which is elevated on short legs. These details of combined lid and box construction of this type is commonly found on 18th Dynasty boxes.

Another box of the same period is illustrated in the burial chamber of Shey (M. IX), east of the Pepi II pyramid at Saqqara. The frame is made from a dark wood and the wooden panels have been gessoed. Along the under surface of the bottom cross rail and inside the short legs are squares of inlaid material. This technique was commonly applied to furniture from this period onwards (Figure 25, [Jequier 1929: pl. VI]). Again it is seen on a box which stands to the left of the previous example. It is much narrower and the lid has a tighter curve. The drawing and colouring of materials used on this box perhaps indicate the use of rich veneers. It is apparent that both boxes stand on African Blackwood pads.

By the end of the 6th Dynasty the technique of applying small pieces of coloured wood, ivory, faience and calcite as seen on early dynastic boxes was commonplace. Small squares of material have been applied in a chequered pattern to the surface of the box and lid, and this is illustrated in an example from the burial chamber of Degem, (N. VII), north-east of the pyramid of Pepi II at Saqqara (Figure 26, [Jequier 1929: pl. XVI]). It stands on a plain wooden frame which has legs braced with a stretcher. Another box (Figure 27) from the same scene is similar in design to the previous example but has been left undecorated. Clearly seen on top of the lid is a handle around which has been tied cord which would have fastened the lid to the box. The cord is clearly looped on either side of the handle.

Round lidded boxes were not popular. Only a small number are illustrated in the tombs of the Old Kingdom. Perhaps the technology needed to create accurate curved surfaces, which also increased the amount of wood needed, is the reason. A further example of the box's rarity is that only one, amongst many other types, is illustrated in the tomb of Ty at Saqqara (Epron 1939: pl. XVI). The artisan has shown the side elevation of the box (Figure 28) as with other boxes in that register. As it was impossible to show the line of the lid's curvature in that view, he mixed elevations to put the lid on the box. This technique of viewing objects from different perspectives was used widely in wall relief scenes. Compromising both elevations and combining those views of the lid and box he wanted has resulted in the line of curvature of the lid being less pronounced.

Cavetto Cornice Boxes

Architectural design also influenced the style of boxes, particularly the mouldings applied to them. Within

the Djoser funerary complex at Saqqara, 3rd Dynasty, evidence of the use of the cavetto cornice with torus moulded corners can be seen upon a pavilion within the heb-sed courtyard. The sarcophagus of the 4th Dynasty King, Menkaura, discovered at Giza also had torus corners; unfortunately it was lost at sea while being transported to London for exhibition.

In the tomb of Queen Meresankh III at Giza, 4th Dynasty, we see the profile of a rectangular box (Figure 29) which stands on short legs; the top edge is finished with a very uneven cornice (Dunham 1974: fig. 5). By the 5th Dynasty the true cavetto cornice had become a very popular applied decorative feature. A number of chests illustrated in the Tomb of Ty at Saqqara have perfectly proportioned mouldings (Epron 1939: pl. XVI). They are built upon a solid plinth which is larger than the box. Also illustrated in the same scene, in the tomb of Ty, is a box that has a flat bottom (Figure 30) and is not supported on legs or runners. The top edge is finished with a ribbed cavetto cornice with a torus moulding below. A similar box type footstool was discovered in the 18th Dynasty tomb of Tutankhamun.

RECTANGULAR BOX TYPE FOOTSTOOL WITH CAVETTO CORNICE (PLATE 10)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 62044. Carter 511.

Length 342 mm, width 270 mm, height 205 mm.

Eaton-Krauss 2008: 143–144, pls. LXXXII–LXXXIV.

This box type footstool (Plate 10) contained fragments of linen with feathers thought to form part of a cushion. It is constructed upon a framework with the upper edge finished with a cavetto cornice which has been ribbed with gesso and then gilded. The top flat surface of the cornice has been incised with thin lines cut directly into the wood. It should be noted that these lines are at right angles to the edge and where the cornice corner joints meet, the construction of the joint is clearly visible by the direction of these lines. Below the cornice is a torus moulding which again has been gilded.

The front and side panels are bordered below the torus moulding and down each edge by inlaid squares and strips of faience and calcite, that are set between lines made from gilt on gesso. Below the top border is a band of faience lily petals and under this on the front and side panels, is the symbol of unification of the two kingdoms. On either side of this are Asiatic and African captives; each figure being set within a faience background, moulded in plaster and then gilded. On the front surface six prisoners are bound about their necks with the stems of the upper Egyptian lily and papyrus plants that grow out from the unification symbol. On the side panels four captives are bound in a similar way. There is also a pair of bronze hoops that are set vertically through the side panels. This is unusual, for

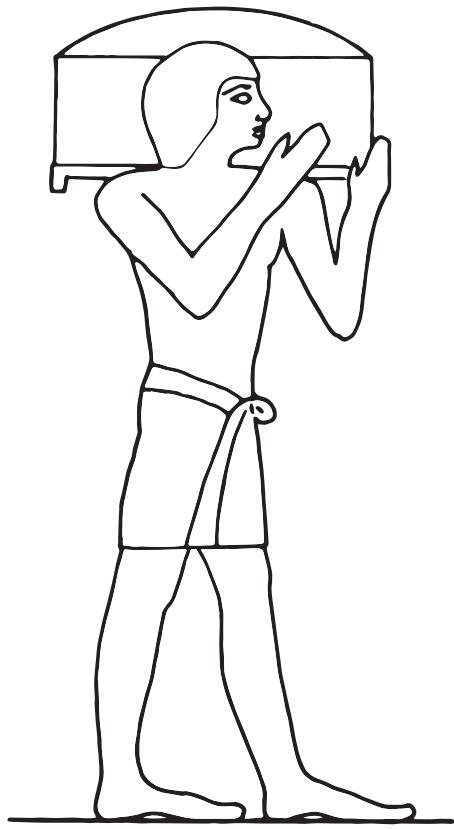


Figure 28. Box with round lid. (Saqqara, Tomb relief, Tomb of Ty, 5th Dynasty).

carrying staples are normally set horizontally, as we shall see later. Remains of leather tape are still tied to these hoops which suggest this box was strapped against another box. This view is further strengthened because the back of the box is left plain, and designed without a cavetto cornice or torus moulding as used on the other three sides.

The fine wall paintings in the tomb of Neferseshemtah and Sekhenti at Saqqara, have a number of illustrations of perfectly proportioned boxes set amongst a typical collection of 5th Dynasty furniture. One box, mistaken as a stool, (Figure 31, [Moussa 1975: 19-20, pl. 1]) stands within the frame of a bed canopy. The frame of the box and its cavetto cornice are made of African Blackwood. The cornice is separated from the top cross rail of the frame by a thin sheet of light coloured wood. The box also has a flat lid on which are placed three containers, two of which are made of leopard skin and one having a handle, and between them is a large pot. Another box illustrated in the tomb, (Figure 32, [Moussa 1975: 19-20, pl. 2]) appears again to have been manufactured with a framework of African Blackwood but the cavetto cornice and the pedestal on which the box stands are painted



Figure 29. Box with cavetto cornice. (Giza, Tomb relief, Tomb of Queen Meresankh III, 4th Dynasty).

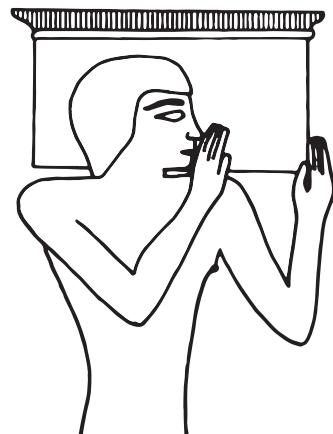


Figure 30. Box with cavetto cornice. (Saqqara, Tomb relief, Tomb of Ty, 5th Dynasty).

yellow, perhaps indicating that these areas have been gilded. The panel is also painted yellow with black lines drawn on top, to give the impression that it was made of horizontal strips of gilded wood that have been let into the stiles.

The mastaba of Meryrenufer at Giza (G 7101), which dates to the 6th Dynasty, show two small chests which have curved braces beneath the short legs. Above the cornice, on each box, can be seen the top of a small shaped handle. These boxes, (Simpson 1976: fig. 24), are similar to pairs of identical boxes found in both the New Kingdom tombs of Yuia and Tutankhamun.

Another interesting design feature is found on a box that is shown in the mastaba of Khentka called Ikhekhi, 6th Dynasty, at Saqqara. This box has feet which have been shod with protective metal shoes. These have probably been made from copper sheet that have been scored and bent to shape before being pinned to the wooden core of the foot (Figure 33, [James 1953: pl. XXXIV]).

On a Saqqara wall relief, dating from the 6th Dynasty and now preserved in the Egyptian Museum, Cairo, are illustrated two elegant boxes supported on tall legs,

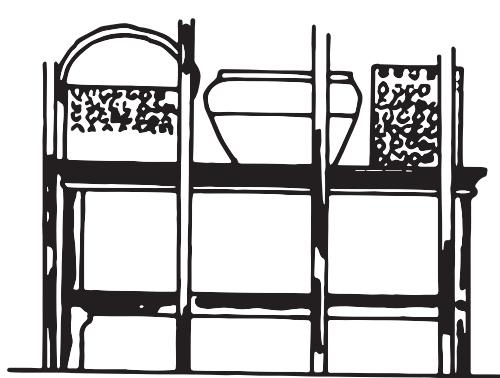


Figure 31. Box with cavetto cornice. (Saqqara, Tomb of Neferseshemtah and Sekhenti, 5th Dynasty).

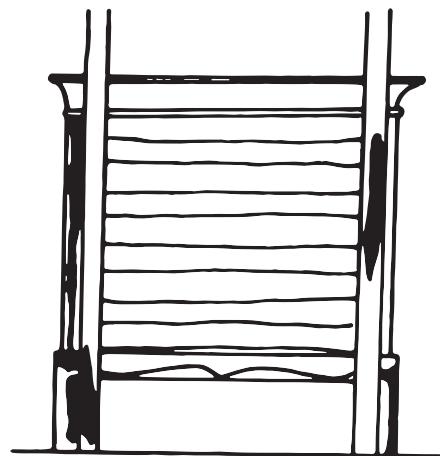


Figure 32. Box with cavetto cornice. (Saqqara, Tomb of Neferseshemtah and Sekhenti, 5th Dynasty).

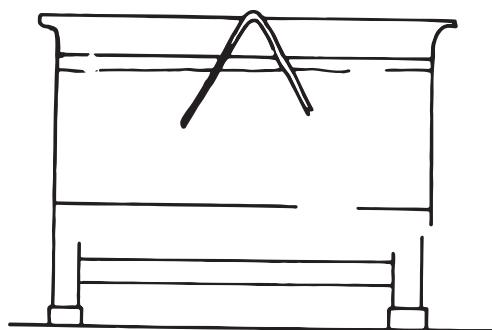


Figure 33. Box with metal shoes. (Saqqara, Mastaba of Khentka called Ikhekhi, 6th Dynasty).

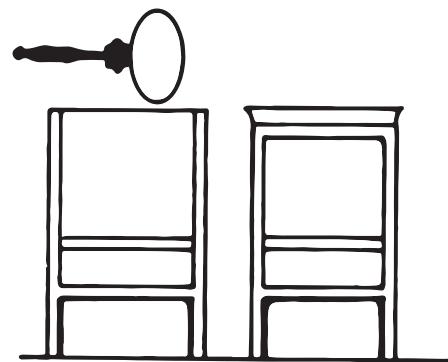


Figure 34. Two tall boxes. (Saqqara, Tomb relief, 6th Dynasty). Egyptian Museum, Cairo. Cat. No. 1536.

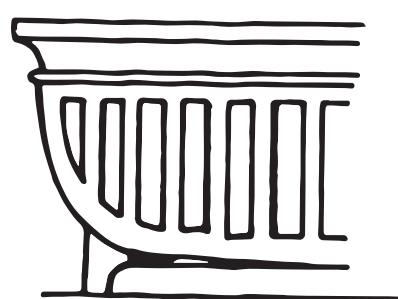


Figure 35. Box with curved sides. (Tomb relief, 6th Dynasty). Egyptian Museum, Cairo. Cat. No. 1777.

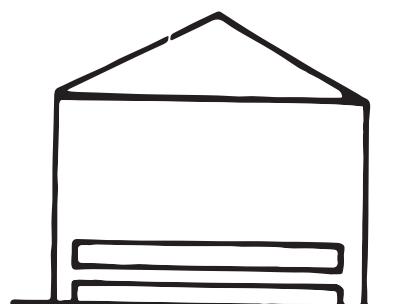


Figure 36. Box with gable lid. (Saqqara, burial chamber of Penu [M. VII], 6th Dynasty).

(Figure 34, [Borchardt 1937: 237, Cat. No. 1536]). One has a mirror above it, which suggests that the box was used to hold toilet requisites and materials. Again the design of these boxes can be found in the furniture from the tomb of Tutankhamun. Also in the Egyptian Museum, Cairo, is a painted wall fragment, originally from Dahshur and dated as 6th Dynasty, which shows part of a box with curved sides (Figure 35, [Borchardt 1964, Cat. No. 1777]). The panel is made from strips of wood, the outer elements curving down to form the bottom rail of the box. This design is also found in the 5th Dynasty on a wall scene in the tomb of Neteruser (No. 78 [D 1; S 901]) at Saqqara. Here two boxes are shown which have similar curved sides (Murray 1905: pl. XXIII). However, these elements either bend behind the leg or are jointed into the side of it.

Certainly by the 6th Dynasty the cavetto cornice box with a flat lid was the most popular of all box designs and is seen in many wall paintings and reliefs. At Saqqara, the tombs of Seshseshet Idut, (Macramallah 1935: pls. V, VII, X[B], X[C], XVI, XXIII); Nebkauhor Idu, (Hassan 1975A: fig. 21, pl. XLIII[B]); Ankhmahor Sesi, (Capart 1907: pl. LXVII); Mereri and Wernu (Davies 1984: pl. 8) and Mereruka, (Duell 1938: pl. 30), have very fine illustrations of such boxes.

Perhaps the best illustrative collection is to be found in the tomb of Niankhba, (Hassan 1975C: pl. XXVIII), which has a wall of four registers in which are painted twenty one boxes. Each has been constructed in a similar fashion with a cavetto cornice. However, the materials represented in their manufacture and the decorative techniques applied to them vary greatly. Some have frames and cornices of African Blackwood with white gessoed panels. Others have panels made from horizontal strips of alternating dark and light wood, and a few have panels which appear to have been applied with small pieces of various coloured woods using a parquetry technique.

Gable Lid Boxes

During the 6th Dynasty, lids were modified on some boxes to a gable or pent shape. The angle of pitch of the earliest gable lid boxes, which are illustrated in the mastaba of Khentka called Ikhekhi, at Saqqara, (James 1953: pl. XXXVIII), range from between 18 and 45 degrees. In the burial chamber of Penu (M. VII), east of the Pepi II pyramid at Saqqara, are illustrated four boxes, each having a pitch angle of 28 degrees (Figure 36, [Jequier 1929: fig. 50]). By the end of the 6th Dynasty the pitch angle had been set to between 22 and 28 degrees.

Boxes with carrying handles

To transport over long distances large quantities of personal effects – linen and household objects – using the minimum manpower meant that very large boxes were needed. These boxes would have been very heavy, when fully loaded, and impossible for one or two men

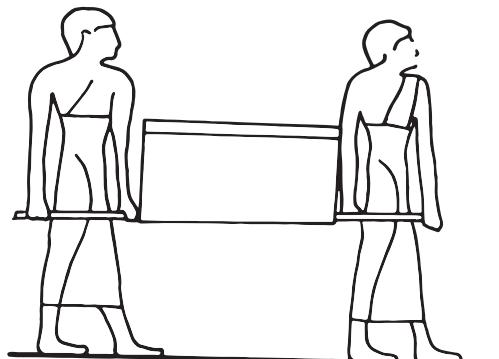


Figure 37. Box being carried on poles. (Giza, Tomb relief, Tomb of Queen Meresankh III, 4th Dynasty).

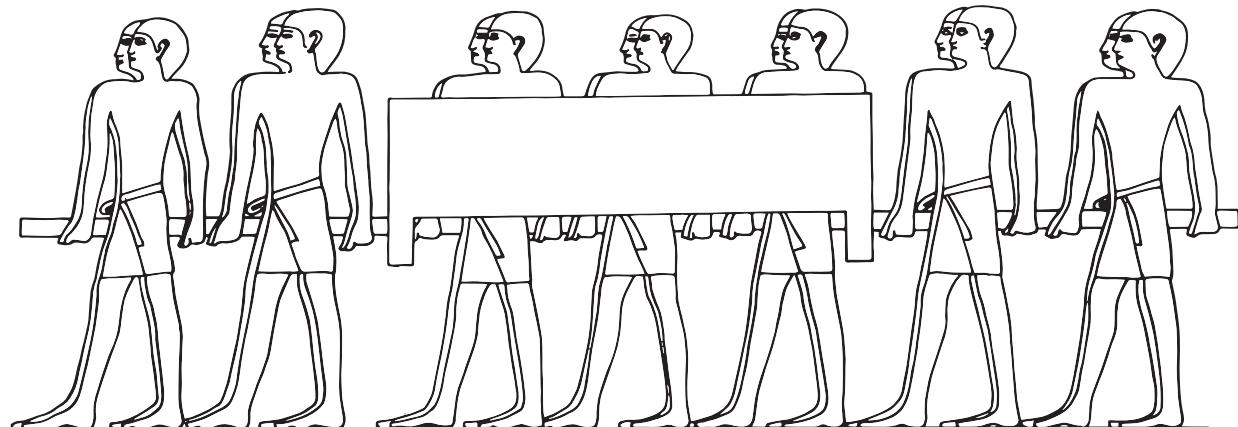


Figure 38. Box being carried on poles. (Giza, Tomb relief, Tomb of Meryrenufer, G 7101, 6th Dynasty).

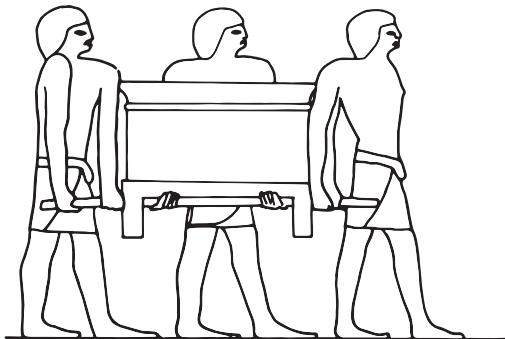


Figure 39. Box being supported while being carried on poles. (Giza, Mastaba of Idu, G 7102, 6th Dynasty).

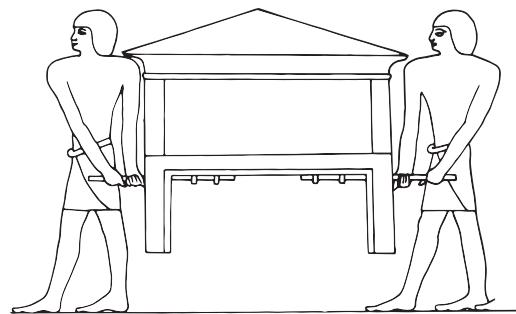


Figure 40. Box with carrying handles. (Saqqara, Tomb of Mereruka, 6th Dynasty).

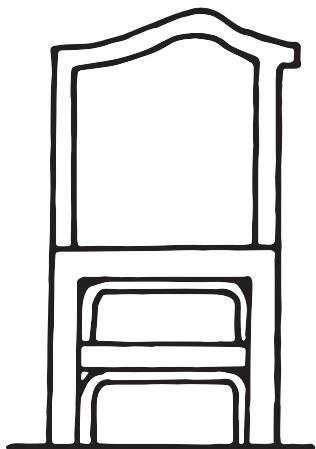


Figure 41. Box or frame with shrine shaped lid. (Abydos, Old Kingdom stele). Egyptian Museum, Cairo. Cat. No. 1618.



Figure 42. Box with shrine shaped lid. (Saqqara, burial chamber of Degem N. VII, 6th Dynasty).

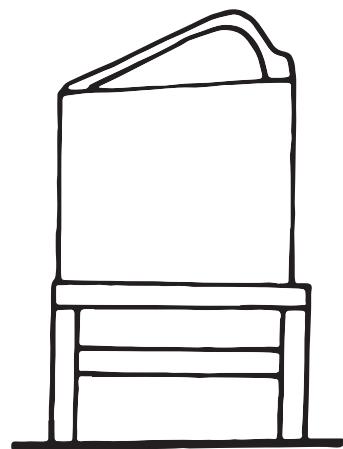


Figure 43. Box with shrine shaped lid. (Saqqara, burial chamber of Raherka N. VIII, 6th Dynasty).

to move without the introduction of poles on which the box would have been placed. A scene from the mastaba of Queen Meresankh III at Giza, 4th Dynasty, shows one of the earliest scenes of a large box being carried on poles by two porters (Figure 37 [Dunham 1974: fig. 8]). In construction this box is very similar to a smaller box illustrated in the same tomb (Figure 10). The poles appear to be inside the box passing through both end walls. In reality it is more likely that at this early period the box sat upon poles.

In the 6th Dynasty very long and heavy boxes were being carried on poles. An exceptional illustration of this can be seen in Figure 38. It has short legs, and is shown in relief in the mastaba of Meryrenufer (G 7101) at Giza (Simpson 1976: fig. 24). Fourteen porters are shown carrying this heavy load; those in the middle are possibly

supporting the box to prevent it from toppling off the poles. Another large box with a cavetto cornice is also illustrated in this tomb and is carried by a similar team of porters. Having large teams of men to carry these boxes was not unusual. In the 6th Dynasty tomb of Thefu at Saqqara a scene shows sixteen men carrying a box with a cavetto cornice. The feet of this box are very unusual for they have been fashioned in a bovine form (Hassan 1975B, p. 108, fig. 56, pl LXXXIV), like those examples examined from the early dynastic period. Supporting the box while it was being carried is clearly seen on a wall relief in the adjoining mastaba of Idu (G 7102), (Figure 39, [Simpson 1976: fig. 35]). It is smaller and is carried by two porters and supported by a third man.

Other notable scenes of 6th Dynasty boxes with cavetto cornices are to be found at Saqqara in the tombs of

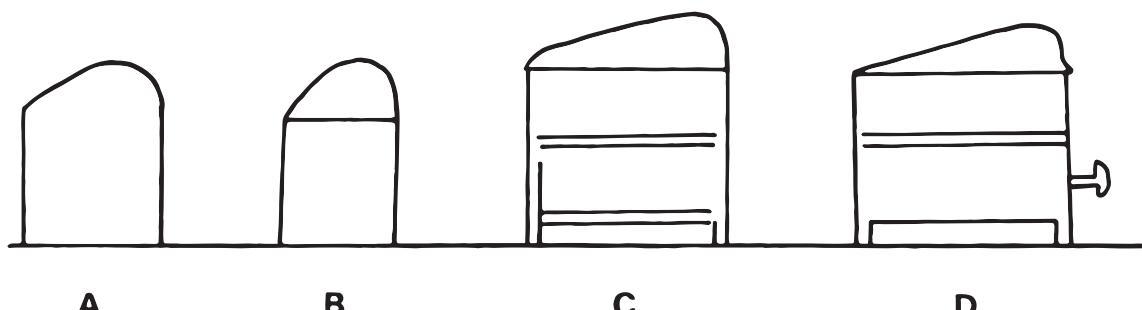


Figure 44. Shrine shape boxes. (*Saqqara, burial chamber of Penu, M VII, 6th Dynasty*).

Nebkauhor Idu, (Hassan 1975A: pls. XLII (A), XLIII (B), XLV) and Seshseshet Idut, (Macramallah 1935: pl. X (B)). All are carried by two porters and the carrying boxes painted in the tomb of Nebkauhor are clearly designed upon a framework construction.

Probably the best set of carrying boxes is seen in the 6th Dynasty tomb of Mereruka at Saqqara. The detail on these linen boxes show that the carrying poles have been designed to slide in under the box when it was not being carried (Figure 40, [Duell 1938: pl. 69]). Each handle slides within two metal hoops which are attached to the underside of the box. This system was used on a similar box discovered in the tomb of Tutankhamun (Plate 43). The gable lids of these boxes are again placed out of their true elevation. However, the fine detail shows that the box also had a torus moulding below the cavetto cornice. The box was manufactured from a heavy framework of timbers filled with wooden panels. Inside each leg and below the bottom edge of the lower rail is an edging possibly, of ivory.

Finally in the 6th Dynasty tomb of Ankhmahor Sesi at Saqqara, a carrying box with a barrel lid is displayed (Capart 1907: pl. LXIV) and another which has rope ties fastened across the lid (Capart 1907: pl. LXV).

Shrine shaped boxes

Statues were often dragged from carpenters' shops to the tomb of the deceased on wooden sledges. Many of these statues, such as Mereruka's (Duell 1938: pl. 30), were covered with canopies, the roof being made of thin wooden elements to a profile we understand as shrine shaped. The graceful profile of the rounded front which tapers towards the back is to be found in lids for boxes.

An early example can be seen on a stele from Abydos, now preserved in the Egyptian Museum, Cairo (Borchardt 1964: 89, Cat. No. 1618). Whether this artefact (Figure 41) is a box or a frame supported on a type of stand is not clear but the concept of using the shrine shaped profile was deeply rooted in Egyptian culture and religion. It is therefore not surprising to find such boxes represented as part of the funerary furniture.

In three late 6th Dynasty tombs at Saqqara we have evidence of the extent that this design was used. In both the burial chambers of Degem (N VII), (Figure 42, [Jequier 1929: pl. XVI]) and Raherka (N VIII), (Figure 43, [Jequier 1929: fig. 140]) we see similar boxes to that on the Abydos stele. They are apparently supported on a separate framework. Probably the best set of illustrations which surveys the development of shrine shaped lids can be also found at Saqqara in the burial chamber of Penu (M. VII) and again is dated to the end of the 6th Dynasty (Jequier 1929: fig. 50). The tomb has seven boxes that can be divided into four stages of development. Firstly we see in outline the shape of a simple box with lid (Figure 44 A) (the internal construction has been omitted). The second box (Figure 44 B), is similar to the previous example but a clear definition between lid and box has been made. The third example (Figure 44 C) is of a framework construction which has a central rail dividing the side of the box into two horizontal rectangular panels. The final example (Figure 44 D) is again similar to the third. However, a lip on the front of the lid slightly overhangs the face of the box. Also for the first time on the front of the box we can see the complete profile of a mushroom shaped handle, although it is illustrated rather lower than it would really be found.



Plate 3. Curtain Box (Reproduction). Original from the Tomb of Queen Hetepheres I, Giza. Reproduction in the Museum of Fine Arts, Boston. 39.746. © 2017 *Museum of Fine Arts, Boston*.



Plate 4. Bracelet Box. Tomb of Queen Hetepheres I. Egyptian Museum, Cairo. JE 53265. © *Griffith Institute, University of Oxford*.



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Plates 5–8. Simple Rectangular Box. 12th Dynasty. Pitt Rivers Museum, Oxford. 1889.27.9. *Photographic credit: Lorraine March-Killen.*



Plate 9. Round lid fragment of a box. Bristol Museum and Art Gallery, Bristol. H 2569. *Photographic credit: Lorraine March-Killen.*



Plate 10. Box type footstool. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 62044. Carter No. 511. Burton Photograph p1305. © Griffith Institute, University of Oxford.

Chapter 3

Middle Kingdom Boxes

The 12th Dynasty was founded by Amenemhat I (1985–1955 B.C.), who had been a vizier during the reign of the last King of the previous Dynasty. The fourth King of the Dynasty, Senusret II, 1884 B.C., was buried in a brick and stone pyramid at el-Lahun. One of his daughters, Sithathoriunet, was buried in one of four tombs, reserved for women of the royal family. These were placed between the southern wall of his pyramid and its enclosure wall. The tombs pit shaft measured 7 metres in depth and had been filled with stones and earth. At the bottom of the shaft was a narrow antechamber leading to a smaller room which held the princess's large red granite sarcophagus. Into the east wall of the sarcophagus room was cut a recess for the princess's canopic box and a larger opening used as an offering chamber. A further recess was cut into the west wall of the antechamber and into this small space was placed five boxes which held the princess's jewellery (Wilkinson 1971: 53) and her wigs.

It would appear that the tomb had been prepared well before the princess's death, for she appears to have died during the reign of Amenemhat III. Most probably the tomb was broken into during the Hyksos rule of Egypt during the Second Intermediate Period. The robbers removed as little of the pit shaft filler as possible in order to squeeze down to the bottom of the shaft. Here they found and smashed through the protective antechamber wall. The weight of stones above them, that filled the shaft, poured through the hole in the wall into the antechamber covering the recess in which was stored the princess's jewellery. Once inside the antechamber they were confronted by another wall protecting the sarcophagus. They tore down this wall which again fell on to the rubble which now filled the antechamber. The robbers never realised they had covered the recess which held the jewellery boxes. The princess's mummy was stolen and the tomb remained open for a long period of time. Earth and sand slowly filled the shaft

and, with water which seeped into it, accumulated in a thick muddy bath in the bottom of the tomb. The muddy floor of the tomb dried, and the boxes became encased in a corrosive cake which rotted the timbers leaving those materials which would not deteriorate such as the precious metals and gemstones placed in the boxes as well as the inlays and veneers which were applied to them.

Petrie began excavating the pyramid complex of Senusret II at el-Lahun during the 1889–1890 seasons. It was not until his second excavation in 1914 that his workmen exposed the pit shaft of the tomb of princess Sithathoriunet. The pit shaft, antechamber and sarcophagus room were cleared in five days. Again the treasure in the recess was overlooked and it remained hidden until workmen exposed some gold tubes which belonged to the princess's wig. Then the princess's diadem, which was originally placed in one of the boxes, was exposed. The importance of the find was immediately realised and Brunton, one of Petrie's assistants, was sent for. He carefully worked removing and recording all the fragments of ivory inlay, jewellery and gold tubes which were set in the thick mud crust. He transferred each piece to the dig camp for washing after which he assessed the find. Apart from the diadem, a pectoral, mirror and an inlaid scarab, Petrie was allowed to put up for sale the remaining treasure. He was unable to find a museum in Britain which was prepared to meet his valuation and finally it was offered to the Metropolitan Museum of Art, New York, who purchased the treasure in 1916. It remained in Britain until a year after the end of the First World War when it safely crossed the Atlantic Ocean.

JEWEL BOX (PLATE 11 AND FIGURE 45)

Tomb of Sithathoriunet, el-Lahun.

Metropolitan Museum of Art, New York. MMA 16.1.1.

Length 465 mm, width 330 mm, height 370 mm.
 Brunton 1920: 37–40, pls. VIII, XII; Winlock 1934: 12–17, fig. 3; pl. 1B; Baker 1966:148–149, fig. 229.

The recess in the west wall of the antechamber was approximately 1.5 metres deep with an opening of 1 metre. Into this small cavity were placed five boxes. The first box (Plate 11, Figure 45) was placed in the far left hand corner. None of the wood remained, but the ivory inlaid panels applied to the box and *djed* pillars which were framed by a “false door” design had survived. The size of the solid ivory sheets used above the *djed* pillar frieze determined the length and width of the side and end panels. The total height of the panel was established by placing together the upper solid ivory panel with the “false door” frame below. As these frames were made from separate leaves of ivory it was recognised by Arthur Mace, who undertook the restoration, that they would have to be separated by African Blackwood stringing from the ivory panel above. The frame into which the panel

was rebated was again made of African Blackwood, the cross sectional dimensions of the frame uprights being accurately determined by the cavity in the gold shoes in which the foot of each leg would have been placed.

Across the long sides, between the feet of the box and under the bottom rail, was placed a silver brace made from strip metal attached to a wooden bead. These strips were housed in a slot formed in one side of each of the gold shoes. There was no slot on the other side of these shoes which made Mace believe that no curved brace was placed across the short sides of the box. However, he did support this space with a thick ivory rail. He had seen this arrangement on another Middle Kingdom box (Plate 14), now preserved in the Louvre Museum, Paris.

The ivory “false door” frames mounted on the lower part of the side and front panels came in two widths, the narrower one having a thinner but longer central slot. The wider frame housed a *djed* pillar. These originally were made in two parts, the capital and column, carved in wood and held together with a hidden rib behind. They

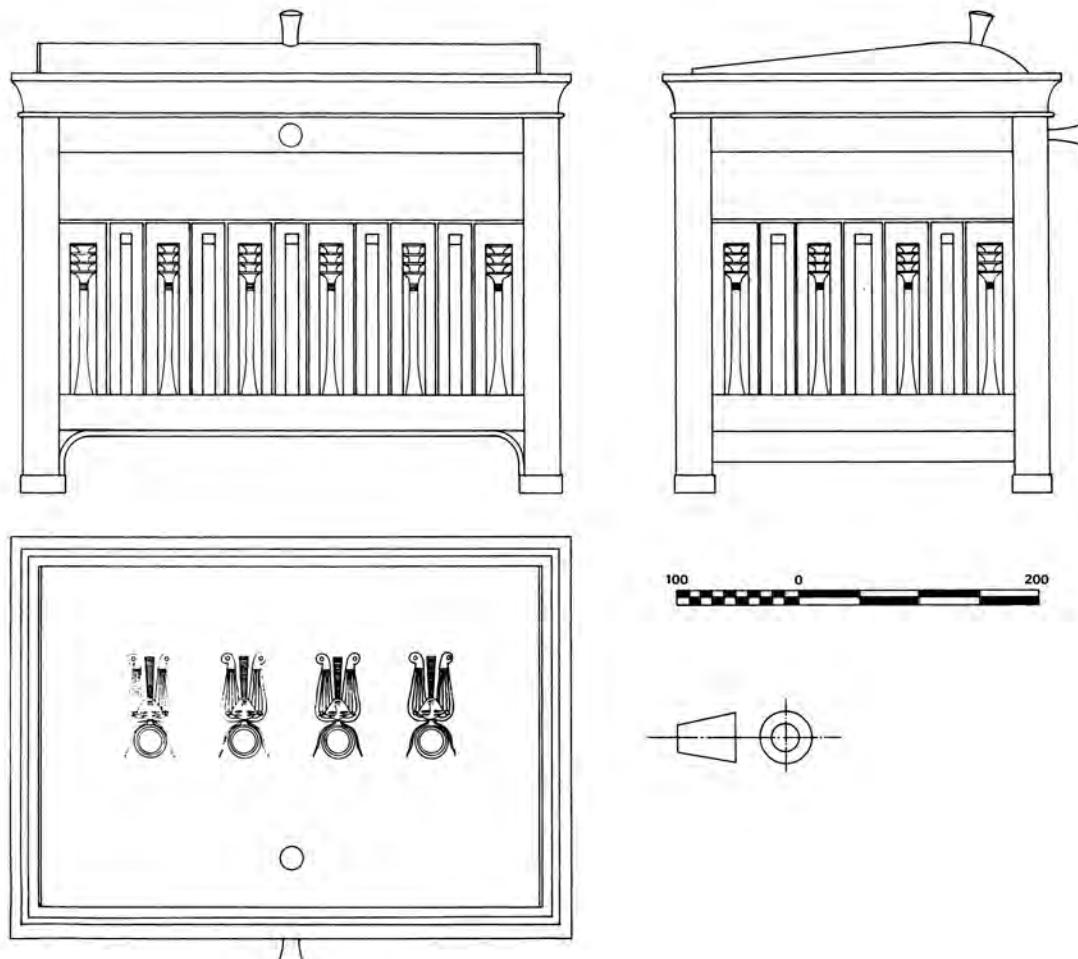


Figure 45. Jewel Box. El-Lahun. Tomb of Sithathoriunet. 12th Dynasty. Metropolitan Museum of Art, New York. MMA 16.1.1.

They were attached to the box with tenons at each end and were covered in a thin gold sheath beaten to the shape of the wooden core. On discovery, the wooden cores had decayed, leaving only the gold sheaths which were scattered and encased in the dry mud on the tomb's floor. The *djed* pillars were originally set into the ivory frame against a faience strip. Strips of faience were also used to fill the slots in the narrower "false door" frames, and they had, with age and the dampness of the tomb, bleached white. The top of the narrower frames were set with a carnelian stone mounted in a square gold wire bezel.

The shape and direction of alignment of the lid was established by the discovery of the ivory, shrine shaped end pieces which were originally attached to the wood lid. Amongst the mud encrusted floor were also found four Hathor heads, their faces stamped out from gold sheet. Above each head was placed a polished cabochon carnelian stone set in a round bezel of silver and gold. This sun disc was enclosed with a pair of gold horns.

Each Hathor face was punched to let in eyebrows of blue faience and eyes of black and white stone. Her hair flows in long strands down the side of her face. These strands are made from shaped pieces of gold wire with the spaces between them filled with faience. The bottom of each bunch of hair is curled and set into a small gold block the centre of which is set with another small carnelian stone. The pectoral was made with thin strips of carnelian and faience inlay separated and framed with gold wire.

Two bronze handles were discovered in the debris on the tomb floor. They were not of the mushroom shaped design but have sides that taper with a shallow curve and a radiused top. They would have been attached to the box by a metal tongue, projecting from the back of the handle and passing through a small hole in either the front panel or lid. The tongue was malleable enough to be clenched over inside the box so fastening it firmly into position.

The interior layout of this box was impossible to determine accurately. A large number of ivory veneers and fragments were discovered. From examining the contents it would appear that a partition divided the box into two spaces, but whether the contents were in fixed or removable trays or sliding drawers is uncertain. Another interesting feature is that a small silver bolt was also discovered, which suggests that the front of the box could be removed. A box from Thebes has such an arrangement (Plate 12). What is certain is that the contents fell into the mud as the box collapsed in two distinct groups, a mirror and shaving equipment at one end and jewellery at the other.

A second box once stood on top of the first and contained eight alabaster jars. As the first box became thoroughly soaked it weakened structurally and the weight of the second box accelerated its collapse. The first box slowly tilted under the weight of the second and it finally slid off and landed upside down by the side of the first.

Mace had considerable problems with the restoration of

this second box (MMA 16.1.2). It appeared to be smaller than the first having smaller ivory "false door" frames set into the side and end panels. The slot in the centre of each frame was too narrow for a *djed* pillar and was possibly filled with either faience or wood. He was also uncertain whether the box had an ivory or African Blackwood cavetto cornice. He finally decided to place an African Blackwood cornice on the box with a gold torus moulding below. Winlock believed that this moulding came from a third decorated box placed behind the second box on top of the first (Winlock 1934:18). However, the material was so randomly scattered it is difficult to decide whether he was correct in this assumption.

A few ivory fragments remained from the end plates of this second lid. Again because of the lack of material it was uncertain which way the lid was aligned. Mace constructed a lid similar to that of the first box. But a comparison with other boxes of a similar size suggests that the lid is incorrectly aligned. It should have its curved front edge along the short side and taper back against its longest side. He also placed, in the roof of this lid, three ivory plaques, which bear the names of King Amenemhat III (Brunton 1920: pl. XI). They certainly came from a shrine shaped lid for they tapered in cross section. Although they were identical in length to the Hathor heads inlaid into the lid of the first box, he placed them in the lid of the second. This was probably a mistake for an alternating design of gold Hathor heads and ivory plaques would be a better solution for the decoration of the lid of the first box. This possible arrangement was proposed by Winlock (Winlock 1934: fig. 3).

A third smaller box had also fallen from on top of the first box and landed upside down, depositing its material on the tomb floor. The box contained four obsidian cosmetic vases; their lids still in place. They had been packed into the box which suggests it was specially designed for this purpose, perhaps like a crate. However, all the wood had gone and it was impossible to establish the method of supporting these vases, although we do have boxes, from this period, which clearly show the technique of holding such vases in position. Brunton discovered a number of pieces of gold foil, silver strips and copper nails with gilded heads in the area around the four jars. Perhaps this box was gilded with bands of gold and silver which were nailed to the box.

The fourth box was placed in the far right hand corner of the recess. It was larger than the first but was undecorated and possibly contained the princess's wig. As the box collapsed the wig appears to have floated out of it towards the front of the recess where it set in the mud. The wig material disintegrated leaving the gold tubes that were attached to it. These were found by Petrie's workmen and gave the first clue that treasure could be hidden in the recess. The final box which contained a crown and a number of pieces of jewellery was the last to be pushed into the recess and nothing remained of it.

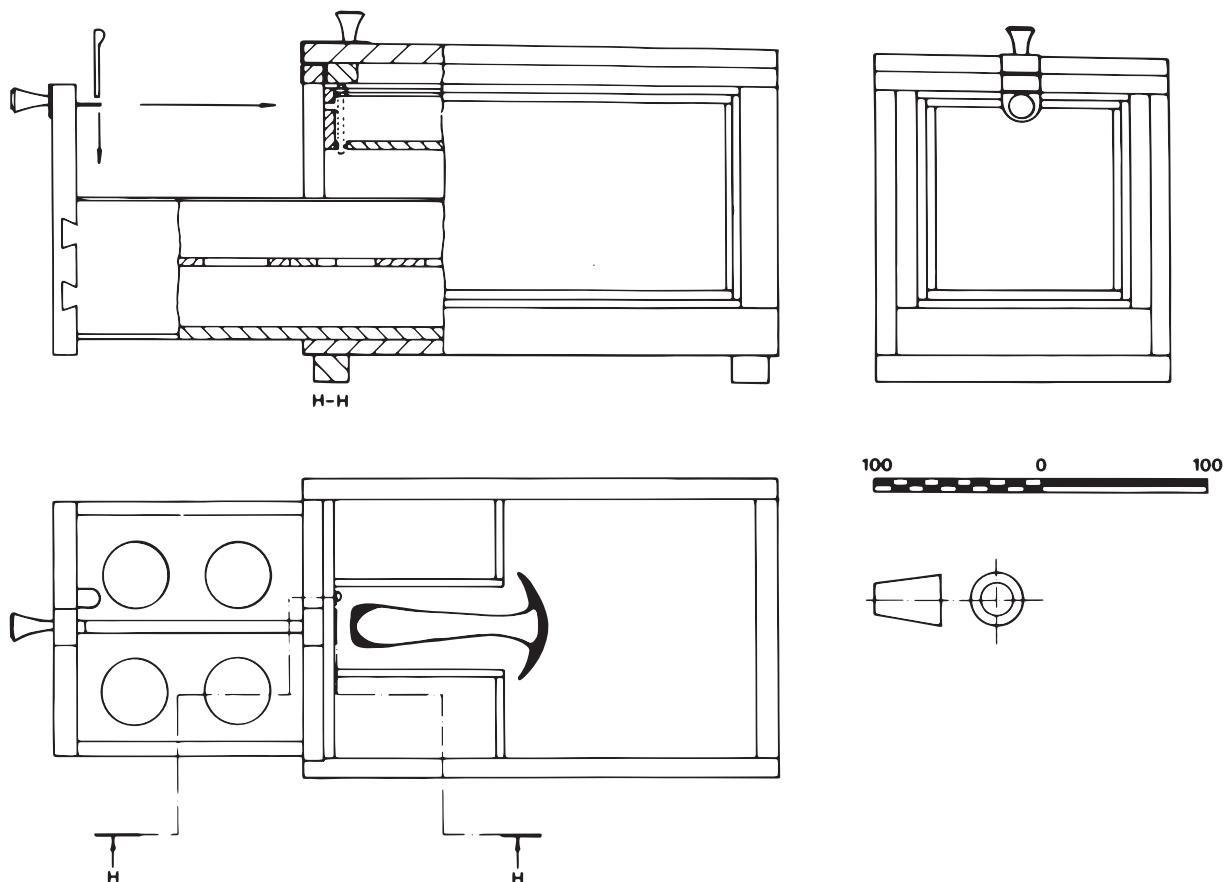


Figure 46. Box of Kemeni. Thebes. 12th Dynasty. Metropolitan Museum of Art, New York. MMA 26.7.1438.

COSMETIC BOX OF KEMENI (PLATE 12 AND FIGURE 46).

Thebes, el-Asasif, pit tomb CC 25.

Metropolitan Museum of Art, New York. MMA 26.7.1438.

Length 285 mm, width 177 mm, height 203 mm.
Carter 1912: 55–56, pls. XLVII–XLIX; Baker 1966: 147–148, fig. 227.

Discovered at Thebes in pit tomb CC 25 was the cosmetic box of Kemeni, who was a chamberlain and butler during the reign of Amenemhat IV. The box is finely made, the carcase being constructed from rails of cedar that rest on two solid battens. The sides and end panels of cedar are covered with ivory veneer and bordered with strips of African Blackwood and ivory. The front of the box can be withdrawn to expose a drawer which is attached to the drawer front by pairs of lap dovetails. Placed in the drawer is a tray made from two long boards. Into each board has been cut four accurate holes, achieved possibly by chain drilling within the circumference of the hole and then rasping to shape with a conical rasp. A fine example of such a tool is preserved in the Petrie Museum of Egyptian Archaeology, University College, London (Plate 13, [UC

19834]). It is made from a sheet of metal that has been punched out and then formed into a cone with the burrs on its outer surface.

Small oil vases, similar to those discovered in the second and third boxes of Sithathoriunet, would have been placed in the holes of this tray. The face of the drawer is cleverly recessed into the carcase, and is again made from a panel which has been veneered with ivory and bordered in a similar fashion to the sides. The central panel is incised with a scene which shows Kemeni receiving offerings.

With the lid removed, as seen in the plan elevation (Figure 46), we can see that the interior of the box is divided into two levels. This arrangement would have been similar to the first box examined from the tomb of Sithathoriunet, where a mirror was discovered in the upper layer of the box's contents. The tray from the Kemeni box has been fitted to hold a mirror with a space for the mirror's handle gouged into the tray. This would have allowed the polished surface of the mirror to lie flat against the bottom of the tray which might have been lined with linen. The partitions are edged with ivory veneer and the rear corners of the frame, to which the upper tray is attached, have been mitred and then veneered with strips

of African Blackwood. The sides of the drawer are also edged with ivory and a small metal staple is placed behind the drawer face, off centre, to avoid the silver handle plates. As the drawer is closed the staple passes through a slot cut into the front of the upper tray. With the lid removed a silver bolt or peg would be dropped through the staple and into a hole in the base of the upper tray. The upper surface of the lid is veneered in a similar way to the side panels, although the framework has been incised with a hieroglyphic inscription that has been filled with a white paste, which Howard Carter suggested could be powdered ivory (Carter 1912: 56). Beneath the lid is a pair of moulded battens which prevented it from moving when in position.

COSMETIC BOX (PLATE 14)

Louvre Museum, Paris, N 1392.

Length 330 mm, width 170 mm, height 145 mm.

Vandier 1972: 39–41, pl. 107.

Almost all the cosmetic boxes from this period are designed to hold eight vases. This particular example is of a functional design, having clean lines and completed to a high finish. The boards which make the box are surprisingly uniform in thickness and have been sandstone smooth which results in the figure of the grain being beautifully pronounced. The top edge and lip of the box have been veneered with a lighter coloured wood. This lighter coloured wood is also used to make the lower frame on which the box stands. Into the bottom of the frame are jointed four square sectioned legs and across the longest span, curved braces are dowelled. A stout rail supports the front and back pairs of legs. This arrangement influenced Mace when he began research into ways of restoring the Sithathorunet box (Plate 11).

The lid is made from two long, solid panels of cedar which have been edged and separated with light coloured wood battens. The handles are carved from wood to the longer tapered conical shape discovered on other such boxes. Below the lid are fixed two quadrant shaped battens; the rear batten has a pair of pins which fit into square holes in the inner surface of the back edge of the box. The interior of this box has been fitted with a removable tray. It is supported on short legs attached to the corners of the tray. The tray has eight circular holes and a finger slot pierced along its centre. This suggests that the tray could be removed from the box with the vases in place.

Another cosmetic box of similar construction is found in the Egyptian Museum, Cairo (JE 38947, Case 54). It was discovered at Dahshur during the de Morgan excavations of 1914–15. It is not as fine as the previous example, the carcase being made of solid boards connected at each corner with a mitre joint; it stands on a pair of runners. A second box in the Egyptian Museum, Cairo, is of similar

construction and is supported on four runners. The lid has a circular lug, which acts as a handle, projecting from the front edge of the lid. The lack of a handle on the face of the box suggests it was not designed to be tied down. An identical box is illustrated in a scene in one of the nomarch's tombs at Beni Hasan. (Figure 47, [Amenemhat, Tomb 2 at Beni Hasan. Newberry 1893: 31, pl. XI]).

Beni Hasan

Lying before these massive tombs at Beni Hasan were the smaller tombs of a great Middle Kingdom necropolis. The site was excavated by John Garstang between 1902–1904. He discovered 888 burials of middle ranking officials and courtiers of this period. Unfortunately, many of the boxes he discovered were sold to private collections and the money raised was used to fund further excavations.

A fine collection of boxes was found in tomb 487 at Beni Hasan which had belonged to the Lady Senb (Plate 15). Most contained cosmetic equipment as a number of ivory hairpins, kohl sticks with palette and pestle, as well as nine small alabaster vases, were scattered about the tomb.

The first box (Plate 15, top left) has solid panels edged on three sides with African Blackwood rails. This interesting construction has the top corners of the African Blackwood rails held together with a half dovetail while the corner pillars are mitred together. One of the rear pillars is missing which allows us to see the internal mitre of the opposing pillar. Also, to accommodate the corner joint, each of the front pillars is longer than the sides. The box has been placed on a solid wooden platform which is edge dowelled into position; two battens of ivory – an unusual use of this material – have been secured beneath this platform to form the feet. Placed upon the box is a lid that has a frame of African Blackwood that has been filled with two panels of wood. These panels are separated by a strip of ivory through which is set a shaped handle. It is similar to that found on the front of the box, and is designed with a very flat top. Handles with such sharp, elliptically curved sides and flat tops are found on many Middle Kingdom boxes including the Louvre example (Plate 14). On discovery, all the boxes in tomb 487 at Beni Hasan, had been opened but the sealing cord was still attached to both pairs of handles.

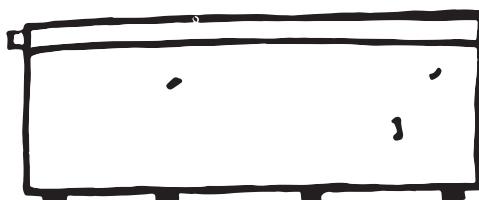


Figure 47. Box with lug projecting from lid. (Beni Hasan, Tomb of Amenemhat, Tomb 2, 12th Dynasty).

The second box (Plate 15, top right) has similar corner joints but cut only into the beading around the top of the box. Below are panels made of ivory which are plain mitred and dowelled together. The lid is made from strips of ivory and African Blackwood edge jointed together and secured to a pair of quadrant sectioned bars. In the rear bar is a notch which locates into a groove cut in the inner face of the box.

Finally, the third box (Plate 15, bottom) is constructed in an identical form to the second. It is larger than both previous examples and is made entirely of wood which has been finished with a fine gesso film.

A very fine model of a procession of male and female servants from the Middle Kingdom shows such boxes being carried. The servants carry, upon their heads, possibly to a tomb, a large number of boxes and baskets. This model, from the tomb of Karenen at Saqqara, is preserved in the Egyptian Museum, Cairo (JE 39126; Quibell 1908A: 8, p1. XV).

During the 13th Dynasty large numbers of Asiatic people settled in the eastern delta of the Nile. By 1650 B.C. these people were politically powerful enough to found the 15th Dynasty which begins the Hyksos rule of Egypt at the start of the Second Intermediate Period.

The princes of Thebes continued their opposition to the Hyksos rule in the north and pressed for their removal. The Theban 17th Dynasty ran parallel to that of the Hyksos. It was Kamose, c. 1555–1550 B.C., who finally confronted the Hyksos.

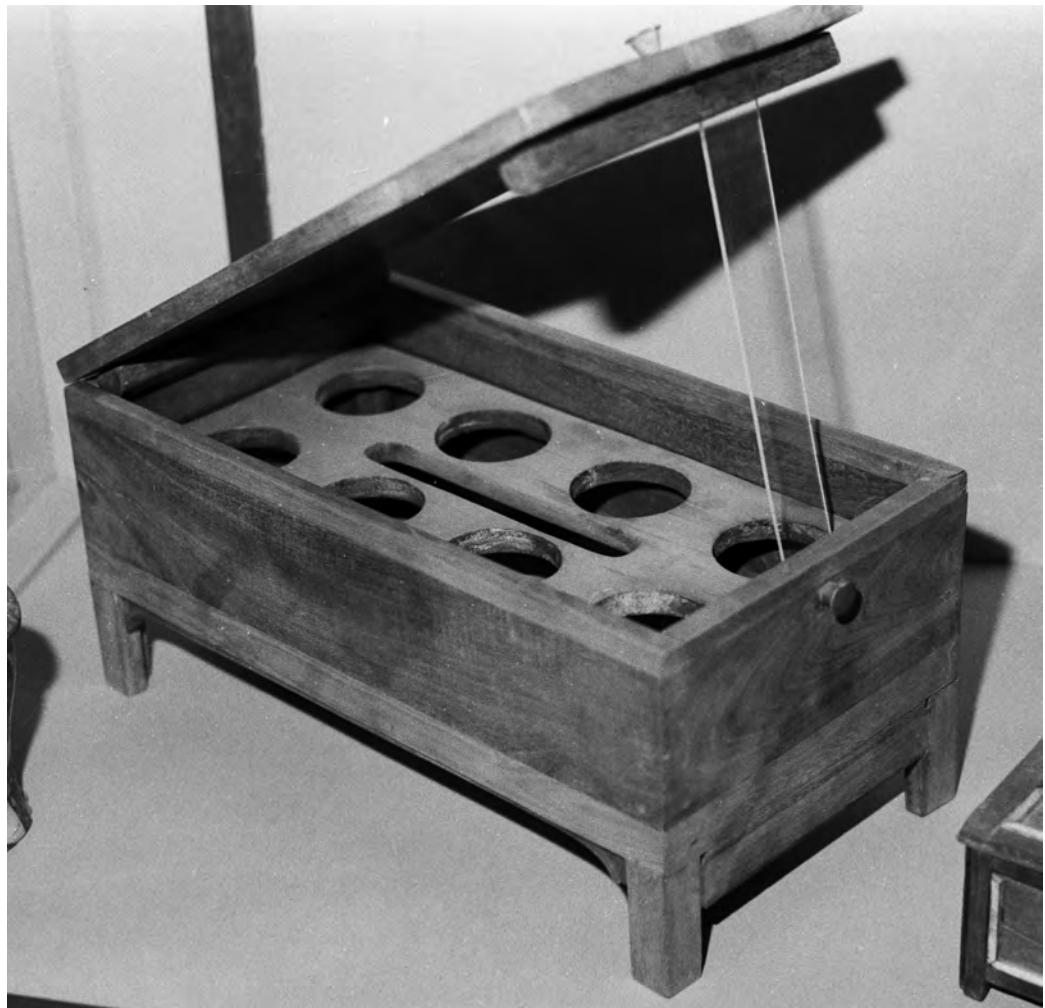
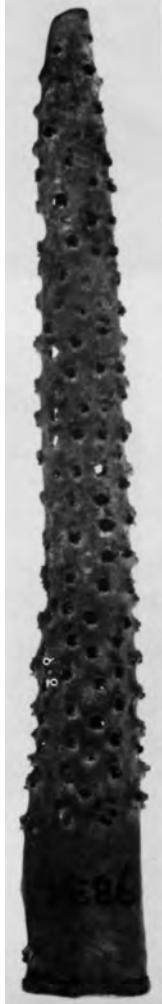
These Theban princes were buried with their families in the tombs of Dra Abu el-Naga on the west bank of the Nile opposite the necropolis at Thebes. In the tomb of Queen Mentuhotp, the wife of King Dhuti, were discovered two cosmetic boxes constructed from wood, reed and rush. These common materials were used throughout the Dynastic period to make simple furniture. Both boxes are now preserved in the Ägyptisches Museum, Berlin. The first box (Berlin 1967: 46, pl. 484, ÄM 1176) is constructed from straight reed stems faced with wide vertical strips of papyrus bound to the inner frame. It has a gable lid, like the second box (Berlin 1967: 46, pl. 484, ÄM 1177) which stands on a complex reed structure of straight and curved elements bound together with fibre. This second box is again built from a reed construction and faced with finely arranged vertical rush stems that are tied to the frame. On both the angled lid and face of the box are two African Blackwood, mushroom shaped handles which have been inlaid with an ivory petal pattern.



Plate 11. Jewel Box. Tomb of Sithathoriunet. Metropolitan Museum of Art. MMA 16.1.1. © *The Metropolitan Museum of Art, Rogers Fund and Henry Walters Gift 1916 (16.1.1)*.



Plate 12. Toilet Box of Kemeni. Metropolitan Museum of Art. MMA 26.7.1438. © *The Metropolitan Museum of Art, Edward S. Harkness Gift. (26.7.1438)*.



Above left: Plate 13. Conical Rasp. Petrie Museum of Egyptian Archaeology. UC 19834. © Petrie Museum of Egyptian Archaeology, UCL.

Above right: Plate 14. Cosmetic Box. Louvre Museum, Paris. Inv. No. N1392. Photographic credit: Lorraine March-Killen.

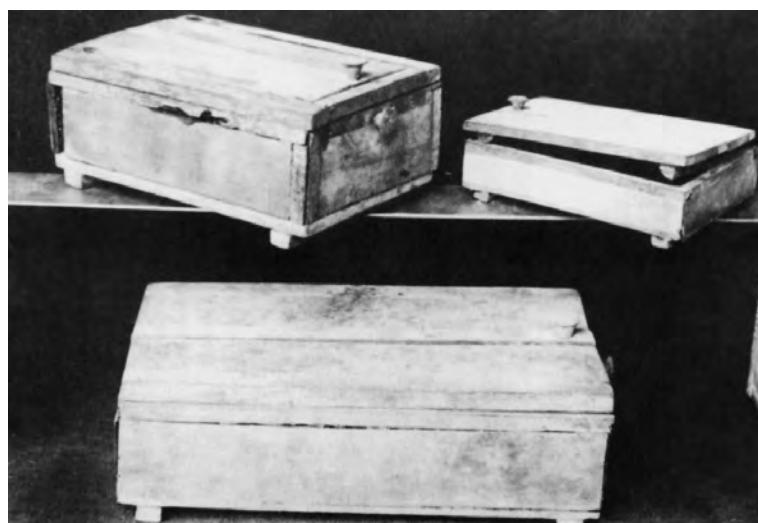


Plate 15. Three toilet boxes. Discovered at Beni Hasan between 1902–4 by John Garstang. © School of Archaeology, Classics and Oriental Studies, University of Liverpool.

Chapter 4

Boxes of the New Kingdom

Boxes to hold wigs and cosmetic equipment made from reed stems and rush were commonly used throughout the New Kingdom. They would have been found in all types of households and several examples were discovered in the tomb of Tutankhamun.

REED AND RUSH BOX (PLATES 16, 17 AND FIGURE 48)

18th Dynasty.
British Museum. EA 2561.
Length 445 mm, width 260 mm, height 350 mm.

A very fine wig box is preserved in the British Museum, (Plate 16). It exhibits a thorough understanding of how stout reed stems should be used to build a structure on the principles of triangulation (Plate 17 and Figure 48). Each leg is made from a thick reed. Unfortunately one has been lost and has been replaced with a wooden dowel of the same diameter. Attached to the top and near the bottom of each leg are horizontal reeds. Across the centre of each panel, about the box frame, is a thinner reed and dividing the long panels into two halves is a vertical bar made from another stout reed. Each panel is also braced with angled reed stems and the base is made from four struts. This primary frame is bound together with plant fibre applied like a bandage to the reed stems and around each of the joints.

Each panel is covered with thin reed stems. At the top a strip has been laid on to the reed frame and pulled down across the exposed stem ends. This technique was used to finish and conceal the uneven stem ends and allowed them to be secured into position. This was achieved by running a continuous twine, made from twisting separate plant fibres together, from the left hand corner on each panel, passing the twine over the edging and through a hole pierced in the centre of every sixth stem. The twine

would have been pulled tight behind the horizontal reed stem before repeating the stitch and tying off.

Around the centre of the box a thinner band of plant fibre is held to the inner horizontal reed bar by twine which again passes through a slit in every sixth reed. However, to prevent the reeds from splitting down their entire length, the binding holes through the reed stems have been deliberately offset. The bottom reeds are tied and looped to the inner frame; they are not pierced and the running stitch of the turn is clearly seen. Here the stem ends are not protected or covered with plant fibre which has resulted in a very ragged and untidy finish.

The lid is constructed in a similar fashion to the base with three reed struts crossing the space formed by the primary frame which are then bound together with plant fibre strapping. Long stems have been placed across the lid and tied to the central bars. This lid would have simply sat on the box as there appears to be no method of securing it in position.

A box discovered in the Tomb of Yuia and Thuiu, is again made from reed and rush, Egyptian Museum (Cairo JE 69079). It is of similar construction to the previous example and contained the wigs of Thuiu (Capart 1947: pl. 689). The frame is made from thick reed stems – though one leg is made from a stick of wood – and the whole construction is held rigid by angled braces. Inner and outer walls made from horizontally laid, long, thin reed stems are bound with papyrus pith to the frame. Through the longer side surfaces of the box are three ventilation holes, while on the end surfaces a single hole allows air to pass through. These holes are covered with vertical reed stems that are set apart with a wider pitch and in some ways the box appears to have been designed in the form of a house; the holes in the box representing the windows.

A further box was discovered in the tomb of Tutankhamun, (Carter No. 271a, JE 61380; length 343

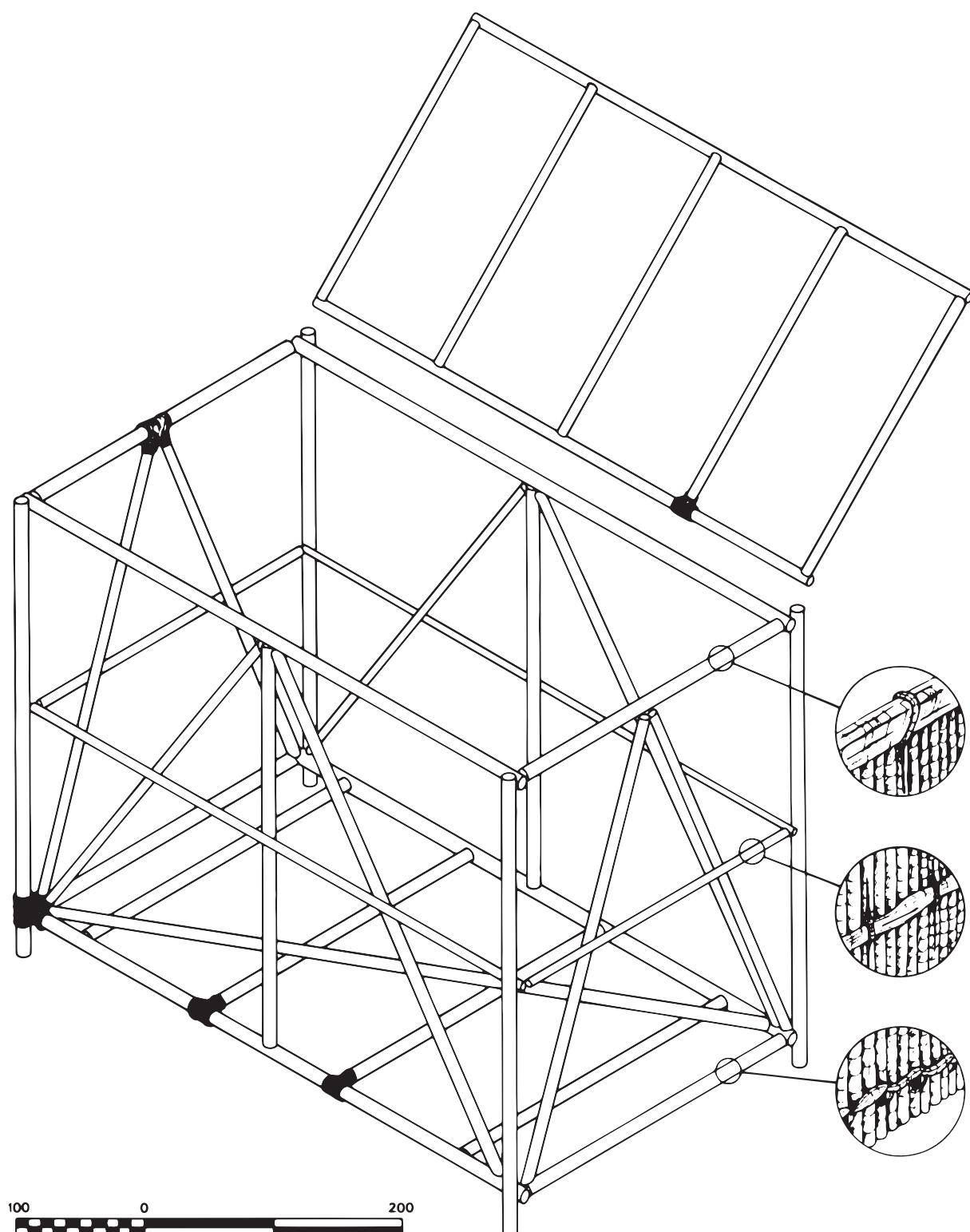


Figure 48. Reed and Rush box. British Museum, London. EA 2561.

mm, width 343 mm, height 140 mm). It is made from slices of papyrus bound to a reed framework and on the front panel and lid are scenes rendered in paint and gilt. It appears that this box was used to hold the King's writing material; the interior had been lined with fine linen.

Jewellery Boxes

JEWELLERY BOX (PLATES 18, 19, 20 AND FIGURES 49, 50)

18th Dynasty.

British Museum. EA 5897.

Length 223 mm, width 196 mm, height 121 mm.

This perfectly preserved rectangular jewellery box (Plate 18) is very finely decorated with strips of applied wood, ivory and African Blackwood. This technique was extensively used on boxes of all sizes during this period. Four pieces of red coloured wood are used to construct the carcase of this box (Figure 49). The feet have been

cut from the solid board and the sides are butt-jointed together and secured with dowels. Two pieces of wood have been used to make the base of the box which are again attached to the sides with dowels. Where the box sides form an angled foot the open section behind has been filled with a very rough plaster which makes the leg appear square in section. This is reinforced by small ivory pads which have been glued to the bottom of each leg (Plate 19). Small right angle braces have also been attached with this filler to the inside of each leg and the bottom of the box.

The lid is constructed from two boards (Plate 20). They are connected at each end by a moulded batten which stops the lid from moving when placed on the box. Both battens are attached to the lid by a number of small finely shaped dowels. In the centre of the front batten the lid is bored with a 5 mm diameter hole in which the stem of a mushroom shaped handle is located. Another handle pierces the front of the box through the applied decoration.

There has been no attempt to inlay any of the material into the carcase of this box. The technique used has been to cover it with quite thick veneers of wood and ivory as well

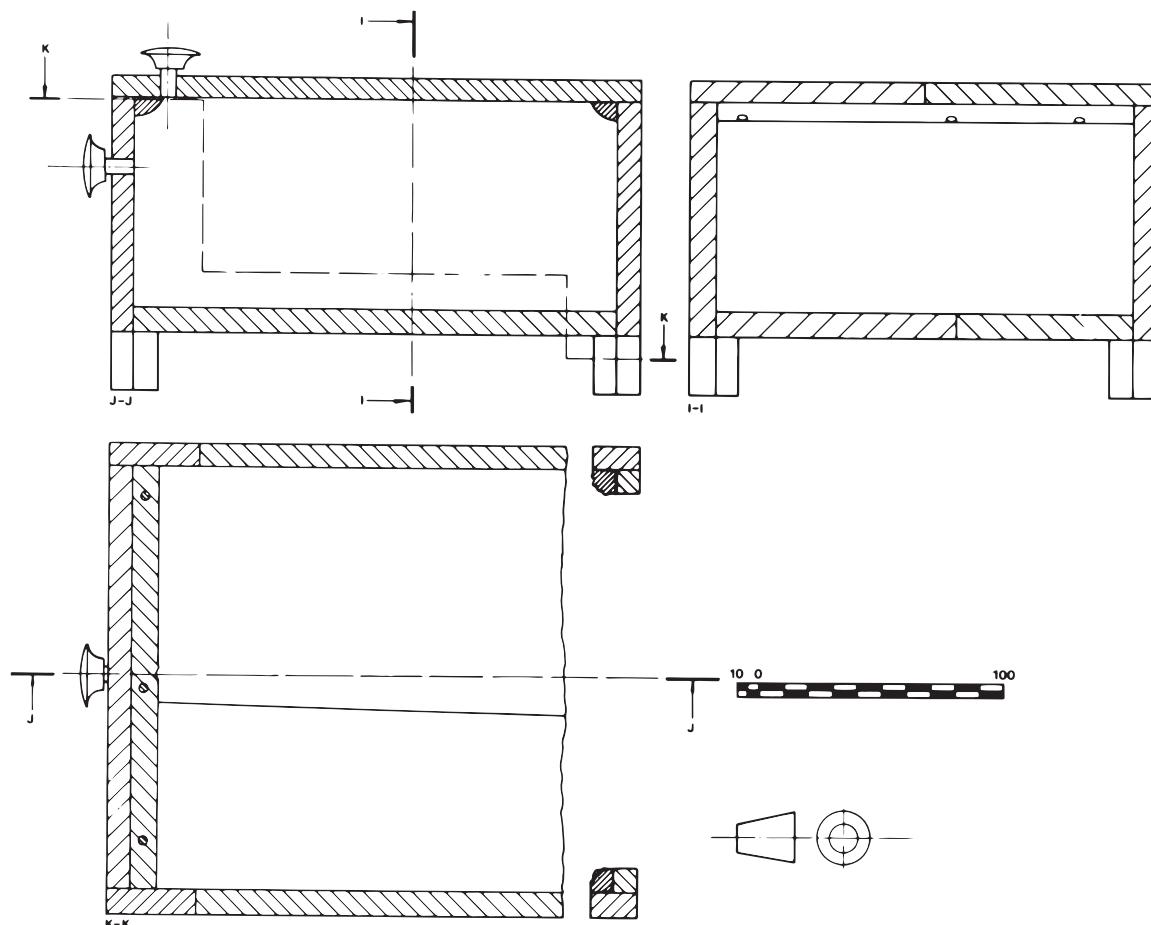


Figure 49. Jewellery box. Carcase construction, British Museum, London. EA 5897.

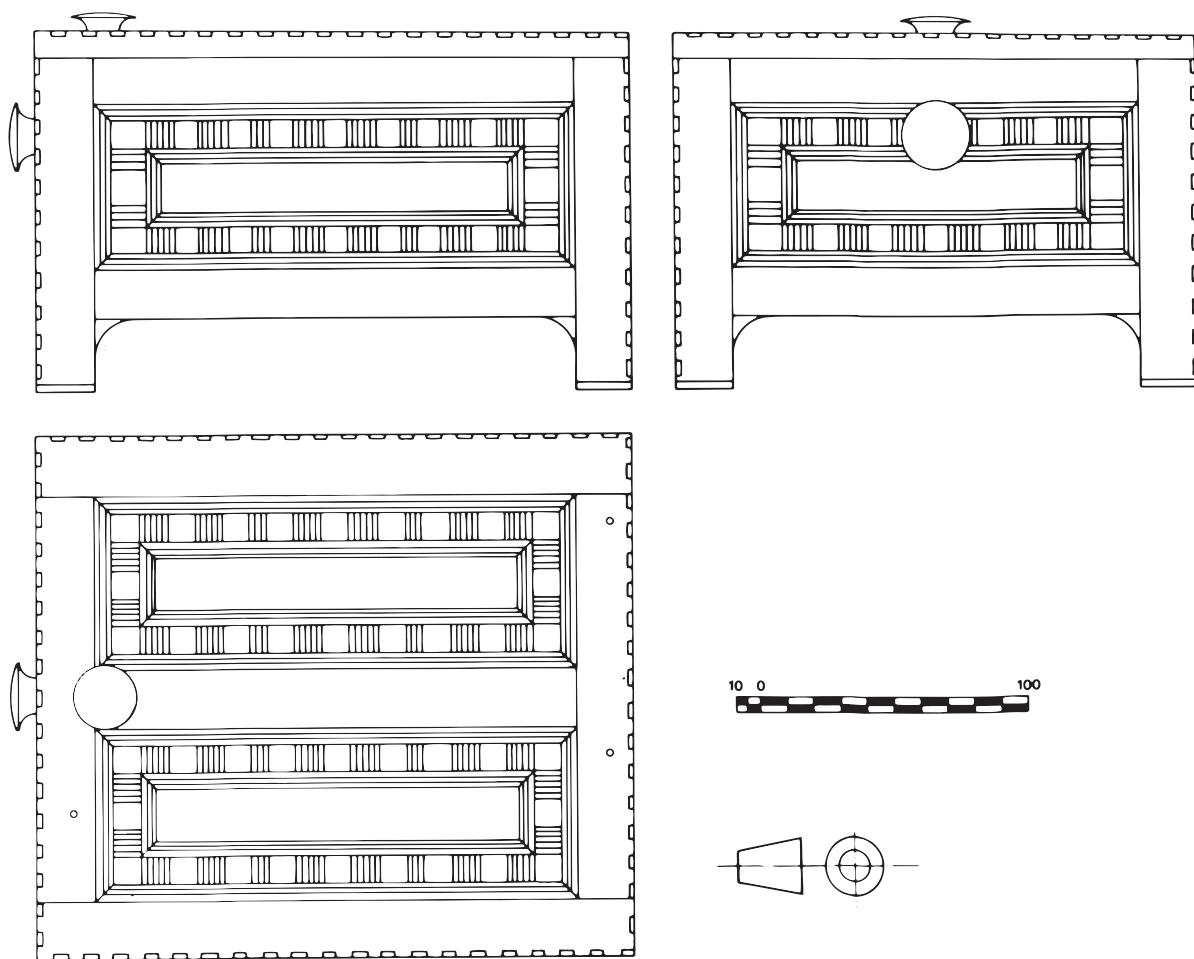


Figure 50. Detail of applied decoration to box – fig. 49.

as faience. The dark wood veneer has been glued on to the box and lid to imitate a solid framework. Accurately cut strips of ivory and a dark coloured wood form the border of an inner and outer frame into which have been glued squares and strips of ivory and faience. The geometry of this applied decoration (Figure 50) is very fine, with the inner panel having been filled with a single sheet of ivory that has been stained red.

Where the edges of the dark wood veneer meet on the seams of the box and lid, a comb decoration of small pieces of ivory had been glued into the dark wood veneer. This pattern disguises the edge of the joint and visually breaks up the straight edges.

BOX WITH A SLIDING LID (PLATE 21)

New Kingdom.

Birmingham City Museum and Art Gallery. W 69.

Length 103 mm, width 60 mm, height 67 mm.

Jewellery boxes continued to be manufactured with sliding

lids (Plate 21). Strips of wood and bone have been applied to the surface of this box. The many abrasive marks which are visible across the faces of the box suggest that these materials had been fixed together and then ground with sandstone to the required thickness. This style of decoration is very unusual and gives a coloured sandwich effect.

The front panel is reduced in height to allow the lid to enter the box. The slots are made by laying wider strips of wood and bone on to the remaining three edges. The lid is made from a solid piece of wood to which has been applied a frame of wood on three sides. At the front is a single piece of bone with a second piece set in the centre of this framework. Two rather poorly made handles of bone, yellow with age, have been attached to the lid and to the front of this small box.

The Louvre Museum possesses a very fine collection of small boxes with sliding lids; perhaps used to hold jewellery or cosmetics. One example (N 1323) has layered side panels set against square legs. Into the panels and legs have been inlaid, in a random pattern, small circular

discs of dark coloured wood. The lid is again made from strips of wood, rub jointed together, and opens by sliding out from the back of the box, (Vandier 1972: 39, pl. 104 – the lid in this view is inserted incorrectly). Another small box, (N 1363 = AF 68; Vandier 1972: 39, pl. 105), has a “tee” shaped bar attached across the back of the sliding lid that when closed slots into place to make part of the lid’s frame. A further box with a sliding lid was discovered by Garstang at Beni Hasan, in tomb 287, Plate 22.

RECTANGULAR BOX (PLATE 23 AND FIGURE 51)

18th Dynasty.

Louvre Museum, Paris. N 2665.

Another plain rectangular box, Figure 51, made about 1450 B.C. for Khat, has an unusual carcase construction. The square section legs do not fully extend to the top of the box. The side panels are cut in and mounted over each leg (Plate 23). Dowels are taken through each leg to secure them to the lower part of the panels. The base is positioned from underneath the box and pinned with dowels along the lower edge of each panel. Unfortunately both handles have been broken, leaving only their stems in the holes.

A thick gesso finish has been applied to the wood to cover the rather poor quality material from which it was made. On the front panel, below the broken stem of the handle, has been painted a scene within a rectangular frame. It shows Khat and his wife seated on high back

chairs that have legs fashioned in the form of lions. They are accepting offerings from a young woman, perhaps their daughter.

COSMETIC BOX (PLATES 24, 25, 26 AND FIGURE 52)

Thebes, 18th Dynasty.

British Museum, EA 24708.

Length 360 mm, width 348 mm, height 352 mm.

Budge 1922: 266–267 [161 with fig.; Shorter 1932: 51, pl. XVI; Breasted 1936: pl. 301; Ranke 1936: pl. 301; Baker 1966: 145–146, fig. 223.

Egyptian ladies kept cosmetics in purpose made boxes. These cosmetic boxes were usually larger than jewellery boxes. Being more utilitarian they were less ornate, and are not elaborately inlaid with ivory or veneered with exotic woods. They were designed to hold more equipment and materials than Middle Kingdom boxes. Within them terracotta and alabaster vases would be found which would have been used to store perfumed oils. An Egyptian lady regularly used eye paint and a kohl container would have been a vital item of make-up equipment. They also seemed to have used pumice-stone frequently as well as combs made from ivory. Bronze dishes would also have been placed in these boxes to mix the cosmetics and a polished mirror would have been another essential item.

Sir Ernest Wallis Budge ascribed this box to the tomb of Ani, a scribe who worked in Thebes at about 1300 B.C.

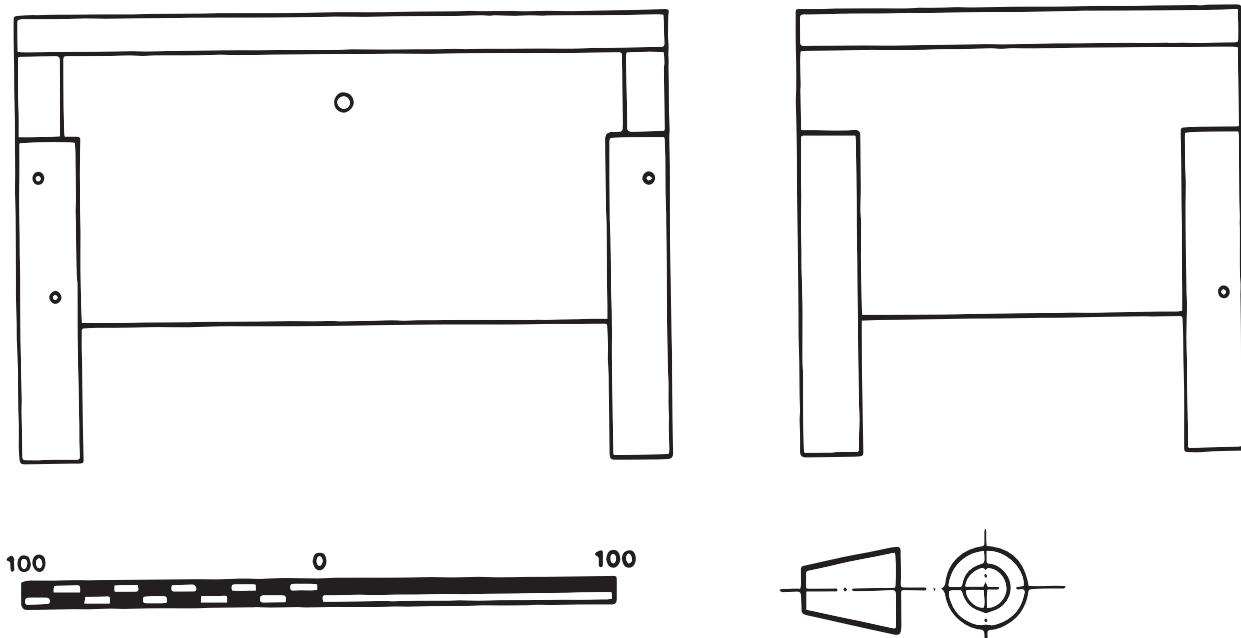


Figure 51. Box of Khat. Louvre Museum, Paris. N 2665.

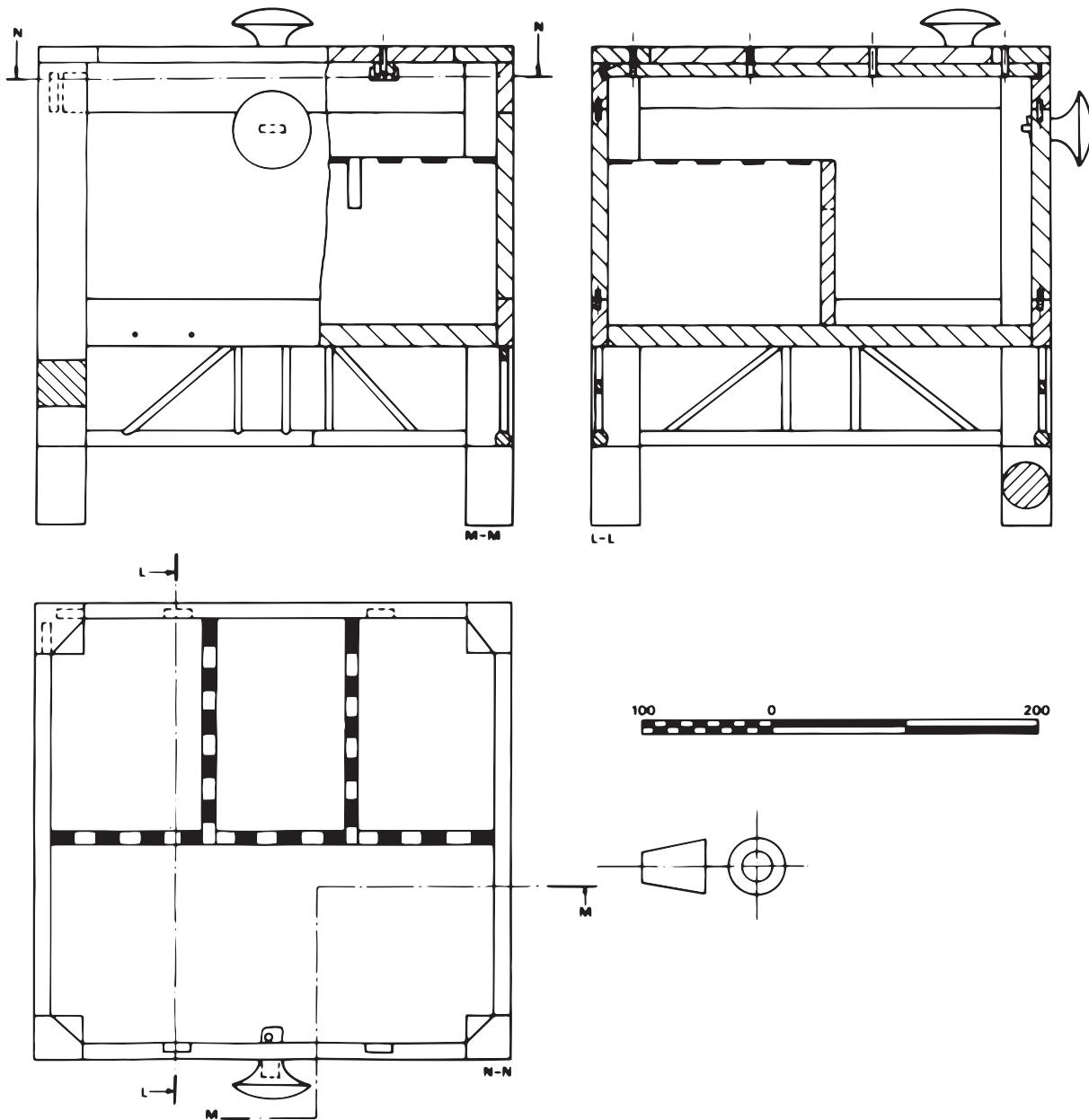


Figure 52. Box. Thebes, British Museum, London. EA 24708.

He believed this cosmetic box belonged to Ani's wife Tutu, (Plate 24 and Figure 52). Unfortunately, with no inscription on the box it cannot be confirmed as belonging to Tutu, although in design and that of its contents it would represent a cosmetic box of that period. When found, the box was tied with strands of plant fibre and sealed with clay. It is of plain construction, without any decorative features and is made from two types of good quality wood. The cabinet-making skills are very precise and show that fine quality work was lavished upon private commissions. The box is constructed about four square

sectioned legs which have been cut to a circular form to accept protective metal shoes or drums which are now lost. The interior corner edges have been removed and bevelled down to base level. The base, which is made from a number of boards, has had to be cut to fit around the square leg. This is unusual, for it would have been easier to seat the base on the step cut into the leg which was achieved at the bottom of the bevel. Because this technique was not used, a large amount of plaster has been used to fill the gaps between the edges of the base and the bottom horizontal rails and legs.

The rails are tenoned into mortises chopped into the legs. There is also evidence of ancient glue lines about these joints. The front panel could be removed (Budge 1922: pl. on p. 267) to expose its contents. The interior of the box, Plate 25, has been divided into four compartments. The three smaller compartments each held a vase, one of terracotta and two alabaster, while the long compartment held the elliptical bronze cosmetic preparation dish and slippers which are made of gazelle skin and are of a turned-up toe design.

The two smaller partitions are housed into the back panel and long front partition. The exposed upper edges of the partitions have been slightly moulded and finished by inlaying rectangular pieces of African Blackwood at intervals along the edge. Both mushroom shaped handles are very finely carved and from the back of each extends a flat rectangular tongue. A small hole, set slightly off centre, has been pierced through each tongue and wedges driven through these holes secures each handle to the box and lid respectively.

Below the base of the box is a thin rod lattice arrangement. The rods have each end cut with a tongue which locates into the underside of the base rail and the edge of a thicker rod which acts as a brace and jointed between each pair of legs above the circular foot. The joints of all these struts are sealed with plaster.

The lid is made of a framework of wood, mortised and tenoned together with a central bar into which one handle has been placed. On close examination it appears that the underside of the handle has been painted black. To each side of the central bar are two panels which are edge dowelled into the frame. A pair of thin wooden strips are dowelled across the centre of each panel on the underside of the lid (Plate 26). The ends of each have been shaped to locate into holes chopped in the back edge of the box's upper rail (Plate 25). The front of these strips, which are not shaped, drop into recesses cut into the box's front upper rail (Plate 25).

RECTANGULAR BOX (PLATE 27)

18th Dynasty.
Louvre Museum, Paris. N 2635.

Boxes were often painted to simulate exotic woods and ivory inlays. Two such fine boxes are preserved in the Louvre collection. The first is a plain rectangular box (Plate 27) with a flat lid made from boards of wood. Similar boards are fixed to the legs and pinned top and bottom with dowels. The entire surface of the box has been covered with a thin film of gesso as a ground on to which the paint has been applied. The legs, and across the top and bottom of each panel have been painted black to imitate African Blackwood rails. The lid is treated in a similar fashion and the enclosed panels, which are ochre in colour, are bordered with black lines painted

against the white ground to simulate ivory and African Blackwood stringing. Also the mushroom shaped handles, which have been neatly carved in light softwood, have been painted black.

BOX WITH A SHRINE LID (PLATE 28)

18th Dynasty.
Louvre Museum, Paris. N 2915.

The second box in the Louvre Museum is probably the most interesting (Plate 28). It has a shrine shaped lid that sits on a curved cavetto cornice with a torus moulding below. Again the frame of the box is painted black and the ochre coloured panels are bordered with black and white painted stringing. The cornice is painted with vertical black lines on the white ground to imitate a ribbed effect. The lid is constructed of two curved side boards with a stout curved batten set across the front of the lid. The remaining space is fitted with a tapered board. It too has been painted to give the impression of a rich mixture of woods and ivory.

However, the most surprising thing is that an identical box is illustrated in a wall painting in the Tomb of Nebamun at Thebes, TT181, which is dated to the reign of Amenhotep III. In this tomb are displayed a large number of shrine shaped boxes: one (Davies 1925: colour plate XIV) has been painted with a black and white ribbed cavetto cornice which is set upon a black framework. The ochre coloured centre panel is bordered by black and white lines. This box stands by the side of a man who is preparing to weigh some material with a pair of scales, and craftsmen who are finishing with chisels large *djet* pillars that will be used to face a large shrine. Above the box are shown a gold plate and a gem encrusted collar, which indicates the type of valuable contents stored in such boxes. This meant that the boxes themselves had to be finely decorated to make them fit for the purpose to which they would be put.

Ramosi and Hatnefert Collection

In January 1936 a team sponsored by the Metropolitan Museum of Art, New York, which had the concession to excavate in the Sheikh Abd el-Qurna area of the Theban necropolis, discovered the tomb of Ramosi and Hatnefert. The tomb was discovered cut into the rock below the tomb of their son, Senenmut (TT 71), who was an important official during the reign of Queen Hatshepsut. On clearing the loose chippings the team found the fragmented remains of a chair, tambourine and headrest. After removing these objects they discovered a stone slab, sealed with clay, that protected the entrance to the tomb. On removal of the slab they found a small tomb with a pair of anthropoid coffins containing the mummies of Ramosi and Hatnefert and two rectangular coffins containing a number of human remains which had for some reason been placed with the

couple. Because these additional coffins had been placed in the tomb, the remaining space to store the couple's funerary equipment was limited. It was possible to place Hatnefert's canopic chest on the floor between the two sets of coffins and a rectangular box behind it. However, two other boxes, one rectangular like that behind the canopic chest and a gable lid box had to be stored on their sides on top of the rectangular coffins.

This discovery is remarkable because the tomb had not been violated and the contents of the boxes had been left undisturbed. They contained seventy-six folded linen sheets varying in quality from coarse to fine. It proved possible to unfold these sheets to measure them and fold them again along their original folds. The most interesting box is that with a gable lid, now in the Metropolitan Museum of Art (MMA 36.3.56 A.B.; MMA Bulletin, January 1937, part ii, 24). It stands on four short legs and

the sides are made of thin boards which clearly illustrates the fine quality of its construction. Both the outer and inner surfaces have been lightly gessoed and on the lid and front of the box have been placed a pair of mushroom shaped handles that had been tied together and sealed with clay. The other two boxes are very similar: one is preserved in the Egyptian Museum, Cairo (JE 66002); the other is in the Metropolitan Museum of Art (MMA 36.3.55 A.B.). They both have flat lids and were stored behind the canopic chest. They were constructed from thick planks of wood and jointed by dovetailing them together. Again they were gessoed throughout, but one (JE 66002), had obviously been used to store tools before being put to use as a linen chest. On the inside of the lid is a partly erased hieratic inventory which not only mentions tools but also the couple's other son, Minhotep.



16



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18



19



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Plates 18–20. Jewellery Box. British Museum, London. EA 5897. Photographic credit: Lorraine March-Killen.

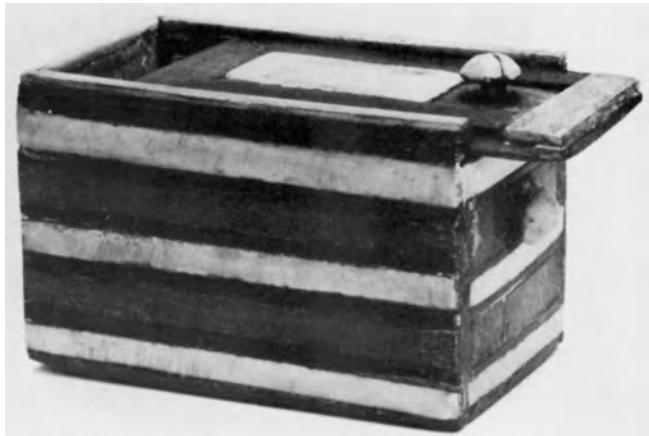


Plate 21. Jewellery Box. City of Birmingham Museum and Art Gallery, Birmingham. Inv. No. W 69. © *The City of Birmingham Museum and Art Gallery*.



Plate 22. Toilet Box with sliding lid. Discovered at Beni Hasan between 1902–4 by John Garstang. © *School of Archaeology, Classics and Oriental Studies, University of Liverpool*.

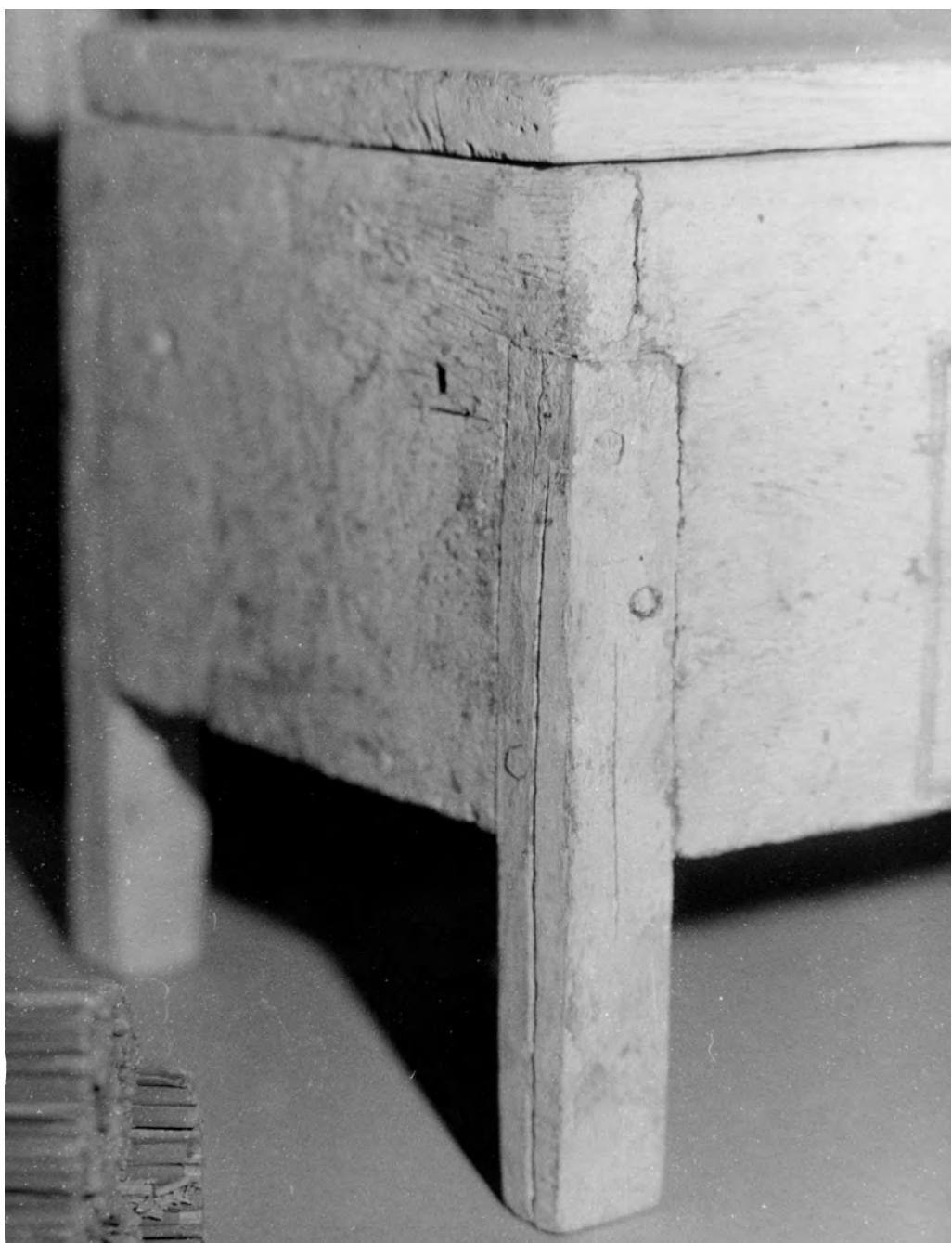


Plate 23. Box of Khat. Louvre Museum, Paris. N2665. Photographic credit: Lorraine March-Killen.



24



25



26

Plates 24–26. Box. British Museum, London. EA 24708.
Photographic credit: Lorraine March-Killen.



Plate 27. Painted rectangular box. Louvre Museum, Paris. N2635. *Photographic credit: Lorraine March-Killen.*



Plate 28. Painted shrine shaped box. Louvre Museum, Paris. N2915. *Photographic credit: Lorraine March-Killen.*

Chapter 5

The Perpaut and Kha Collections

Several beautiful pieces of furniture inscribed to Perpaut are preserved in a number of European Museums. There are many other objects, held in collections around the world, which are uninscribed but which must come from this collection. The provenance of this furniture is unknown although it would appear to be similar in construction and style to furniture discovered in other New Kingdom tombs at Thebes. It would seem that the collection was discovered and stolen from the tomb of Perpaut before professional excavation in the area had taken place, possibly during the opening years of the nineteenth century. The contents of such tombs were often quietly sold to private European collectors.

One fine example of furniture from this collection is a three legged table (EA 2469), now in the British Museum (Wilkinson 1837: Vol III, 203, no. 169b; Budge 1922: 88, (17); Porter 1964: 842; Killen 1980: 67, fig. 34, pls. 111–113; Killen 2017A: 119–120, fig. 34, pls. 111–113; Piacentini 1991: 108, Tav. XII). The table top is covered with a film of gesso on which has painted an elaborate scene showing Renenutet as a serpent under a vine. Such quality workmanship is displayed on all the inscribed Perpaut furniture. There is also a well preserved stool (ex. Anastasy Collection) with round legs and leather seat (AD 53. H 550) in the collection of the Rijksmuseum, Leiden, (Leemans 1846: pl. LXXIV; Boeser 1907: 174 [2]; Porter 1964: 842; Mariemont 1981: No. 35; Piacentini 1991: 107–108, Tav. X–XI).

Three chests can also be positively attributed to the Perpaut collection. Two are now in the collection of the Oriental Museum, Durham, while the other is in the Museo Civico Archeologico, Bologna. Perpaut's name is written on his furniture in various forms. There is also no clear defined personal title which would perhaps suggest he held some high position in Theban society where he lived with his wife and six children.

BOX OF PERPAUT (PLATES 29, 30, 31, 32, 33, 34 AND FIGURE 53)

18th Dynasty.

Oriental Museum, Durham. EG4572.

Length 520 mm, width 342 mm, height 415 mm.

Wilkinson 1837: Vol. III. 176; Birch 1880: 194–196; Porter 1964: 838; Harris 1983: 77, pl. 22; Piacentini 1991: 106–107, Tav. IV, V, VI.

The two boxes preserved in Durham were originally owned by the Duke of Northumberland and came from his collection at Alnwick Castle. The first box is of the highest quality (Plate 29, Figure 53), having a pent roof which is supported on gable ends. It stands on four short feet and is constructed from sycomore fig that is lightly gessoed and then elaborately painted. Unfortunately the orthography of the hieroglyphs is poor but the colour and crisp design would date the box as 18th Dynasty.

In section the legs of the box are square at the base but have been rebated where the side panels of the box butt against each leg. When looking into the box (Plate 30) it gives the appearance of a rectangular enclosure where the side boards meet at right angles. Each of the side panels are constructed from a number of irregular, shaped boards which are gessoed to cover the joints and to give a good ground for the application of the painted designs and inscriptions. Dowels are used to attach each of the side panels to its leg. The bottom of the box, which is again made from a number of boards, sits on the cut out made in each leg and is similarly attached by dowels to the bottom edge of each side panel.

Two triangular pieces of wood are used as the gable ends on which the separate sloping roof of this box is constructed. The panels which make up the roof are fixed to the gable ends by dowels, and the ridge of the lid is accurately mitred along its length. Upon the lid and

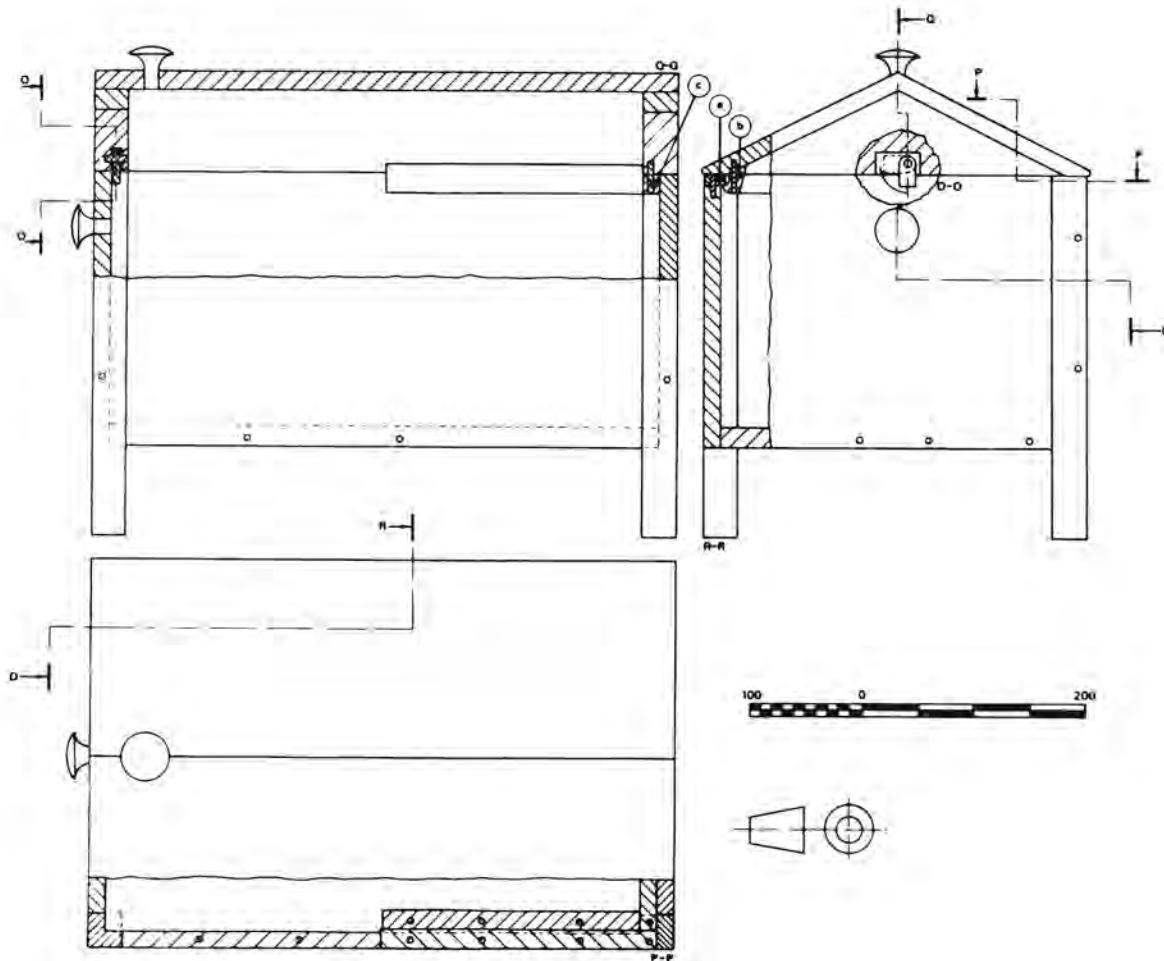


Figure 53. Box of Perpaut. Oriental Museum, Durham, EG4572.

through the face of the front panel of the box are two well-formed mushroom shaped handles. They are simply fixed into holes bored in both the lid and box. A piece of cord is still wrapped around the stem of the lid handle.

This box employs a sophisticated concealed locking system that was broken when the box was opened. It is obvious from this type of construction that this box was designed to be deposited in the tomb, for once closed it could not be opened easily, unlike the other Perpaut boxes.

Along the top edge of the long side panels of the box were dowelled two strips of wood (a) set into a housing. They would have slightly overlapped the inner edge of the box. When the box was forced open, these strips broke away (Plate 30). On the underside of the lid are dowelled two moulded runners (b) which are dowelled to the lid (Plate 32). A further batten (c) is attached by dowels to the underside of the end gable. This batten stopped the lid from sliding off as it was pushed along its runners into the closed position (Plate 32).

Once the lid was in position a latch swung and dropped from a mortise in the underside of the front gable. The lid was unable to be moved in any direction and was sealed.

This unusual view, from inside the box, illustrates the system very well (Plate 31). It shows the dropped latch pivoted within its mortise, the roughly cut gessoed boards from which the box was constructed and holes where the box's handles are attached. Such a locking system would not really need the handles to secure the lid and box together by cord. It would appear that the two had been tied together as a conventional rather than a functional design feature.

The box has been exquisitely decorated and shows the type of skilled workmanship employed by furniture painters of the 18th Dynasty. Both lid panels (Plate 33) are bordered by six black lines painted directly on to the white gesso foundation. At the bottom corners the lines are accurately mitred while at the ridge the vertical lines simply butt on to the lowest horizontal line. The interior of each panel is decorated with red and black zig-zag lines. This pattern supplies a border for a number of squares, which are filled with a red cross and four black dots. The gable ends of the lid are painted yellow and are bordered on the two angular edges with black lines on the white foundation. This effect is continued for the

third edge of the lid by the lined border painted on the top edge of the box.

Each leg has been painted with a black lozenge pattern enclosed by a pair of ruled black lines. Such line decoration has been used to outline each of the side panels of the box. A yellow ground has been applied to the centre of each panel which has then been painted with a typical funerary scene. The long panels have also been painted with an inscription (Birch: 1880: 194–196).

Both end panels have been painted with a scene illustrated in a wall painting in the Middle Kingdom tomb of the nomarch Amenemhat at Beni Hasan. At the centre grows an exotic tree with a white trunk with flowers and leaves which are painted in green, white, blue and red. Two gazelles stand on their hind legs on each side of the tree eating foliage and in each of the upper corners of this panel is a spray of plants and leaves painted in yellow, green and blue. Owing to the position of the handle on the front panel of the box the scene here is smaller than that illustrated on the back. The larger scene on the back panel shows the gazelles again eating the tree's foliage with each suckling a young fawn. These beautiful stylistic designs are first drawn in line before being filled with colour, a technique used extensively in the decoration of the box.

Offering scenes are painted on both long side panels of the box. One shows Perpaut and his wife, Weri, while on the other Perpaut sits alone. On this second panel, Plate 34, he is shown seated on an elegant 18th Dynasty open back chair, the legs being fashioned in the typical lion form. He sits upright holding a flower to his face with his left hand. Facing him stands his son and between them is an offering table laid with meat and bread. This grouping is set on a low plinth and, apart from their eyes; they are silhouetted in black on the yellow background. Two yellow skinned female figures with black hair and wearing transparent dresses stand behind Perpaut's son. Both of them hold a flower in their right hand which they ceremonially place across their breasts.

On the other side panel (Plate 29) is a magnificent scene of Perpaut sitting with his wife on a chair which is placed on a yellow plinth and a stone platform. They are receiving the offerings made by four of their children. Perpaut wears a pink garment with a multi-coloured collar and in front of his face he holds a flower. He has short black hair and his skin colour is red, unlike his wife which is of a yellow tint. She has long black hair and wears a tight fitting white dress. Her left hand rests on her husband's shoulder while in her other hand she holds a flower. They receive offerings: of meat, painted red and black; bread, painted white. The offerings are placed on a yellow table top which is supported by a blue stand. The foliage decoration is green and blue.

Facing the couple are four children. The first, a boy, with his arm raised in respect, has red skin and wears a white tunic. The girls behind him are dressed in transparent garments and wear blue collars around their

necks. They have black hair, yellow skin and each holds a flower to their face.

The construction and decoration of this box exemplifies the high quality of funerary furniture designed and manufactured for a wealthy private individual of Theban society during the New Kingdom.

BOX OF PERPAUT (PLATES 35, 36, 37, 38 AND FIGURE 54)

18th Dynasty.

Oriental Museum, Durham. EG4573.

Length 430 mm, width 280 mm, height 325 mm.

Wilkinson 1837: Vol. III, p. 176; Birch 1880: 193–194; Porter 1964: 38; Harris 1983: 77, pl. 22; Piacentini 1991: 107, Tav. VII, VIII, IX.

The second box (Plate 35) which is preserved in the Oriental Museum, Durham, came from the same private collection as the first. Being slightly smaller and less ornate the carpentry skills used are not as refined. Nevertheless, it is an important piece for it illustrates another type of lid construction that is commonly seen on many other boxes of this period. Each leg is square in cross section (e.g. on Figure 54) but there has been no attempt to rebate the leg as illustrated on the first box. The long panels are tenoned into each leg and are secured by a single dowel (a) through the face of the mortise. An additional pair of dowels (b) and (c) are used to pin the side panel above and below the mortise. Both end panels are attached only by dowels (d) and (e) which pin them to the leg. Because the legs are thicker than the side panels of the box there are a number of gaps between the panels and the base of the box. The base, which is made from two boards, is very roughly fitted and dowelled to the lower edge of each panel. The gaps (f) between the base and sides of the box are filled with a thick plaster (Plate 36).

Both triangular gables are attached separately to the end panels, apparently by edge dowels. One side of the pent lid is made by fixing a board across the opposite pair of gable edges and securing it with a number of dowels. The other gable edges have attached to them a pair of wood bars (g). The top of each bar is mitred to the fixed board at the ridge whilst the bottom is curved to take a hole in which the lug of the lid is housed (Plate 37). These lid lugs are carved from the solid board and allow the lid to pivot and swing open. The upper edge is neatly chamfered to fit against the fixed lid while the lower edge is rounded so not to interfere with the lid's opening action. Placed on each lid is a small mushroom shaped handle secured in a hole. The underside of the lid has not been finished and is left from the saw (Plate 38). This shows clearly the typical slash grain sycamore fig figure achieved by through and through sawing. This would have been done by strapping the log to a post and sawing it down its long axis with a pull-saw (Killen 1980: 20, fig. 2; Killen

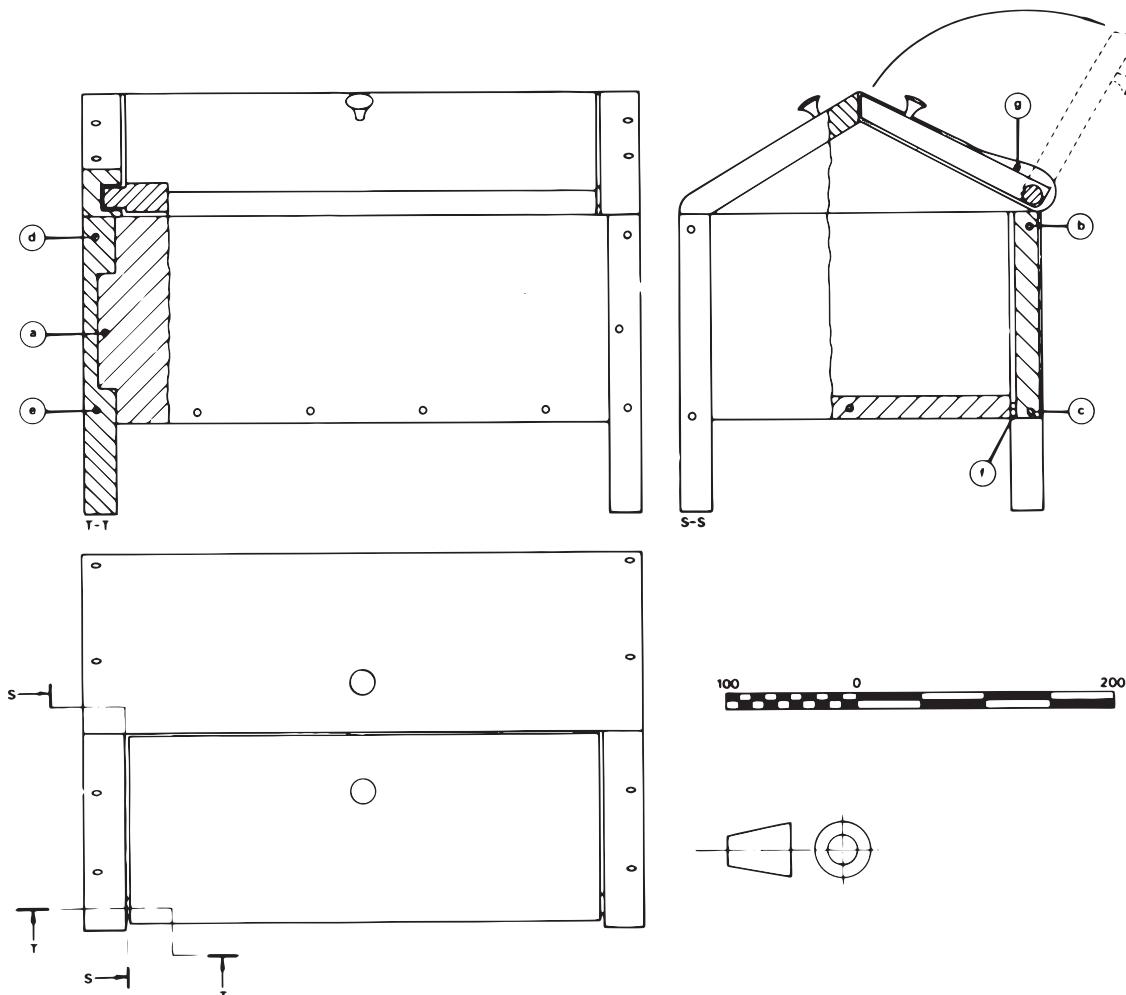


Figure 54. Box of Perpaut. Oriental Museum, Durham, EG4573.

18, fig. 2). A good example of this technique is shown in a small wooden model of a carpenter's workshop (Egyptian Museum, Cairo, JE 39129) that was discovered at Saqqara in the tomb of Karenen and dates to the early Middle Kingdom. It shows a carpenter standing in the centre of the workshop sawing a board from a trunk of timber which is lashed to a post that is set into the ground, (Quibell 1908A: 10–75, pl. XVII [4]). When timber is prepared in such a way it loses its attractive grain pattern and the wood is likely to “cup” because of tangential grain shrinkage. There has been no attempt to secure the stem end of the handle on the underside of the lid. Apart from tying the handles together with cord and sealing them there is no other way of securing the lids together.

Each leg is painted with a black lozenge pattern outlined with a single black line. Both the lid and panels of the box are outlined with black and white lines similar to the first Perpaut box. The interior of each panel is painted with an ochre coloured ground and along the top edge of

the opening lid is a line of hieroglyphs, painted in black and set between two red lines (Birch 1880: 193–194). It is interesting to see that the front rounded edge of the opening lid has also been ruled with black and white lines.

BOX OF PERPAUT (PLATE 39 AND FIGURE 55)

18th Dynasty.

Museo Civico, Archeologico, Bologna. EG 1970.

Length 480 mm, width 325 mm, height 370 mm.

Kminek-Szedlo 1895: 232–233; Capart 1947: 41, pl.

757; Curto 1961: 123, pl. 59; Bresciani 1975: 55, pl.

30; Bologna 1990: 94–95, pl. 43; Piacentini 1991: 105–106, Tav. II, III.

A third box is now preserved in Bologna (Plate 39 and Figure 55), and is similar in construction to the second box examined from the Durham collection. However,

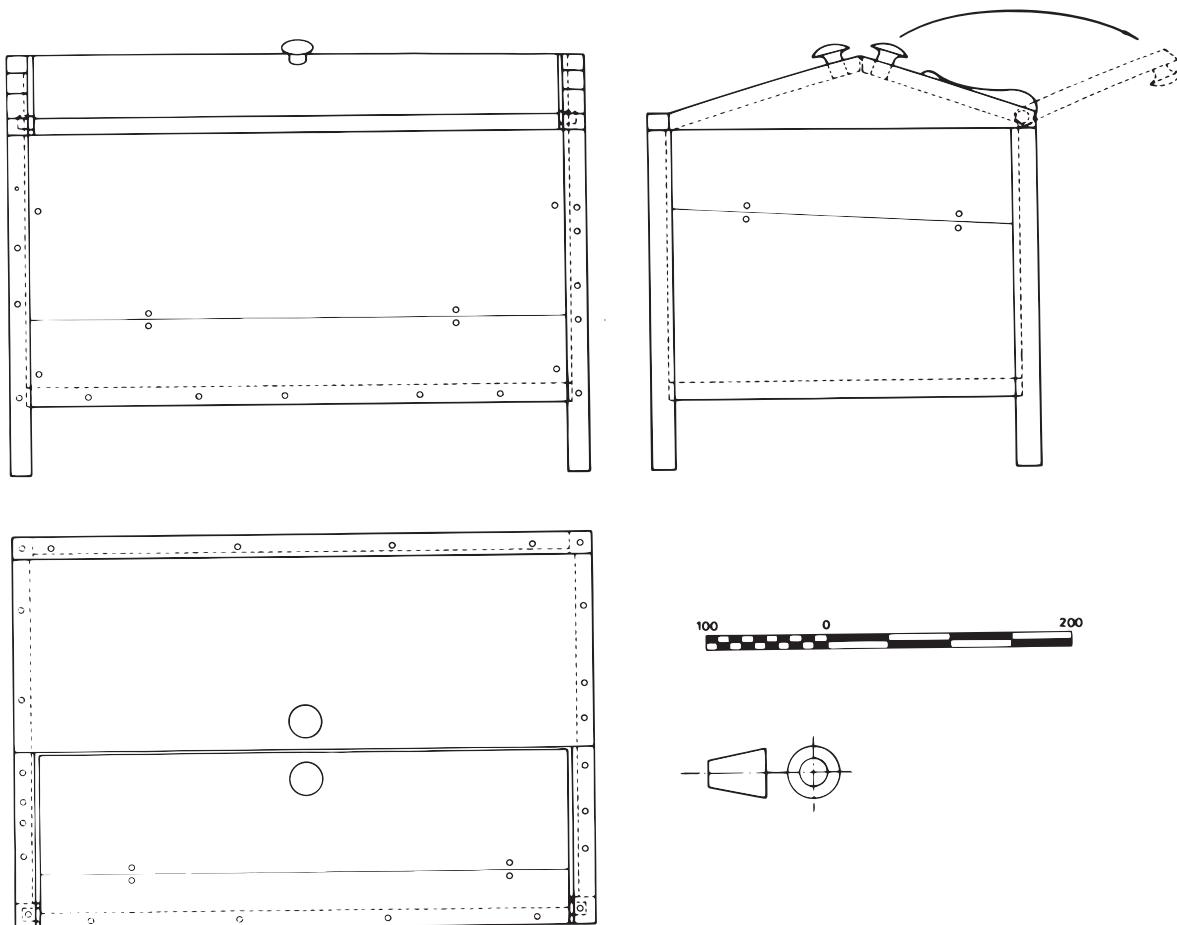


Figure 55. Box of Perpaut. Museo Civico, Bologna, EG 1970.

the quality and craftsmanship is much finer and it is elaborately decorated in the style of the first Durham box (EG 4572). It is constructed from boards which are jointed and dowelled to the square legs. The film of gesso which has been applied to this box, as preparation for the paint, is so thin that it is possible to see that the side, end and opening lid panels are each made from two irregular shaped boards. The method of joining these together is by fitting a pair of loose tongues in mortises in the edges of these boards and then securing them with dowels.

The lid opens on one side and is pivoted in holes bored into each gable end. It is decorated on its outer surface with a zig-zag pattern, which builds six rows of squares; the middle of each is painted with a cross. In the centre of both the fixed and opening lid is a fine mushroom shaped handle.

Each of the side panels is bordered with three black lines ruled on a white background. The scene illustrated on the long panels shows Perpaut and his wife seated on

an elegant chair. Perpaut wears a white tunic; his skin is painted red and around his neck is placed a fine collar. Unlike the scene on the Durham box, on this example his wife wears a plain white dress with shoulder straps. In front of them stands an offering table and they are receiving gifts from their son and two daughters. Each child wears a collar, the boy has a short tunic and the girls are dressed like their mother. The quality of the painting is poor and lacking in detail when it is compared to the Durham box. The other long panel shows a similar scene, with Perpaut and his wife receiving offerings from two of their children. Above each of the figures on both long sides of the box is an inscription (Kminek-Szedlo 1895: 232–233).

Again, the end panels have similar decoration to the Durham box: gazelles standing on their hind legs which are eating foliage from an exotic tree. Because the end gable is an integral part of the panel the painted tree is able to extend into the gable. The gazelles are therefore larger and more accurately drawn before being filled with colour.

The Kha Collection

The burial of the official Kha in tomb TT 8 at Deir el-Medina was discovered by E. Schiaparelli in 1906. The contents of this tomb are unique and are now displayed in the Egyptian Museum, Turin. Kha lived during the reigns of Amenhotep II, Thutmose IV and Amenhotep III. Kha's furniture illustrates the impressive quality of workmanship found in the tombs of high ranking Theban officials of the New Kingdom.

His furniture serves to remind us of the magnificent collections, such as Perpaut's, that were destroyed or stolen from the now numerous empty tombs at Deir el-Medina. Kha's tomb displayed all the types of furniture commonly used in the homes of the affluent middle class: a stool with legs fashioned in the form of a lion; a round legged stool similar to Perpaut's; a folding stool with goose head terminals; a large number of lattice stools; two beds; an elaborate chair, vase stands; and a number a wooden tables; as well as a table constructed from poles and others made from reed and rush.

A large number of boxes were discovered in the sarcophagus chamber. Some held alabaster vases containing scented oils while others contained bolts of linen or the couple's personal effects. Apart from a number of simple rectangular boxes with flat lids the others were designed with gable lids constructed in the two styles identified in the Perpaut boxes.

BOX WITH A GABLE LID (PLATE 40)

Tomb of Kha TT 8 Thebes.

18th Dynasty.

Egyptian Museum, Turin. 8514.

Length 470 mm, width 305 mm, height 343 mm.

Schiaparelli 1927: 123, fig. 107 [middle row, left].

Three gable end boxes in the tomb of Kha were designed with side access (Plate 40). Bands of text, which are funerary in character, are painted upon gesso across the lid and down both long sides of the box. These appear to have been applied after the box had been manufactured. To change the purpose of a box from normal domestic to funerary use by such painted modifications is also seen on a number of other simple rectangular boxes found in the tomb.

BOX WITH A GABLE LID (PLATE 41)

Tomb of Kha. TT 8 Thebes.

18th Dynasty. Egyptian Museum, Turin. 8617.

Length 483 mm, width 355 mm, height 381 mm.

Schiaparelli 1927: 126, fig. 110; Farina 1931: shown on pl. 58 lower [right].

The tomb also contained five purpose built funerary boxes exquisitely and finely painted to represent inlay and

parquetry work. The lids of these are designed to slide into place along grooves and then lock after the contents had been stored in them. The sides of this box are painted with a geometric pattern, in red, yellow, black and turquoise, which is also a traditional tomb wall decoration. The lid is painted with a design of open flowers and flower buds. Along the ridge on one side of the lid is a band of hieroglyphs set against a frieze of lily petals. The front of the box is painted with two horizontal imitation panels separated by a further band of inscriptions. Within these panels are painted rows of zig-zag lines in a number of colours. The other leaf of the lid is divided into three painted squares each decorated in a different style as if the artist was trying out different patterns. One square is painted with the zig-zag pattern seen on the front of the box, while the centre square has the geometric design found on the sides of the box. The final end square has a chequered pattern applied to it.

BOX WITH A GABLE LID (PLATE 42)

Tomb of Kha TT 8 Thebes.

18th Dynasty. Egyptian Museum, Turin. 8213.

Length 483 mm, width 381 mm, height 356 mm.

Another box (Plate 42) has the end panels painted with a geometric pattern and the front is divided into two painted panels of a similar pattern. One long side has an offering

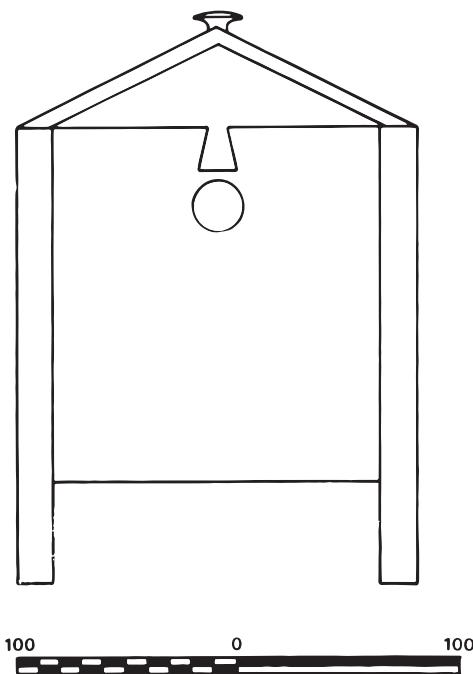


Figure 56. Gable lid box with sliding lid. Louvre Museum, Paris. N 2922.

scene showing Kha and his wife Meryt, receiving gifts from their son Nakht. The scene is framed on both sides by panels painted to simulate wood. This natural wood effect is repeated in the centre of the opposite long side and is surrounded by a chequered pattern which simulates inlay. Again the lid is decorated differently on each half. One leaf has a typical zig-zag pattern painted in different colours with a multi-coloured rosette pattern along the ridge. The other leaf is painted with friezes of lily petals and flowers.

It is interesting to note that the lid of this box is designed without a mushroom shaped handle which shows the confidence the carpenter had in the locking system he employed to seal the box.

The type of sliding lid construction seen on both Perpaut's and Kha's boxes was not unique. Another design can be seen on a box preserved in the Louvre (N 2922, Figure 56). Here the lid slides on to the box but is stopped by the end panel which is extended up from the box to form the gable. The front gable has a large dovetail, which extends below the lid, and locates into a corresponding socket in the box's front panel. This method certainly prevented the lid from moving but was not a particularly effective locking device. In securing the box both handles still had to be tied together with cord.



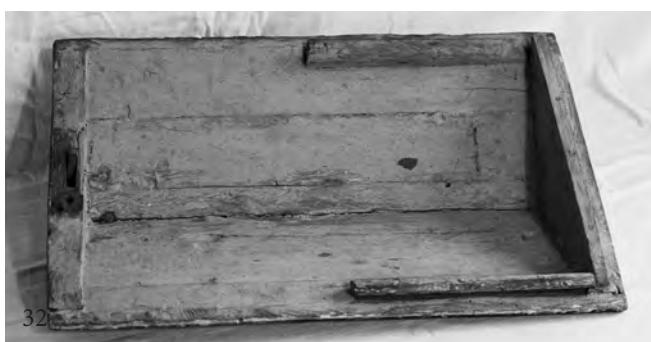
29



30



31



32



33

Plates 29–33. Box of Perpaut. Oriental Museum, Durham. EG4572. Photographic credit: Lorraine March-Killen.



Plate 34. Box of Perpaut. Oriental Museum, Durham. EG4572. *Photographic credit: Lorraine March-Killen.*



Plate 35. Box of Perpaut. Oriental Museum, Durham. EG4573. *Photographic credit: Lorraine March-Killen.*



36



38

Plates 36–38. Box of Perpaut. Oriental Museum, Durham. EG4573. *Photographic credit: Lorraine March-Killen.*



37



Plate 39. Box of Perpaut. Museo Civico Archeologico, Bologna. EG 1970. © Museo Civico Archeologico, Bologna (inv. EG 1970).

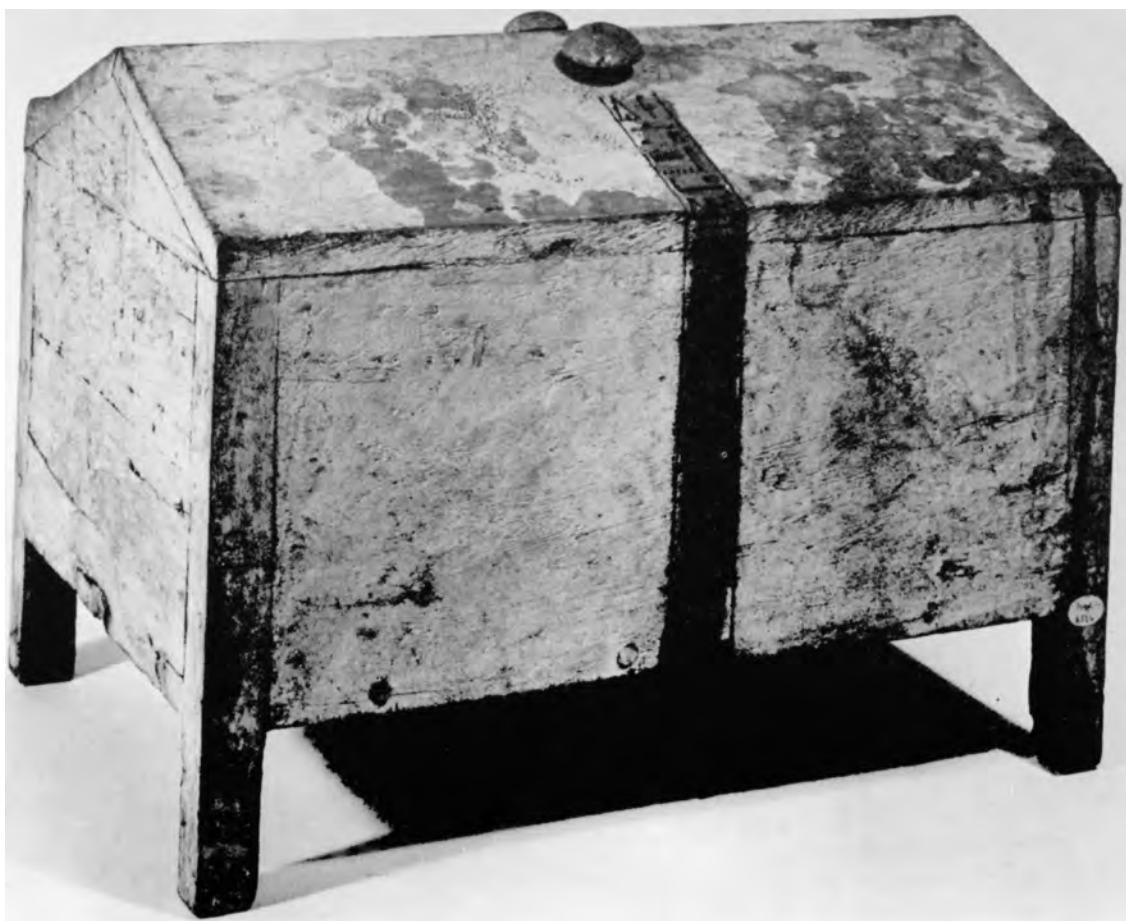


Plate 40. Box of Kha. Egyptian Museum, Turin. Inv. No. 8514. © Egyptian Museum, Turin.

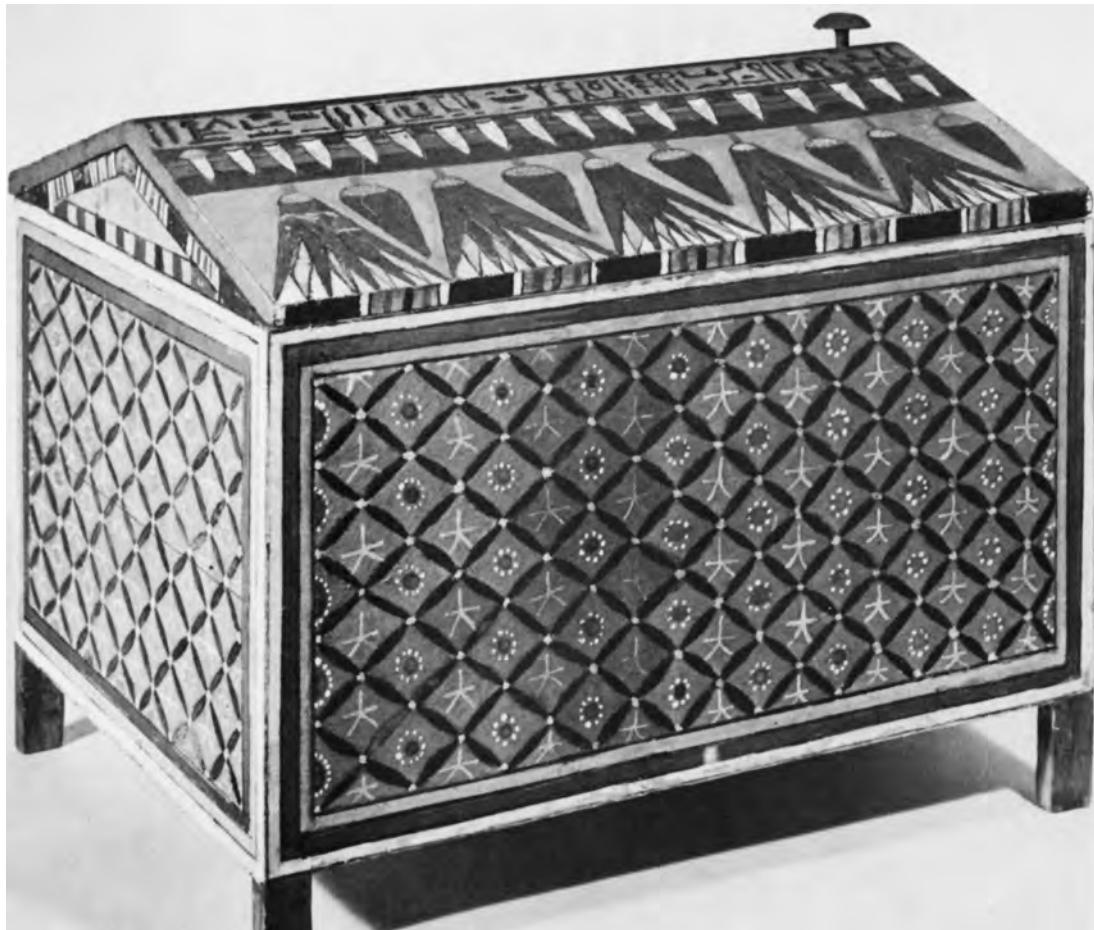


Plate 41. Box of Kha. Egyptian Museum, Turin. Inv. No. 8617. © *Egyptian Museum, Turin*.



Plate 42. Box of Kha. Egyptian Museum, Turin. Inv. No. 8213. © *Egyptian Museum, Turin*.

Chapter 6

The Yuia and Thuiu Collection

The furniture of Yuia and Thuiu was discovered in February 1905 in a small tomb (KV 46) by J. E Quibell during excavations in the Valley of the Kings that were sponsored by the American lawyer Theodore M. Davis. The tomb had been robbed, but only small objects of value, such as jewellery, had been stolen. The boxes which remained had been opened and their contents stolen. This discovery of an almost intact tomb did much to encourage Egyptologists that others would be found. Yuia and Thuiu were not of the nobility but were buried in some splendour in the Valley of the Kings as their daughter Tiy was the Queen of Amenhotep III. The furniture placed in their tomb consisted of pieces which originally belonged to the couple or were presented to them, perhaps as gifts, by Amenhotep III.

SHRINE SHAPED BOX

Tomb of Yuia and Thuiu.
Egyptian Museum, Cairo. JE 69074.
Length 475 mm, depth 340 mm, height 330 mm.
Davis 1907: pl. XLI; Quibell 1908: 55, pl. XLIV; Baker 1966: 70, fig. 80.

A small painted box was discovered in the tomb similar to that previously examined and now in the Louvre Museum (N 2915, Plate 28). It stands on four short squares legs with solid side and end panels that have been gessoed and painted black. The paint has been applied to give the appearance of a framework construction with the interior of the box also rendered black. Each of the centre panels, which are enclosed by the imitation framework, are painted red with a ruled border of black and white lines.

The cavetto cornice and torus moulding have been attached, by dowels, to the top edge of the box and then plastered and painted. The curved surface of the cornice is painted with vertical black and white lines to simulate

a ribbed effect. The torus moulding, below the cornice, is painted yellow to give the appearance of gilt. Both handles have been gessoed and painted with a black and white rosette pattern and a small piece of cord was still tied about the stem of the lower handle.

The shrine shaped lid has a rounded front edge which tapers with a flat surface to the back of the box. This lid is painted with a black frame and centre stripe. Through this painted stripe passes the lid handle and behind this on the sloping surface is a line of yellow text. On either side of this central black stripe are two rectangular imitation painted panels, on one of which is a brief inscription.

SHRINE SHAPED BOX

Tomb of Yuia and Thuiu.
Egyptian Museum, Cairo. JE 69075.
Length 500 mm, depth 340 mm, height 330 mm.
Davis 1907: pl. XLI; Quibell 1908: 55-56, pl. XLIV;
Baker 1966: 70, fig. 80.

A second box almost identical to the previous example is again painted to imitate a framework construction. On the side and end panels is an accurate chequered pattern of black and white painted squares. These have been bordered with squares painted in black, white and blue to suggest small pieces of African Blackwood, ivory and faience. On each of the rectangular painted lid panels is a further chequered pattern which is bordered with three ruled black lines on a white background.

BOX WITH ROUND LID (FIGURE 57).

Tomb of Yuia and Thuiu.
Egyptian Museum, Cairo. JE 69078.
Length 385 mm, depth 268 mm, height 410 mm.

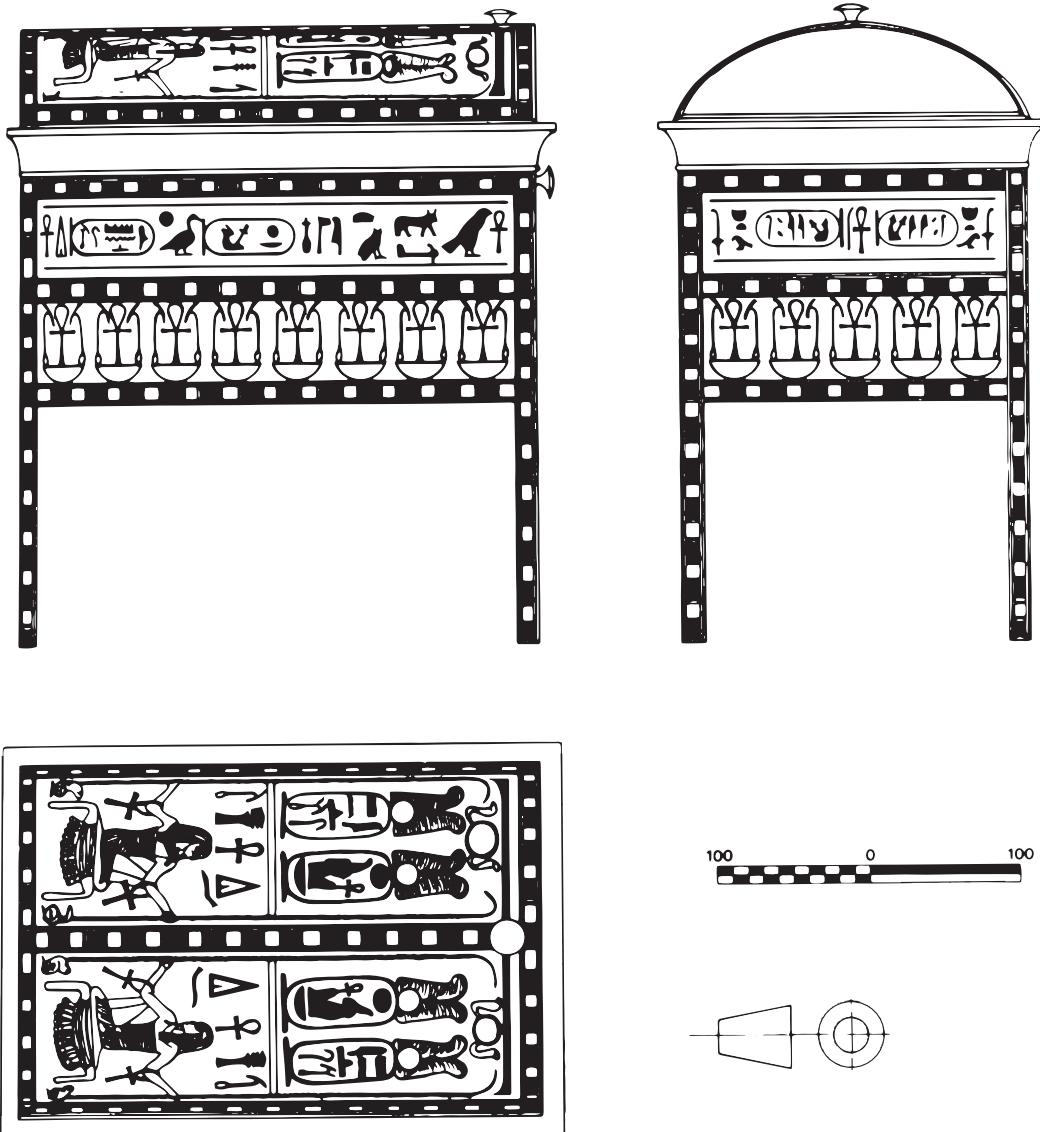


Figure 57. Box with round lid. Tomb of Yuia and Thuiu, Egyptian Museum, Cairo. JE 69078.

Davis 1907: 47, pl. XXXIX; Quibell 1908: 56–57, pl. XLVI, XLVII; Breasted 1936: pl. 312; Baker 1966: 68, fig. 77.

This small box (Figure 57) is one of a pair of very fine pieces of royal furniture. It would have held perhaps jewellery or cosmetics and is divided into a number of small compartments that are lined with a fine red stained fabric. The box is designed around a framework construction with each of the side and end panels divided into two long rectangular spaces by a horizontal bar. The framework is elaborately inlaid with squares and strips of African Blackwood, red stained ivory and faience. This inlay is also used to frame the edges of the lid, across the curved roof and along the centre ridge.

It is interesting to see that the artisan has thought carefully about the proportions of the inlaid pieces of material for there is a balance built into the application of these pieces. Each of the upper panels, on the sides of the box, has been inlaid with very large slabs of faience which have been fixed to the base wood with a white adhesive. Set on top of this blue background are a number of symbols and cartouches that are cut from thin wood, gessoed and then covered with gilt. The side panels have the cartouches and titles of Amenhotep III while the ends have those of his Queen. The lower rectangular openings below the box are lined with red stained linen which is stuck to the inner rails and legs; a technique so far not seen elsewhere. Within this space is placed a frieze of *ankh* and *was* symbols which stand upon a *neb* basket. These are

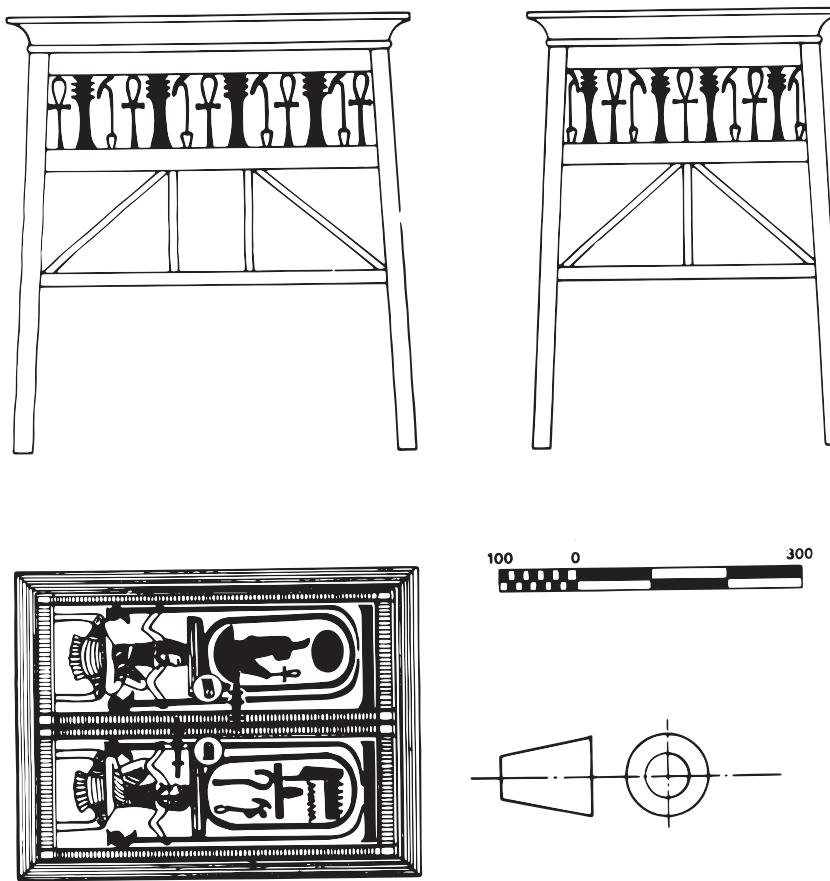


Figure 58. Box. Tomb of Yuia and Thuiu, Egyptian Museum, Cairo. JE 69077.

cut again from thin pieces of wood as a fretwork design and gilded. Each group has small tenons at the top and bottom which locate into mortises cut in the bottom edge of the middle rail; these also support the base of the box, and the upper edge of the bottom rail.

The lid, which rests upon a gilded cavetto cornice, is divided into two panels which are accurately fitted with curved pieces of faience. Applied to these surfaces in gilt upon gesso are the cartouches of Amenhotep III. Above each is a solar disc supported either side by uraei. Below both cartouches is the figure of the god "Heh" who squats upon a *nub* symbol.

There is a ridge under the back edge of the lid that locates in a groove on the adjacent inner surface of the box. It had been opened and its contents stolen.

Box (FIGURE 58)

Tomb of Yuia and Thuiu.

Egyptian Museum, Cairo. JE 69077.

Length 530 mm, depth 420 mm, height 510 mm.

Davis 1907: 46, pl. XXXVIII; Quibell 1908: 56–57, pls. XLV, XLVII; Capart 1947: 27, pl. 688; Baker 1966: 69, fig. 78.

This box (Figure 58) has legs that are slightly splayed; the inner surfaces of which are painted yellow while the outer surfaces, the horizontal rails and angled braces, are gilded upon a gesso foundation. The interior of the box is also painted yellow. Each of the side panels is filled with pieces of blue faience which have been cut to fit around the *ankh*, *was* and *djed* symbols. These are pierced from thin sheets of wood and gilded upon gesso. A cavetto cornice with torus moulding has been fixed to the top of the box, and the curved surface of the moulding has been gessoed and covered with gilt.

The top is made of two leaves which open in the centre, each pivot on two wooden pins which extend from the corners of the lid and locate in holes on the inner surface of the cornice. These leaves overlap and are secured by a pair of shaped bolts which pass through bronze hoops. This type of construction is not unique, for a plain box, which is from a later period, has a similar lid arrangement and is preserved in the Louvre Museum (E 2773). The decoration of the lid is very similar to that found on the box in the previous entry. Here each leaf has the cartouches of Amenhotep III set above the figure of the god "Heh". These shapes were gilded but are now badly tarnished. It seems that some pieces of blue faience

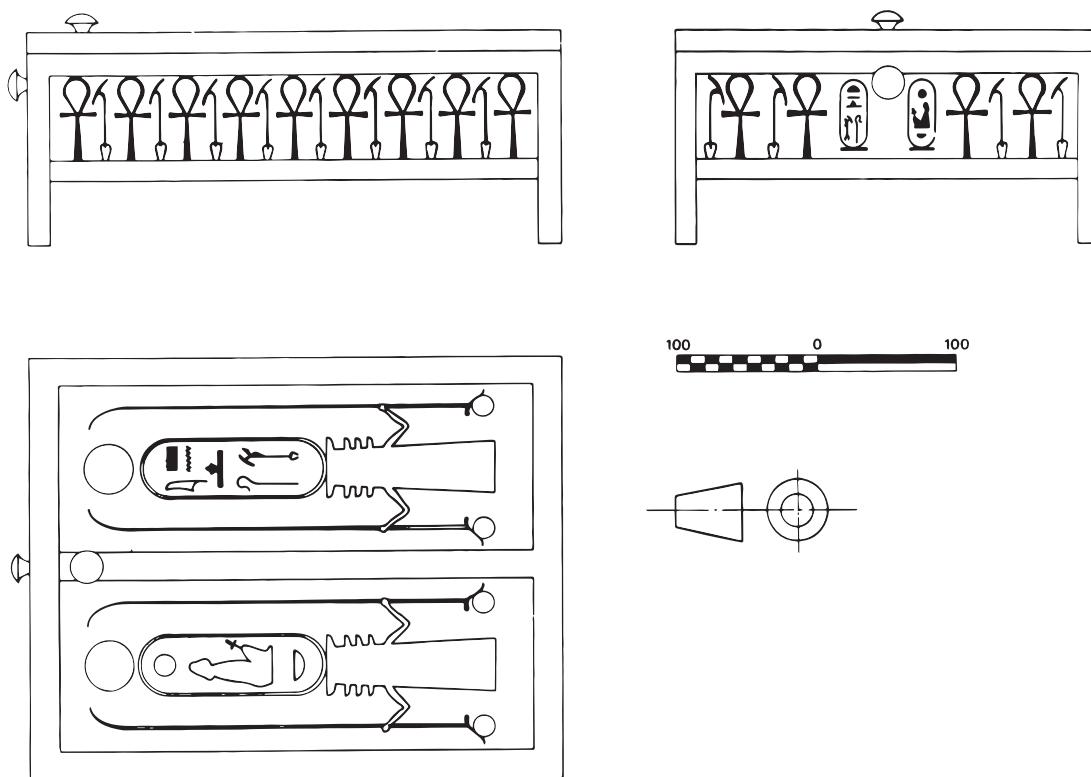


Figure 59. Box. Tomb of Yuia and Thuiu, Egyptian Museum, Cairo. JE 69073.

which make the background are cut to fit these shapes and in other places the shapes cover the faience. This is determined by the different shades of blue on which the gilt shapes are placed or inlaid. The two mushroom shaped handles which are painted black are fixed to each edge of the opening leaves and are incised with the cartouches of Amenhotep III and filled with yellow paint.

RECTANGULAR BOX (FIGURE 59)

Tomb of Yuia and Thuiu.

Egyptian Museum, Cairo. JE 69073.

Length 380 mm, width 300 mm, height 150 mm.

Davis 1907: pl. XL; Quibell 1908: 54-55; Baker 1966: 71, fig. 81.

The third box (JE 69073, Figure 59) with cartouches of Amenhotep III on the lid is of poorer quality. It is long and narrow and stands on four short feet. Each of the sides is made from one solid board of wood, approximately 10 mm thick. The centre has been reduced in thickness leaving heavier strips on the top and bottom edges. This unusual technique imitates a framework and panelled construction in which each side is jointed to its leg.

The entire box has been thickly plastered and the frame then incised with ruled lines cut across the wet plaster to give the appearance of a ribbon pattern. This

has been gilded together with the edge of the lid. Within each of the imitation panels a blue paste has been applied to simulate faience. On top of this paste are set a line of *was* and *ankh* symbols that have been overlaid with gold foil but are badly tarnished. The lid is constructed of two boards which have cupped due to tangential shrinkage of the wood. These two boards are connected beneath by battens at the front and back edges. The batten on the back edge of the lid is moulded to engage in a slot along the inner back panel of the box. To give additional security small pegs are placed along the underside of the lid on each edge. These eight pegs locate in holes bored into the top edge of the box.

The interior of the box has been gessoed and then coated with yellow paint. The two boards from which the lid is made are again sunk and reduced in thickness, to imitate a panel and frame construction. There is also an imitation central bar which runs the entire length of the lid and into which locates the stem of a mushroom shaped handle. Another similar handle is attached to the front of the box. Each is incised with a pair of cartouches which are filled with yellow pigment. The imitation panels on the lid are again filled with a blue background paste on which is set a single large cartouche below which is a *djed* pillar with outspread arms. These cartouches and symbols are painted in yellow and no attempt has been made to gild them.

Chapter 7

The Tutankhamun Collection

Tutankhamun was born into a world where Amenhotep IV, 1352–1336 B.C., had attempted to change the focus of the official Egyptian religion during the so called Amarna period. Soon after becoming king, Amenhotep IV changed his name to Akhenaten and promulgated the worship of the “Aten” or sun’s disc. He then built a new capital called Akhetaten, at the site now known as el-Amarna. This cult had a profound effect on the arts and the Amarna style can be recognised not only in the sculpture, painting and decoration of the period but also in the minor arts and in the furniture.

Tutankhaten, as he was named at birth, was the son of Akhenaten and an unidentified minor wife. He succeeded to the throne at the early age of seven and was supported by both Ay, a chief official, and Horemheb, a senior general, who both held high office under Akhenaten. Both men subsequently reigned for short periods after the untimely death of the young Pharaoh in 1327 B.C.

Soon after Tutankhaten came to the throne in 1336 B.C. after the short reign of Nefernefruaten (Smenkhkara), he rejected the “Aten” religion and changed his birth name to Tutankhamun. Whether pressure was exerted by the priests of the old religion on the young King and his wards is unknown. What is certain is that some of the furniture discovered in the tomb have both birth names of the King embellished on them. On analysis much of the furniture is not primarily funerary in nature: a number of pieces are royal household furniture while some examples seem to have been modified for deposit in the tomb.

Howard Carter, who had been working in the Valley of the Kings at Thebes for a number of years, discovered the tomb in November 1922. The entrance had been hidden under the foundations of some later workmen’s huts. On clearing the site he discovered a flight of stairs leading down into a corridor at the bottom of which he found a sealed doorway. Although the seal was not that of the

King, he realised the importance of the discovery. In fact the tomb had been robbed and some of the contents had been vandalized. Small pieces of gold and gilded wood had been torn from some of the furniture, but the necropolis police had quickly discovered the unauthorised entry, tidied the tomb and resealed it in antiquity.

What Carter discovered was a tomb that contained wonderful examples of all types of Egyptian crafts, many of which were in the Amarna style. Typical scenes show the young Tutankhamun and his Queen, Ankhesenamun, in relaxed mood in positions of comfort and security.

Carter was very lucky in the team of experts and assistants he had to help him clear the tomb and evaluate its contents. The photographs taken by the Metropolitan Museum of Art photographer, Harry Burton, who was in Thebes at the time of the discovery, have left us with a permanent and splendid record of the contents of the tomb. Burton’s photographic plates are stored in both the archives of the Metropolitan Museum of Art, New York, and the Griffith Institute, Oxford.

CARRYING BOX (PLATE 43 AND FIGURES 60, 61)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61445. Carter No. 32.

Length 830 mm, width, 605 mm, height 635 mm.

Carter 1923: 114, pls. XVI, XVII, LV; Ross 1931: fig. on p. 215; Capart 1944: fig. 41; Desroches-Noblecourt 1963: 58; Baker 1966: 94, fig. 115; Paris 1967, No 26; London 1972: Cat. No. 14; Beinlich and Saleh 1989: 11–15.

Large boxes that were able to be carried were common pieces of furniture throughout Ancient Egypt. This box (Plate 43, Figure 60) is the only surviving example of this type of furniture, but as we have seen was first illustrated

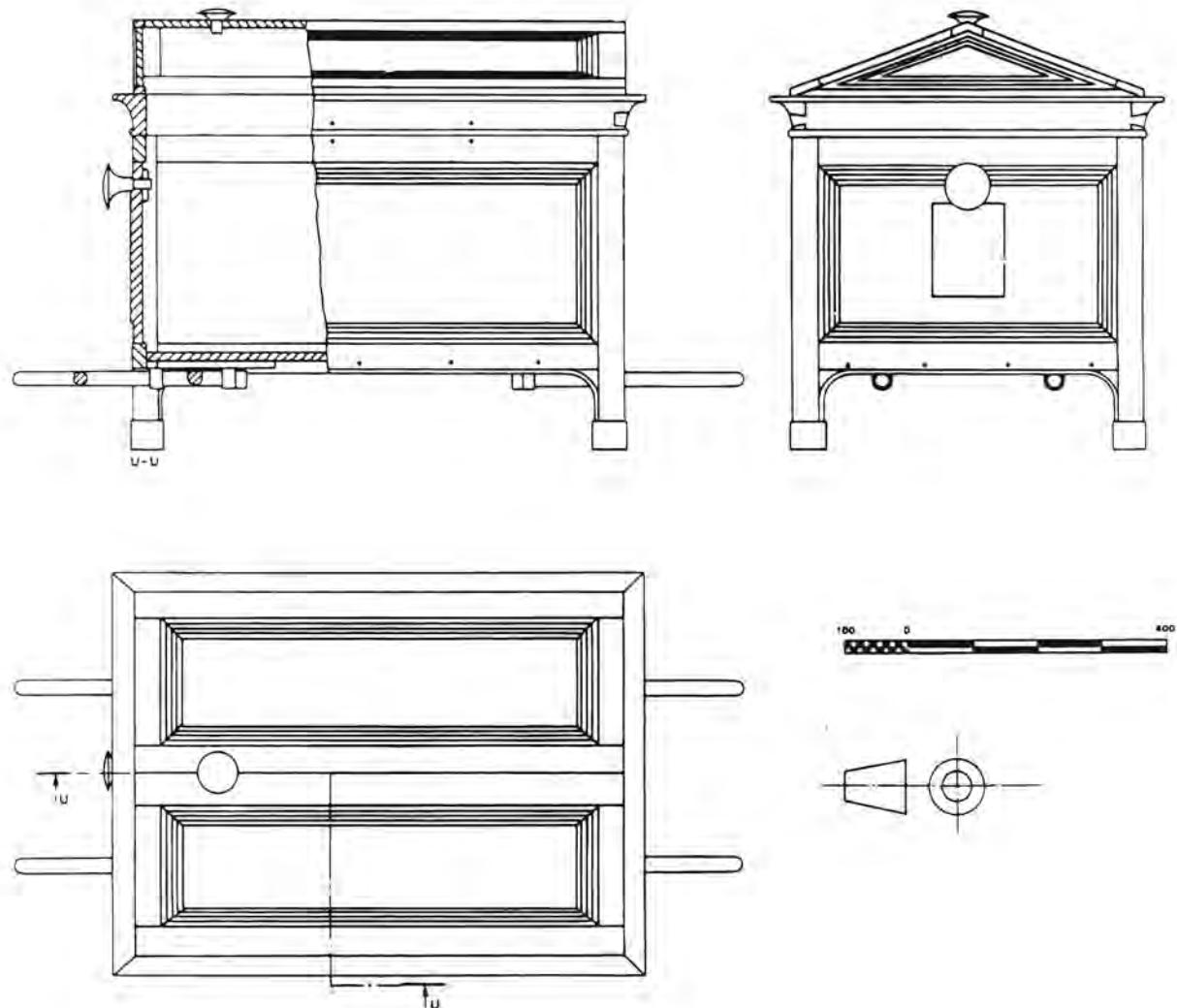


Figure 60. Box. Tomb of Tutankhamun, Egyptian Museum, Cairo. JE 61445.

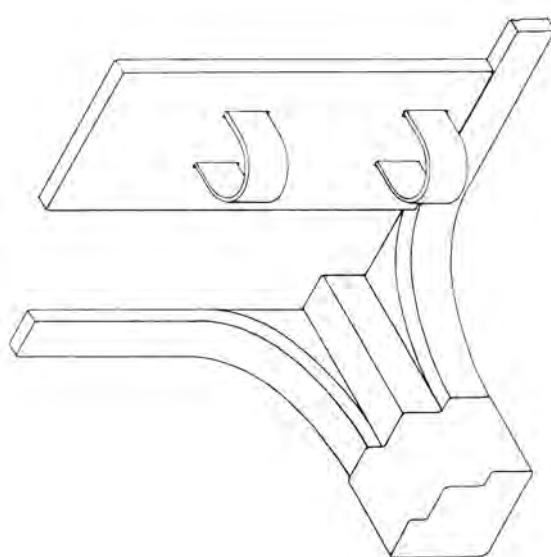


Figure 61. Detail of bronze shoe of box — fig. 60.

in Old Kingdom tombs. The Tutankhamun box was discovered in the tomb's antechamber. It had been opened and its contents stolen by tomb robbers. It was then refilled with a number of items which included several alabaster and glass vases, pottery dishes, some lumps of resin and seven stone knives.

The quality of the cabinet-making is of the highest order. Both the box and the lid are constructed by inserting red coloured wood panels, certainly cedar, into a solid African Blackwood framework which is mortised and tenoned together and pinned with wooden dowels. Attached to the rim of the rectangular box is a moulded cavetto cornice, the corner joints of which have been neatly dovetailed together. It is held to the box by a number of hidden tongues each secured by dowels above and below the line of fixture which is then disguised by the application of a gilded torus moulding.

Bronze shoes, worked from sheet metal, have been used to protect the feet of this box. This indicates the type of rough handling such boxes were expected to

receive. African Blackwood braces are attached in each of the corners where the legs meet the bottom side rails. Ivory strips are fixed to the lower edge of the rail and follow the line of the curved brace and are located in slots formed on the inner surfaces of each bronze shoe (Figure 61). These ivory strips are attached to the bottom edge of each rail and the leg braces by small African Blackwood dowels.

Fixed under the base and close to each corner of the box is a strip of wood into which a pair of bronze staples has been fastened (Figure 61). Through these slide the carrying poles. This design allowed the poles to be pushed under the box, out of sight, when it was not being carried. The poles have been skilfully worked to a circular cross section and at the end of each pole is a step, which is of a larger diameter than the bronze hoop. This arrangement stops the poles from being totally withdrawn from their mounting and the end of each pole has a flat surface which prevents its rotating in the staples. This makes the pole much easier to hold when carrying the box.

Each of the box's panels is bordered by four bands of alternately laid strips of African Blackwood and ivory which have been mitred in the corners. The front panel is incised with a rectangular frame on which is a funerary scene. This scene shows the King, who wears a crown with a uraeus projecting from it, giving offerings of a pot and lamp to the god Osiris. Between them is a table on which is placed a covered vase. The God stands rigidly on a low platform and is dressed in a long tight fitting garment. The King wears a short kilt and apron. The God holds in one hand a whip and in the other a crook. Upon his head he wears a crown ornately decorated with uraeus and ostrich feathers. Above this scene is an inscription (Beinlich and Saleh 1989: 12).

Above this scene is one of the mushroom shaped handles. It has been fixed to the box through a hole and secured to the inner surface by a wedge shaped wooden peg. The faces of both handles have been incised with the royal names of the King and then covered with gold leaf which has been pressed into the design. The leaf used is so thin that it has creased in many places when it was moulded over the handle. This technique was widely applied on royal box handles of this period. The box handle has the cartouche of Tutankhamun (Beinlich and Saleh 1989: 11) at its centre and enclosed in a framework and set upon a *nub* symbol. These symbols are then supported by uraei. The right hand one wears the crown of Lower Egypt while the left wears the double crown of unified Egypt. The lid handle is similarly incised and gilded but with the King's Nebkheperura cartouche (Beinlich and Saleh 1989: 14).

The African Blackwood legs, rails and lid framework are inscribed with funerary text (Beinlich and Saleh 1989: 12–15) which has been lightly brushed on with yellow paint. The framework of the gabled lid is fitted with rectangular and triangular red coloured wood panels.

The end panels have been bordered with strips of ivory and African Blackwood bands set against the framework.

This magnificent box illustrates the understanding that both carpenters and cabinet-makers had in working a large number of materials with a range of sophisticated tools and techniques.

BOX WITH ROUND LID (PLATES 44, 45)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61467. Carter No. 21.

Length 610 mm, width 430 mm, height 440 mm.

Carter 1923: 110–111, 161–165, 194–198, pls. XXI, XXXIV (A) and (B), L, LI, LII, LIII, LIV; Carter 1927: 17–18, pl. III; Capart 1944: figs. 33, 73; Fox 1951: 19, pl. 15; Kielland 1955: figs. 46 a, b; Davies 1962; Porter 1964: 577–578; Baker 1966: 93–94, figs. 112–113; Edwards 1979: pls. on pp. 76–77; Beinlich and Saleh 1989: 6–10.

One of the finest pieces of furniture discovered was an elaborately painted wooden box; the lid has been removed in this photograph (Plate 44). It had been placed with a large number of other pieces of furniture and chests of different types and sizes in the tomb's antechamber (Plate 45).

The box stands on four square legs which have been cut with a stopped rebate. Each panel is held between a pair of legs and enclosed by two horizontal rails. The frame and panels are not finished flush, the recessed panel area being built up with a large amount of gesso which gave the artist a flat area to paint upon. The panels are 13 mm in thickness and butt against the rebate cut along the inside of each leg. When viewing the interior of the box one sees each corner as a clean right angled joint.

The lid is also made using a frame construction with a centre ridge along the top, to which shaped boards are fastened either side and fixed to the curved end-supports (Plate 45). On the front of the box and above it on the lid are two mushroom shaped handles which have been finished with rather flat tops. They are 60 mm in diameter and were originally painted black on a gesso foundation. There were no remains of any cord or seal that might have been attached to these handles. The back edge is secured by either cord or dowels being fastened through holes drilled into both box and lid. The base of the box, which rests on the bottom of the stopped rebate on the legs, is thicker in section than the side panels. It is attached by dowels to the lower horizontal side rails.

As all the panels are not finished flush with the framework, it was impossible to apply an even layer of gesso foundation to the box and lid. This box was made of cedar and was in very good condition when discovered. Unfortunately, once this box was removed from the protective environment of the tomb the combined increase in both temperature and humidity began to make the frame

move and distort. The thicker gesso foundation laid on each panel on which the paint had been applied began to become seriously weakened and bubbles appeared as the gesso loosened from its wood base.

Cracks began to open between the framework and the panels and immediate steps were taken by Carter and his assistants to control the damage being done to the paintwork. They first treated the gesso by spraying it with a celluloid solution in amyl acetate before coating the inner and outer faces of the box with liquid paraffin wax. Much evidence of this treatment is still to be seen particularly in gaps around the frame and panel line of fixture. This action prevented the possible destruction of the paint work but it has seriously diminished the brilliance of the colours used in its decoration.

The box contained a number of sandals, a gilt headrest and a bundle of cloth which included a child's garment and a glove which had possibly belonged to the King when he was a boy. The haphazard way they had been placed in the box makes it uncertain whether these were the box's original contents or those placed in it by the tomb protectors when they tidied the tomb after it had been discovered that robbers had forced their way in.

Each panel of the box and lid has been exquisitely decorated with painted scenes. The artistic skill is of the highest order and in some respects shows a strong affinity to the earlier Amarna style. All the panels are similarly bordered being built up by a number of painted frames. The inner-most one consists of a four-square chequered pattern coloured with repeating diagonal stripes of blue, green and yellow, with one being left unpainted and therefore off-white. The next frame consists of a line of flowers each having nine blue petals with a yellow centre. The outer three frames consist of separate band patterns, each being clearly contained within ruled, parallel black lines. The centre ribbon is much wider than the outer ones and is similar to the veneer framing design used on the jewellery box (Plate 18, [Inv. No. EA 5897]) which is in the British Museum). The large rectangles which make the bold centre feature of this band are painted blue and the spaces between them are coloured with three lines of paint applied to the gesso foundation. The inner-most line is painted red while the outer pair are yellow. On each side of the wide band are two thinner ribbons consisting of small painted squares of yellow and blue alternating against the off-white foundation colour.

Both long side panels have been painted with magnificent battle scenes. One shows an imaginary scene of the King at war against his Nubian enemies (Plate 44). He stands in a chariot at the head of his followers and troops which are painted in three registers behind him. Those in the upper-most registers are in chariots while the foot soldiers and fan bearers are illustrated in the lowest. The King rides to war in an elaborately decorated chariot which is pulled by a pair of splendid chestnut horses that are well groomed and dressed with ornate coats and

trappings. He is protected by the vultures of Nekhbet with a solar disc supported by uraei and two *ankh* symbols. He is shown ready to shoot another arrow but it is obvious that he has destroyed his enemies. Their mangled, arrow pierced bodies lie in front of him in a scene of total carnage. They have been crushed beneath the horses' hooves and wheels of the chariot. Three Egyptian foot soldiers that are armed with swords are busy examining the bodies of the Nubians on the battlefield to ensure that none is left alive.

The scene painted on the other long side panel depicts an equally horrifying slaughter of the Syrians at the hands of the Egyptian pharaoh Tutankhamun. The end panels of the box are painted with heraldic symbols which comprise Tutankhamun's cartouches supported by a pair of sphinx each with the head of the King. Again they are shown trampling the King's enemies, a Nubian under one foot and a Syrian under the other.

Painted on the lid are two additional sporting scenes which show the King hunting. They are separated by an inscription along the centre ridge of the lid (Beinlich and Saleh 1989: 6–9). These desert hunting scenes are painted on the curved surface of the lid within the traditionally applied border. One illustrates the King hunting both lions and lionesses from a chariot, while in the other he is shown in pursuit of a variety of game which includes antelope, donkeys, and a pair of ostriches. The curved end supports of the lid are painted with a large Nekhbet vulture which has the cartouche bearing the King's birth name as its body and supported either side by uraei.

BOX WITH ROUND LID (PLATE 46 AND FIGURE 62)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61468. Carter No. 101.

Length 900 mm, width 630 mm, height 770 mm.

Carter 1923: 202, pl. LVIII; Drioton 1949: pl. 114.

This large box (Plate 46 and Figure 62) was discovered on the Taweret Couch (Carter No. 137). Carter considered that it had not been moved by the tomb robbers and was still in its original position. The cord and seal ties which hold the handles together had been broken although there is still evidence of cord wrapped around the lid handle. It would seem that the box had been used to store the King's linen as it held a number of garments, loincloths and bandages. The box also contained a wooden headrest, a scarab pendant and a beautiful necklace.

The carcase of the box was constructed by fitting the side panels, which are made from a number of planks of wood, to the legs with long dowels. These dowels pass through the face of each leg and into the edge of the panel. The outer surfaces of each leg are veneered, with 2 mm thick African Blackwood to conceal these dowels while the inner surface of each leg is left plain.

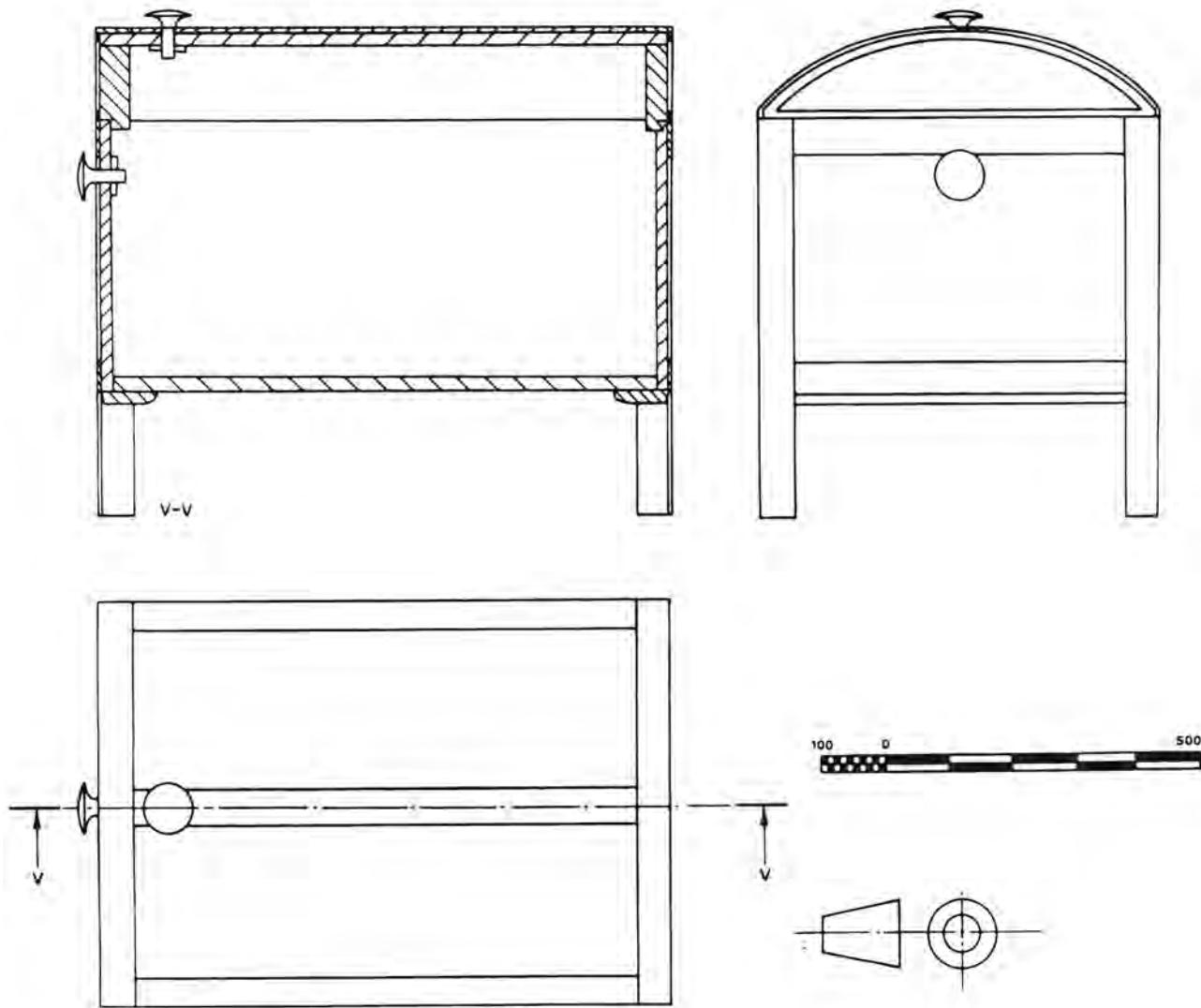


Figure 62. Box. Tomb of Tutankhamun, Egyptian Museum, Cairo. JE 61468.

The top and bottom edges of each panel are similarly veneered with strips of African Blackwood, which are held in position by small 4 mm diameter dowels and possibly some adhesive. These African Blackwood strips give the appearance that the box has been constructed from a solid African Blackwood frame into which the white panels had been fitted. The bottom of the box is made from a number of planks of wood which rest on two battens that are secured by dowels between the box's front and back legs.

The lid is constructed from a number of curved elements which are badly split, and are supported on two radiused end supports. Again African Blackwood veneer has been applied to the surfaces and edges of the lid to

give the effect of framework construction. Down the centre of the lid the African Blackwood strip has been incised with an inscription which has been filled with yellow paint (Beinlich and Saleh 1989: 38). A further incised inscription (Beinlich and Saleh 1989: 37) has been made on a yellow rectangular panel on the front of the box in blue paint.

Both mushroom shaped handles are inscribed with blue paint and are attached to the lid and box through a bored hole. They are secured by a peg which pierces the stem of the handle and is secured to the inner surface of the box and lid. A fine example of a large handle is now preserved in the World Museum, Liverpool. (Inv. No. 1973.1.556) (Plate 47).

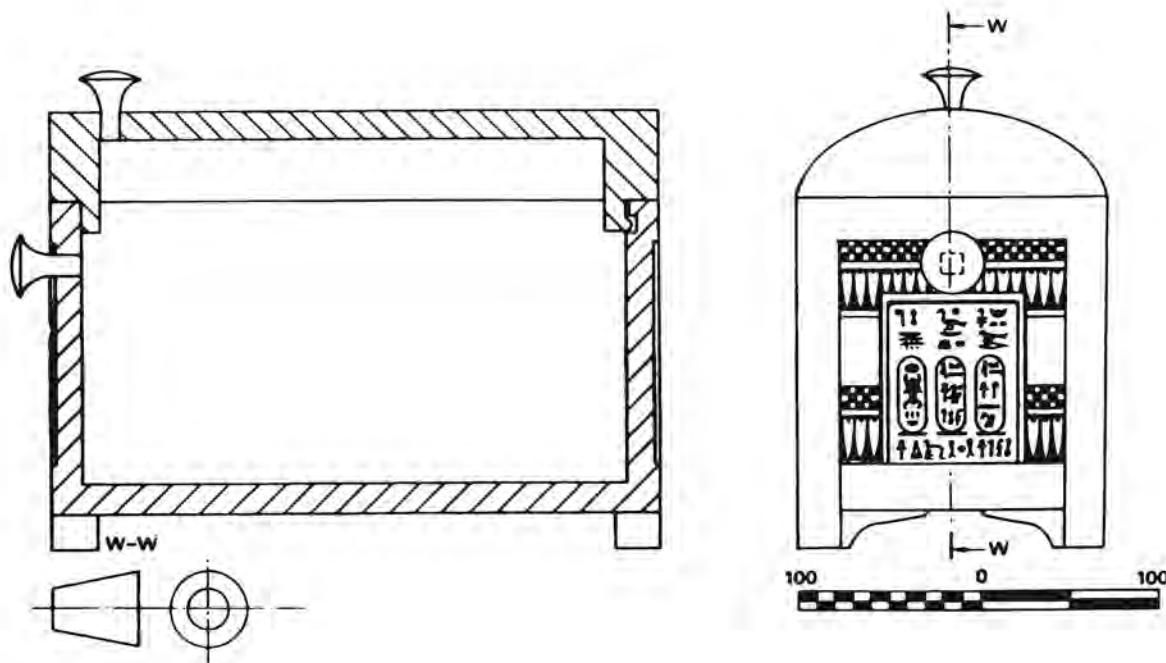


Figure 63. Box. Tomb of Tutankhamun, Egyptian Museum, Cairo. JE 61466.

BOX WITH ROUND LID (PLATES 48, 49 AND FIGURE 63)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61466. Carter No. 40. Length 330 mm, width 170 mm, height 240 mm. Carter 1923: pl. LVI [A]; Pijoan 1945: fig. 452; Kielland 1955: fig. 44; USA 1961–1963: No. 27; Baker 1966: 99, fig. 129; Japan 1966: No 17; London 1972: No 5; Edwards 1979: pls. on pp. 70–71; Seton-Williams 1980: 140; Beinlich and Saleh 1989: 16.

This beautifully proportioned box and its lid are cut from solid blocks of alabaster (calcite). It had been opened but its contents seem to have been left undisturbed. Although this was unusual it is not altogether surprising for it contained two balls of human hair wrapped in small linen squares. The hair is believed to have come from Tutankhamun and his Queen as their names are painted on a rectangular panel on the front of the box and would seem to be a fit repository for such royal relics.

The box is finely cut to give the appearance of a framework construction. Each imitation panel has been recessed by approximately 2 mm on the side panels and 1 mm on both the front and back panels. Between the front and back legs are carved braces which are also slightly set back under the box.

Both mushroom shaped handles are made from the vitreous lava rock obsidian which has been highly polished. They have been carved with square stems which locate in 11 mm sockets which have been cut through both the lid and the front of the box. The lid is accurately fashioned with a curved profile. Under each end, projecting from the main body of alabaster are two elements: the back one is moulded with a rounded lip which fits into a groove, chiselled in the inner edge of the back panel.

The decoration is carefully incised into the faces of both box and lid and then filled with paint. Each face of the box is cut with a band of lily petals, highlighted by cutting the background alabaster away and then filling the cavity with blue and black paint. Above this lily petal frieze is a chequered band, which is broken on the front panel by a bordered panel into which the cartouches are incised and painted; the King on the left and centre; his Queen on the right. Along the centre of the lid (Plate 49) is another inscription with the cartouches of the King. Either side of this band are two curved, recessed panels filled with an elaborate floral decoration incorporating papyrus flowers and lily petals incised into the alabaster and filled with black and red paint. Other alabaster objects discovered in the tomb were similarly decorated with these petal and chequered patterns.

Box (PLATE 50 AND FIGURE 64)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61494. Carter No. 115.
Length 522 mm, width 270 mm, height 305 mm.

This rectangular box (Plate 50) seems to have been made to hold the alabaster box (Plate 48) and is designed in the form of a small sarcophagus. The exterior of the box has been gessoed and then painted yellow, while the interior of the box has been finished black which would contrast beautifully with the white alabaster box. It suggests that the alabaster box is of significant funerary importance and the wooden box was designed as a protective case for it. There are no handles on this box for it was designed not to be moved and on first examination seems to have been poorly designed. However, the construction and techniques used are good.

The box (Figure 64) is placed on a wooden plinth made from a number of thick boards, the centre section of which has been cut away with an arc. On top of this base is built the carcase of the box which consists of a number of rectangular battens. The corners of this box are not constructed from solid pillars but are made by

dovetailing together rectangular upright battens. The frame cross rails are mortised and tenoned into these uprights and the interior spaces are filled with panels which are recessed 3 mm into the frame. Fitted to the rim of the frame is a moulding, the corner joints of which are again dovetailed together.

Although the framework is squarely constructed, the moulding has been fitted to the frame at an angle. Perhaps it was discovered that this outer box was not tall enough to accommodate the alabaster box with the additional height of that lid's handle. The design was compromised to save the situation by raising one end of the moulding sufficiently to give the alabaster box clearance. The interior of the wooden box has been fitted with stepped wooden blocks on to which the alabaster box would have been placed.

The lid is most unusual in its construction, being formed with a barrel shaped roof held together by end supports. The board which makes up the lid has been carefully shaped and is connected to the rectangular end supports by dowels which pass through these and into the end grain of the curved cover at the very top. Below each end support are a pair of exposed pegs which locate in holes bored into the top surface of the cornice.

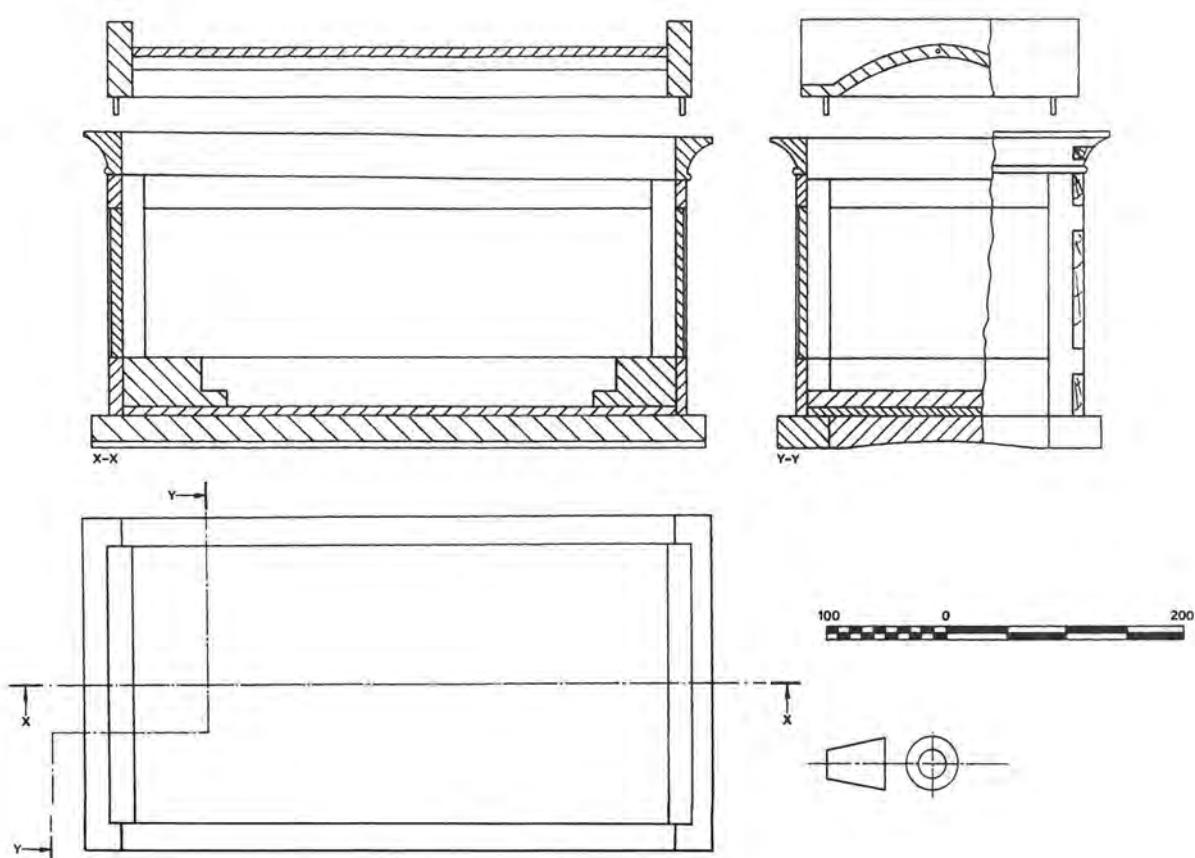


Figure 64. Box. Tomb of Tutankhamun, Egyptian Museum, Cairo. JE 61494.

BOX WITH ROUND LID (PLATE 51)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61462. Carter No. 267.
Length 454 mm, width 298 mm, height 288 mm.
Capart 1944: fig. 42; Kielland 1955: 166–167, fig. 45;
Baker 1966: 93–94, fig. 121; Edwards 1979: pl. on p.
167; Luxor 1979: fig. 101.

This exquisitely decorated box (Plate 51) was discovered by Carter in the innermost treasury of the tomb. It had been placed by the side of the doorway and was the first of a number of boxes lined up against the wall. The other boxes (Carter Nos 269, 270, 271 and 272) are equally interesting and will be described later. The lid had been opened by the tomb robbers and had been roughly replaced during the tomb clear up. A piece of cloth hung through a slight opening between the lid and box while another remnant had been thrown over the lid. These pieces of cloth seem to have held the King's jewellery, for several items of jewellery (Carter Nos 267a–267q) were discovered still wrapped and sealed in their original protective sheets. All the boxes that were discovered against the wall were facing outwards. All had been opened and their broken seals and cord ties were found scattered about the tomb's floor. The photographs taken by Burton before the tomb was cleared, show that some of the parquetry panels and ivory strips had fallen away and were scattered on the tomb floor (Luxor 1979: fig. 101). They were subsequently replaced with both glue and wax.

The box is constructed by fitting boards (of notably poor quality) against four square legs. The exterior faces have been framed with ivory strips that have been glued directly to the wooden sides. The edges of the box have been additionally decorated with lines of inlaid ivory and African Blackwood, the corners of which have been accurately mitred. Rectangular African Blackwood strips have been applied to the bottom of each foot to give the appearance of solid African Blackwood pads. These applied strips have been attached only to the outer surfaces of each leg and above them are inlaid strips of ivory to finish the decoration.

The inferior quality of the wood used is clearly seen on the inner surfaces of each leg and the quadrant shaped battens which run between the front and back pairs of legs which support the base of the box. The bare wood is not prepared with any foundation and is painted a light red colour. The interior of the box is similarly treated. The major feature of this box is the parquetry work that has been applied to the sides and lid to form imitation panels; each face has been identically treated. They are divided into an outer band and an inner rectangle, each separated by a typical African Blackwood and ivory strip border commonly seen on work of such quality. The outer band is fashioned with a geometric pattern with white lozenge shaped pieces of ivory embedded in the African

Blackwood background. This pattern is rather wavy and not as fine as the extremely precise inner rectangle which is made from tiny slivers of ivory and African Blackwood matched together in a herringbone pattern.

The parquetry work applied to the lid and the end lunettes is even finer. The lid is framed with ivory strips and a further strip which is glued along the centre ridge of the lid has been incised with an inscription. The two curved rectangular panels on the lid are embellished with bands of various parquetry designs laid in diamond, criss-cross and herringbone patterns. Carter calculated that in excess of forty-seven thousand individual pieces of parquetry had been separately applied to both the box and lid. Being able to apply these tiny pieces of material to a curved surface indicates the quality of the craftsmanship involved. This would be difficult to execute with modern tools and adhesives yet the Egyptian craftsman was clearly a master of the technique.

This box has also been fitted with another type of lock. The ivory, mushroom shaped handle on the front of the box rotates. It turns a bronze catch on the inside which locates in a slot cut in to the batten on the underside of the front lid. Another ivory handle which has a flattish top is fixed through the centre ivory strip on the top of the lid.

Other Round Lid Boxes

Two other large round lid boxes were also discovered in the tomb. They were lined up against the wall of the inner treasury with the box we have just examined.

BOX WITH ROUND LID

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61470. Carter No. 272.
Length 664 mm, width 451 mm, height 530 mm.
Luxor 1979: fig. 101.

This box was the last in the row of five boxes and is constructed by framing solid panels between horizontal rails and rectangular cross section legs. The lid is constructed of boards attached to each curved end support. Both the lid and box had been painted white, and was not decorated in any of the ways previously identified, apart from a simple inscription on the lid (Beinlich and Saleh 1989: 130). It had been opened and the seal and cord ties placed across the lid. Inside were found the King's fan (Carter No. 272a) and some fruits.

BOX WITH ROUND LID

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61471. Carter No. 270.
Length 514 mm, width 256 mm, height 456 mm.
Luxor 1979: fig. 101.

This box, which also had been painted white, was the third in the line of five discovered in the treasury. It is slightly smaller than the previous example but its construction and finish are identical. The battens which support the base of the box (Figure 65) are moulded and shaped to fit between the front and back legs and give the appearance of the outer surfaces of a quadrant moulding. The box contained a stone anklet, a pair of slippers and the lid of a small jewellery box (Carter No. 270b).

Rectangular Boxes

Discovered in the tomb were a large number of rectangular boxes. Very few were of similar design and their construction varies greatly as was the purpose to which they would have been put. The collection contains three boxes which stand on tall slender legs. This type of box is first seen in the 3rd Dynasty, in the tomb of Hesyra at Saqqara and dated c. 2660 B.C. (Quibell 1913: pls. XVII and XVIII).

RECTANGULAR BOX (PLATE 52 AND FIGURE 66)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61448. Carter No. 56.

Width 270 mm, depth 220 mm, height 450 mm.

Baker 1966: 92, fig. 108.

This box (Plate 52, Figure 66) is constructed on four legs, the upper part being square in cross section where they connect to the cross-frame rails of the box. Below the box the legs are carefully finished to a circular cross section and the feet are shod with bronze shoes. The boards of wood which make the panels are edge-jointed together with hidden dowels and are slightly recessed into the framework. Both the front and sides of the box were once decorated with strips of African Blackwood and ivory. These were applied to the panels with glue with the outer strip fitted against the framework.

Below the box is a lattice arrangement of thin rectangular struts of red-wood. They are connected to the underside of the box and the lower horizontal brace with small projecting tongues cut on one face of the strut. The triangulation of the lattice work gives additional rigidity below the box. The bottom bracing rail is carefully mortised and tenoned to the circular cross section leg; the shoulder of the tenon is accurately scribed.

The lid is made from a frame which is divided with a cross piece. Into this locates an ivory mushroom shaped handle. The thinner panels which are fixed on either side of the centre divider are again made from two boards which are edged with strips of ivory and African Blackwood. This decoration is still in place, though it has moved and raised with age. On the underside of the lid are attached two battens which are fitted along the short edges of the lid with small wooden pegs and set back the thickness of

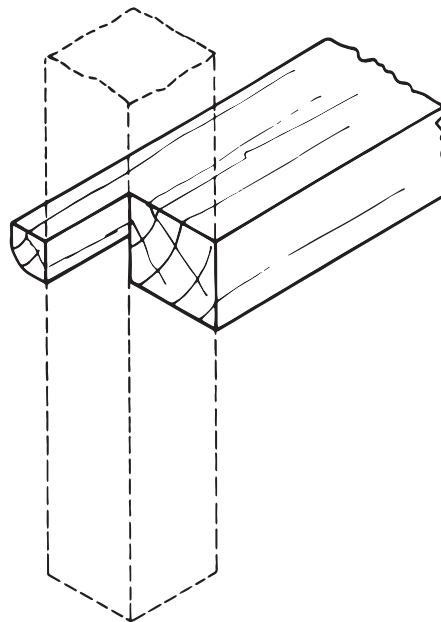


Figure 65. Batten support detail from underside of box. Tomb of Tutankhamun, Egyptian Museum, Cairo. JE 61471.

the box frame cross rail. This type of lid retaining system was commonly employed when hinges were used. The bronze hinges are fitted as a pair to the underside of the lid and to the top edge of the box. They are skilfully worked, being of a ring and pin type and 40 mm in length, two rings being fitted to the box and one to the lid.

On opening the lid a second inner lid is exposed. The concept of having a double lid is first seen on Old Kingdom coffins (Egyptian Museum, Cairo, JE 67567). This inner lid is quite simple in construction being made from a number of horizontal cedar boards which are edge jointed together and edged with a strip of African Blackwood. The back of this inner lid has been cut with a pair of round lugs which locate in slots cut into the inner surfaces of the back legs. This second lid is fitted with an African Blackwood handle and rests on the partitions which divide the box's interior. These partitions are made from wooden slats whose upper edges have been moulded to a round profile. Within these compartments were found a number of papyrus and reed stems and a stone armlet (Carter No. 56a).

RECTANGULAR BOX (FIGURE 67)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61446. Carter No. 403.

Width 435 mm, depth 400 mm, height 700 mm.

Ross 1931: fig. on p. 214; Carter 1933: 115–116, pls. XXXV[A]; Capart 1944: fig. 43; Baker 1966: 91, fig. 106; London 1972: Cat. No. 15; Beinlich and Saleh 1989: 180–183.

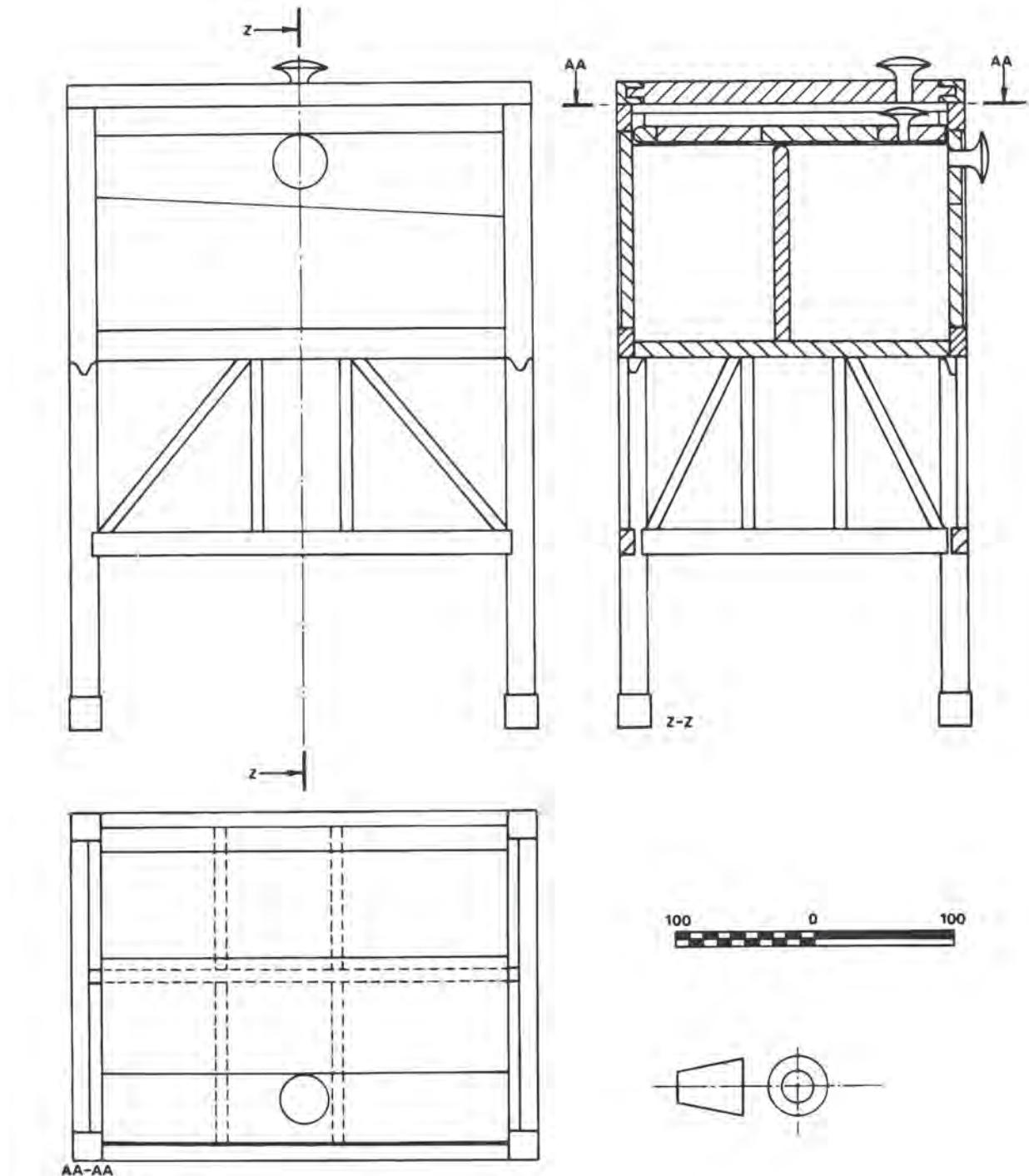


Figure 66. Box. Tomb of Tutankhamun, Egyptian Museum, Cairo. JE 61448.

The second and more ornate rectangular box was found in the Annexe of the tomb. It had been opened and robbed during ancient times and its inner compartments filled with four headrests, (Carter Nos 403 a-d, and fragments of a decayed robe, Carter No. 403e).

It stands on four elegant slim legs and is larger than the previous box examined. The legs are square in section throughout their length and like the horizontal rails and stretchers below the box, are made of African Blackwood. The panels which are slightly set into the frame are of

cedar and on closer examination are all solid boards that are fixed to the frame with edge dowels. Below the bottom of the box is a brace of African Blackwood and between the space formed by this and the lower rails of the box is an alternating decoration of fretwork hieroglyphs. These represent "all, life and prosperity", and had been removed from the box and placed in another box (Carter No. 367, JE 61451). Unfortunately, at the time of discovery, they were not photographed separately. The *ankh* symbols are cut from solid African Blackwood while the *was* symbols

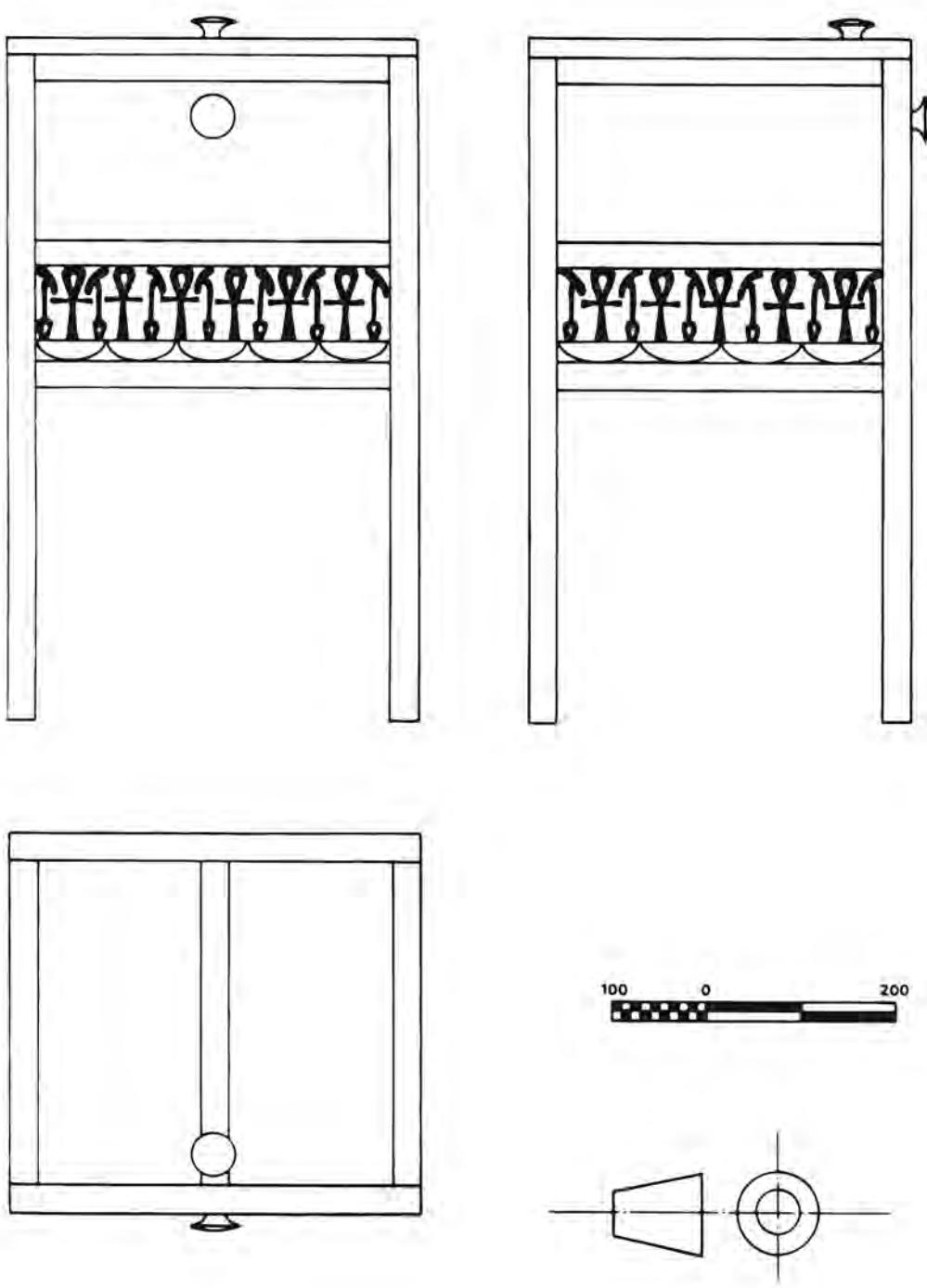


Figure 67. Box. Tomb of Tutankhamun, Egyptian Museum, Cairo. JE 61446.

are gilded, as are the basket *neb* symbols on which they stand. The positioning of the *ankh* and *was* symbols on the *neb* is erratic. The upper pair of symbols do not align with any geometric symmetry on the baskets on the front elevation (Figure 67). The left end elevation shows five *ankh* symbols standing on four baskets. However, on the right end elevation this has been corrected with an additional basket allowing each of the five *ankh* symbols to stand in the centre of a basket *neb*.

The African Blackwood framework is incised with

an inscription which is filled with yellow paint. This inscription gives exaggerated claims of the King's military achievements. What is evident, from this inscription, is the speed at which the old gods of the Egyptian Pantheon had been reinstated; the "Aten" is mentioned just once amongst many others.

The lid consists of a rectangular African Blackwood framework with a cross rail which separates the lid into two panels. Again the panels are made from cedar and the framework is incised with an inscription. Bronze

hinges are used on this box and are fastened to the back of the lid and the top edge of the box. Battens are also employed on the underside of the lid along the short edges so preventing the lid from twisting when closed, and to give additional security. On the front of the lid and high on the front face of the box are two mushroom shaped handles. These have been engraved with the King's cartouches set on a *nub* symbol and supported by crowned uraei with pendant *ankh* symbols. The handles have been gilded; the gold foil being pressed into the incisions made in the wooden core. The lid handle has the throne name, Nebkheperura, whilst that on the box has the birth name Tutankhamun.

RECTANGULAR BOX

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61447. Carter No. 388 (box), 537 (lid) and 386 (board bearing hieratic docket).

Width 435 mm, depth 400 mm, height 680 mm.

Carter 1933: 116, pl. XXXV [B]; Breasted 1936: pl. 311; Ranke 1936: pl. 311; Aldred 1954: 697, fig. 497 (back view); Baker 1966: 92, fig. 107; Beinlich and Saleh 1989: 178.

The third and final tall box is again similar in construction to the previous box examined and was discovered on its side in the tomb. It has long and slender square cross sectioned African Blackwood legs, cross rails and stretchers. The panels, which are slightly recessed into the framework, are of a lighter coloured and softer coniferous wood. The interior of the box has been divided into two sections and possibly contained the King's linen. A wooden docket (Carter No. 386, 352 mm x 175 mm x 8 mm) from this box, which was found separately in the tomb, gives an indication of what it held. Again the panelled lid had been fixed to the box with bronze hinges and side retaining battens.

Both mushroom shaped handles of the box and lid are gilded on wooden cores and have been incised with the King's cartouches. Like the previous box a fretwork of hieroglyph symbols fills the space below the base and rest on *neb* symbols which are attached to the stretcher. The upper symbols comprise alternating gilded *djed* and African Blackwood *tyet* symbols.

RECTANGULAR BOX (PLATE 53)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61461. Carter No 268.

Length 262 mm, width 228 mm, height 220 mm.

Carter 1933, 66–69, pl. XV [A]; Aldred 1954: 693, fig. 494; Baker 1966: 94, fig. 116; Beinlich and Saleh 1989: 118.

This box (Plate 53) most certainly would have been used as part of the King's funerary furniture for the storage

of his jewellery. Unfortunately the contents had been stolen. The box is divided into four compartments by two wooden panels which have been edged with African Blackwood. It was discovered in the treasury of the tomb, hidden behind a larger box (Carter No. 267) while its lid had been placed on another box (Carter No. 269). The carcase of the box is constructed by jointing solid cedar panels against four rebated legs. Below the box the legs have a square cross section. Parquetry has been applied; tiny slivers of ivory and African Blackwood are laid in both herringbone and criss-cross patterns. The imitation framework is made from ivory strips that have been glued and pinned into position with ivory pegs capped with gold buttons where the horizontal and vertical ivory strips butt together. Unlike a similar box (Carter No. 267), the ivory strips remained attached to the box with this additional fastening technique. The edges and corners of this box are decorated with long alternating strips of ivory and African Blackwood which are neatly mitred in the corners and below each foot is a solid pad of African Blackwood.

On each side of the box are bands of parquetry separated by veneered lines of African Blackwood and ivory. Both the inner and outer bands are decorated with a criss-cross pattern while the middle is accurately laid with a herringbone pattern. Howard Carter estimated that twenty-four thousand pieces of parquetry had been individually applied to this box. Today some of the pieces have fallen away because the boards on which they had been glued have separated and a gap has formed exposing the wood beneath. Between the front and back pairs of legs, below the box, are moulded wooden battens on which is fitted the box's base.

Set into the parquetry on the front of the box is an ivory plaque on which is engraved the cartouches of the King which are in turn filled with black paint. Above this is an ivory handle which is painted with the cartouche of the King set on a *nub* symbol. The lid is similarly treated with a handle which is inscribed with the King's Nebkheperura cartouche. This handle, set on the front of the ivory strip, is engraved, and imitates the centre bar of the lid's frame. Nine thousand slivers of wood are applied on either side of the centre ivory strip. The left rail has a docket written in black ink which indicates that this box held objects such as gold vessels and other ornate pieces.

RECTANGULAR BOX (PLATE 54 AND FIGURE 68)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61449. Carter No. 54 ddd.

Width 122 mm, length 156 mm, height 132 mm.

Carter 1923: 116, pl. LVII; Ross 1931: fig. on p. 218; Breasted 1936: pls. 313–314; Ranke 1936: pls. 313–314; Aldred 1955: 692, fig. 490; Kielland 1955: fig. 13; Baker 1966: 99, fig. 128; Beinlich and Saleh 1989: 29.

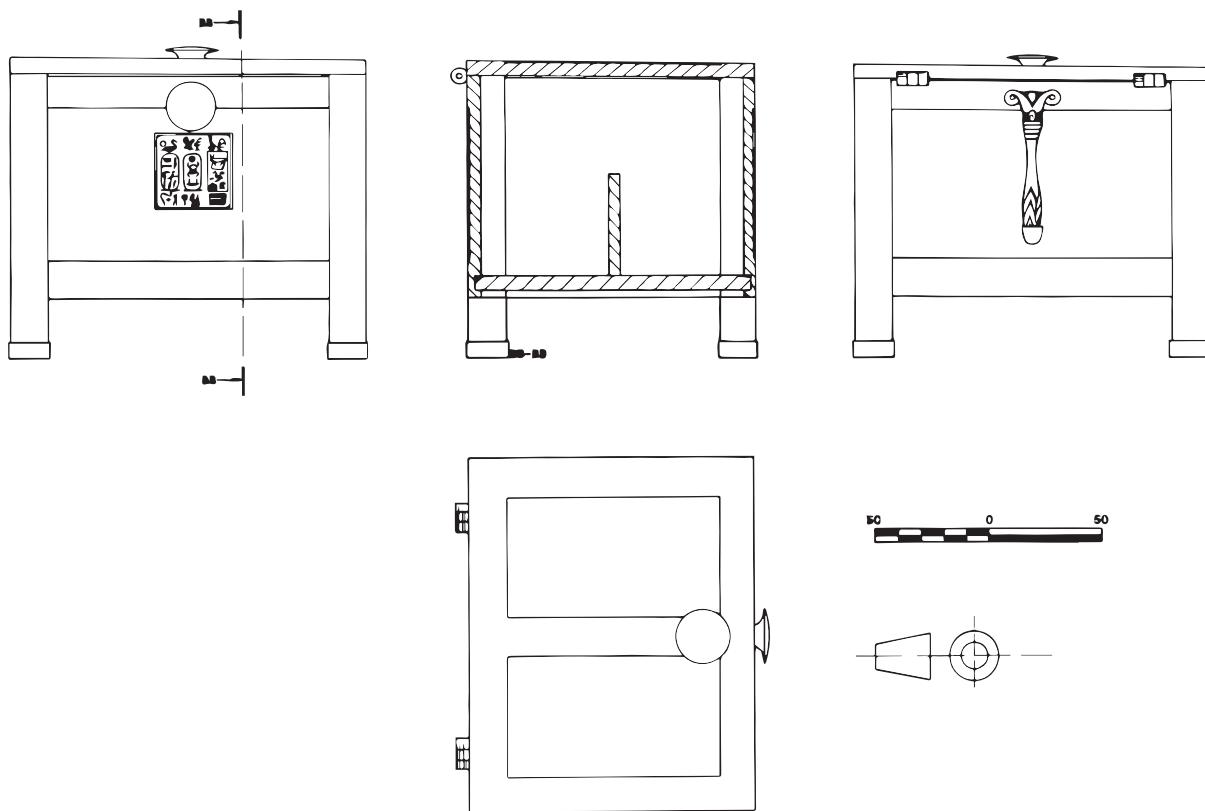


Figure 68. Box. Tomb of Tutankhamun, Egyptian Museum, Cairo. JE 61449.

This beautifully designed box is constructed from ten slabs of ivory. Each side consists of an imitation panel with top and bottom rails cut from a single sheet. They are tongue and grooved into the legs which are rebated to the thickness of the rails, while below the box the feet retain their full square section. The base of the box is cut from another piece of solid ivory whose edges are slightly bevelled to fit in grooves cut along the inside bottom edges of the side panels and across the legs.

Two imitation sunken panels are carved in the solid lid which gives the appearance of the lid being framed with a centre cross piece. The inscription incised on the raised centre member indicates that this box was designed to hold the King's jewellery. On the front of the box is a square panel carved in low relief which includes the cartouches of the King, while on the back panel carved in high relief is an elaborate column with a lotus capital.

The lid is attached to the box by a pair of gold ring and pin hinges. The outer rings are attached to the box while the inner ring is fixed to the lid. The feet are shod with gold plates and both handles are cast from gold. The interior of the box is divided into four compartments by a further two slabs of ivory, crossing at right angles at approximately half the height of the box's interior.

RECTANGULAR BOX (PLATE 55 AND FIGURE 69)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61458. Carter No. 271.

Width 450 mm, length 487 mm, height 424 mm.

Ross 1931: fig. on p. 217 [2]; Carter 1933: 67–68, pl. XVII [B]; Drioton 1949: pl. 113; Fox 1951: pl. 50;

This highly decorative casket stands on four short legs (Plate 55 and Figure 69) which are shod in silver. The panels are made from softwood and unlike other boxes discovered in the tomb's treasury the sides are divided by horizontal ivory strips into upper and lower rectangular panels. These ivory strips are also used to simulate a framework construction and are engraved with inscriptions between a pair of ruled lines which are then filled with black paint.

Each side panel is decorated with hieroglyphs the *ankh* and *was* symbols stand on a *neb*. These fretwork symbols are carefully cut and carved and then covered in gold foil before being attached to the box with pegs. The *neb* symbol is carefully textured to give the appearance of basket work while the other symbols are finely burnished. The contrast formed by the gilded hieroglyphs set on a dark brown background and framed with ivory strips is striking and gives a rich finish.

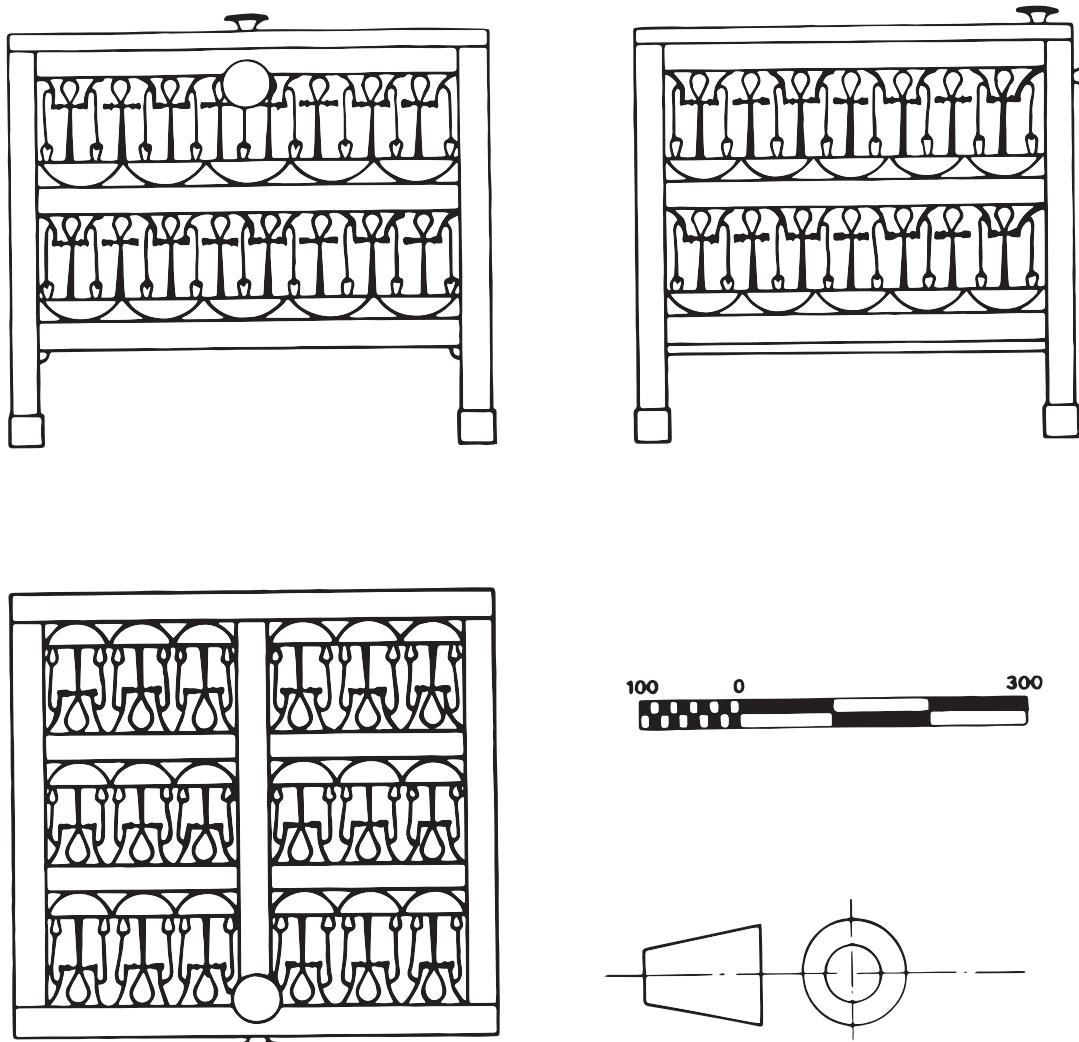


Figure 69. Box. Tomb of Tutankhamun, Egyptian Museum, Cairo. JE 61458.

The lid of the box is similarly decorated with ivory strips glued into position. These strips divide the lid into six panels and into each small space groups of symbols like those applied to the side panels of the box are pegged.

This box's interior has been carefully divided into sixteen rectangular compartments, each 110 mm x 89 mm with their top edges veneered with ivory where they are exposed. These compartments stand approximately one third the height of the box's interior. The compartments were designed to hold either gold or silver cosmetic vessels. All had been stolen by the ancient robbers and the box had been refilled by the Necropolis police and tomb officials with a number of unrelated objects.

The condition of the box was poor when discovered. Many of the ivory strips, particularly those on the lid, had become loose and were in danger of falling away. Conservation by Howard Carter's assistants and colleagues involved applying both glue and wax to these damaged areas.

RECTANGULAR BOX (PLATE 56 AND FIGURE 70)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61455. Carter No. 68.

Width 300 mm, depth 240 mm, height 242 mm.

Davies 1977: 107–111, pls. XVII and XVIII; Beinlich and Saleh 1989: 31.

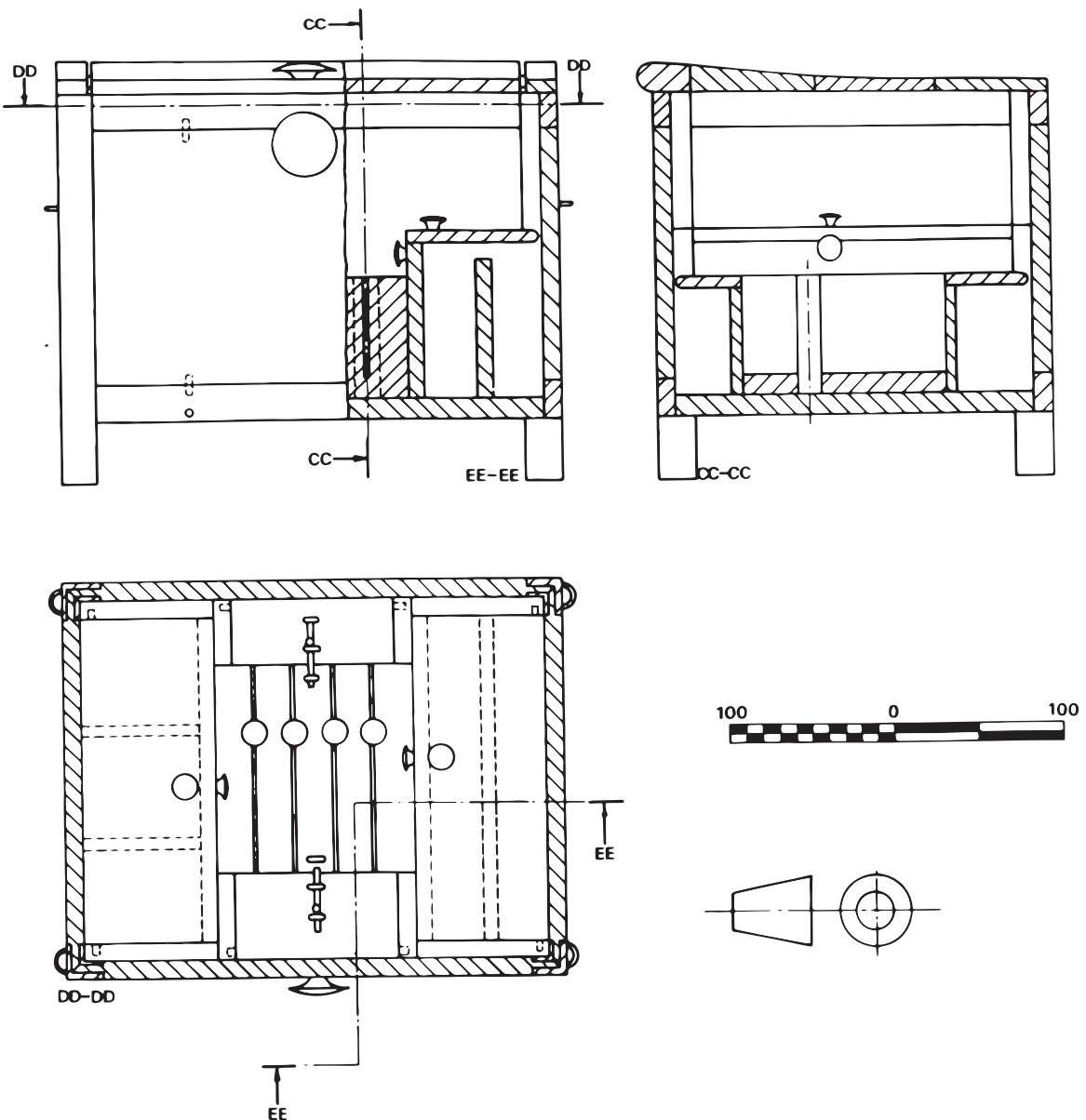


Figure 70. Box. Tomb of Tutankhamun, Egyptian Museum, Cairo. JE 61455.

Discovered on the floor of the tomb before the Hathor Couch (Carter No. 73) was a plain box (Plate 56). The construction of this box and the method by which the interior was designed and fitted out is very interesting. The carcase is constructed around solid side panels. The upper and lower horizontal frames were first fixed to the top and bottom edges of each panel by dowels. Then, after the interior panels and partition lids had been assembled, each rebated leg was fitted. The base would then have been cut to size and brought up into position from below the box and fixed by dowels to its lower horizontal cross rails. Finally two curved bars were pegged to the edges of the top short sides of the box. Holes have been bored into these bars at the wide end and a wooden pivot

inserted which allows the lid to swivel open. This type of construction was not unusual: a later 19th Dynasty box belonging to the Lady Isis, Egyptian Museum, Cairo, JE 27274, displays a similar swivel lid design that is heavily gessoed.

The lid of the Tutankhamun box is made from three boards which are fixed together by their long grain and edged with a pair of glued battens. The rear batten of the lid is thicker and was moulded to repeat the profile of the side bars. Both the interior and exterior of the box have been painted white, whilst upon the lid is an inscription painted in black. Fixed into the legs of both short sides are two bronze staples, through these would have been threaded and tied a length of rope. The centre of the rope,

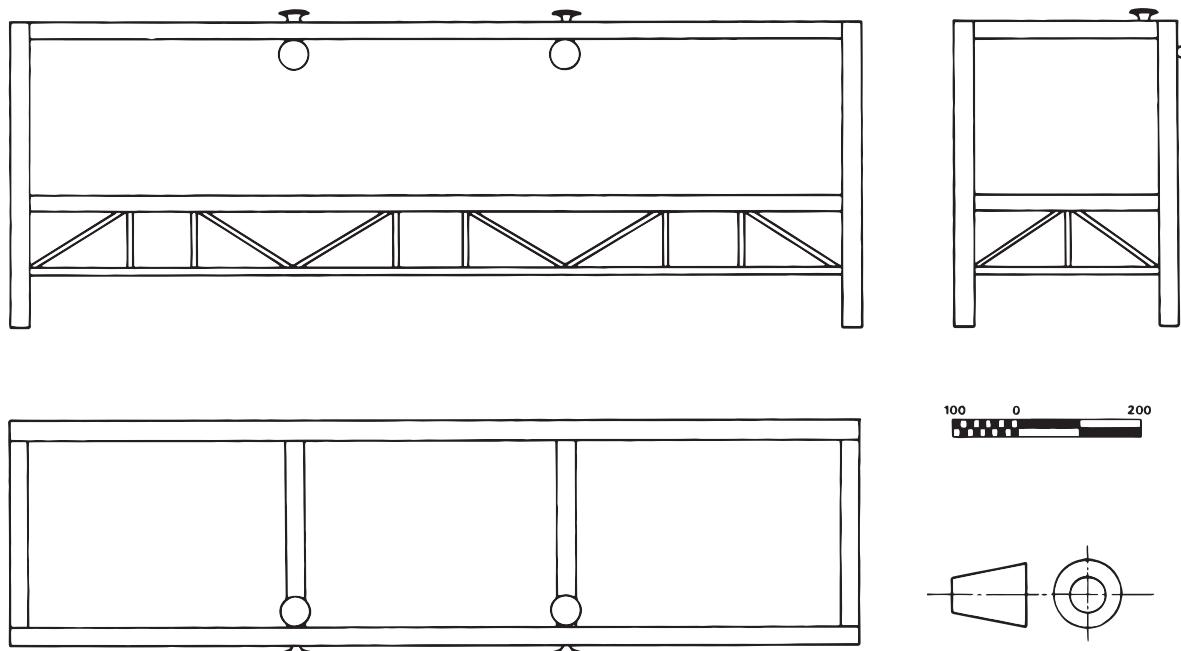


Figure 71. Box. Tomb of Tutankhamun, Egyptian Museum, Cairo. JE 61454.

at each end of the box, would have been placed over a pole allowing it to be carried with other boxes. It is evident that this box contained personal effects which had to be transported to wherever the royal couple stayed. From the inscription we see that it most probably contained razors, alabaster vases and other toiletries. A funerary scene, in the Tomb of Nebamun at Thebes (Davies 1925: pl. XXIV), shows a number of boxes being carried by bearers in a similar way.

On each side of the box's interior are two long compartments which have swivel lids pegged into the solid side panels. This indicates that the construction was a primary feature and the purpose of this type of box was well planned. The left compartment is divided into three sections by two partitions and perhaps held small alabaster vases. The right compartment has a single partition along its length dividing the area into two long narrow spaces. Both compartments were lined with papyrus. Small mushroom shaped handles are fitted to the interior upright panels and the swivel lids.

In the centre of the box is a solid block of wood which has four slots cut to a depth of 60 mm. Across each slot, and slightly towards the back of the box, a hole has been bored right through the block. Each of these slots may have held a razor, as the holes appear to be designed to allow the fingers to pull the razor handle safely from the slot. At the front and back of the razor mounting block are

two smaller compartments whose lids are secured to the centre block by sliding African Blackwood bolts through three small bronze hoops.

This beautifully proportioned and functional box highlights the wide range of specialist commissions Egyptian carpenters were engaged upon during the 18th Dynasty.

RECTANGULAR BOX (PLATE 45, LEFT HAND CORNER AND FIGURE 71)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61454, Carter No 50.

Length 1360 mm, width 360 mm, height 490 mm.

Baker 1966: 94, fig. 114; Beinlich and Saleh 1989: 24–25.

The storage of the King's linen and clothes in purpose made boxes is well illustrated in this fine piece of furniture (Figure 71). As with modern examples, the design is functional being long, narrow and deep. This box held a large number of items which in general fall into the following categories: shirts, loincloths, shawl and an archer's uniform. They were all neatly folded and piled to the top of the box. A cache of arrows, sticks and a mace were found below the linen. These were not precisely arranged which suggests that they might have been tampered with during the robbery.

Each of the rectangular side and end panels of the box are made from a number of boards which have been painted white as has the interior. The legs and framework are of African Blackwood and a stretcher below the base of the box supports an open lattice of red painted struts. These vertical and angled members are used to strengthen and provide added rigidity. Egyptian cabinet-makers would have realised that a long and narrow base would be prone to movement and possible distortion.

The lid of the box has been divided into three sections by using two African Blackwood strips. An inscription is cut into each strip and filled with yellow paint. Through these African Blackwood strips on the front of the lid are fixed a pair of large mushroom shaped handles. Each has a single cartouche engraved into it: one bears the King's birth name; the other his throne name. The corresponding handles on the face of the box are inscribed in a similar fashion.

Three large bronze hinges are used to join the lid to the box. Below the outer pair of hinges are two *djed* pillars carved in African Blackwood and fixed to the back panel of the box. On each an inscription is incised along its length and filled with yellow paint.

RECTANGULAR BOX (FIGURE 72)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61456. Carter No. 585. Length 652 mm, width 334 mm, height 275 mm. Carter 1933, 120–121, pl. LXXI [B]; Aldred 1954: 695, fig. 496 b; Helck 1961 iv: 2057 [L]; Baker 1966: 98, fig. 124; Beinlich and Saleh 1989: 207–208.

Another box from the collection seems to have been made for the King in his early youth to hold personal items of sentimental value. Made of a dense, close, dark grain wood, the box is dovetailed and pegged together. The intricate construction indicates the length of time such a piece would have been in production and perhaps would

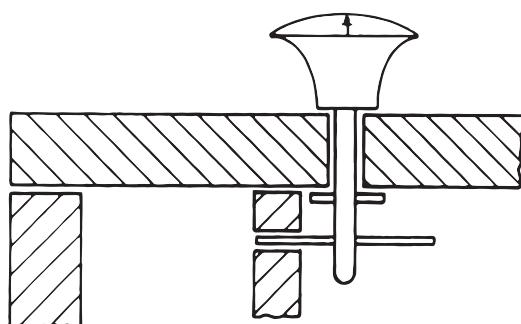


Figure 72. Box. Tomb of Tutankhamun, Egyptian Museum, Cairo. JE 61456.

not originally have been intended for funerary use. What is unusual is the heavy bottom rail on which the carcase is placed. A band of hieroglyphs is engraved around the centre of the box on all four sides and these are filled with a pale yellow pigment.

Unlike other boxes, the lid is constructed from a mitred frame into which are inlaid bands of ivory. The outer band is incised with the name of the King and is filled with blue pigment, while the inner is engraved and filled with yellow pigment. The lid has suffered severe damage, having been forced open. The stresses applied to it have distorted the bronze hinges and twisted one corner of the lid.

The interior of the box has been fitted with a number of deep compartments, some with sliding lids. Unfortunately some of these lids have been prised open and broken. To repair the damage would require dismantling the whole box.

Thick bronze plates are accurately worked around the short square feet of the box. On the back panel is placed a *djed* pillar which is accurately carved and incised with a vertical inscription and filled with blue pigment.

The lid handle has been designed to rotate and lock this box (Figure 72). Projecting from under the mushroom shaped handle is a stem which passes freely through the lid of the box. Two pins are mounted in the stem below the lid, with the bottom pin engaging in a slot cut into a partition inside the box when the handle is turned. The upper pin acts as a stop to ensure that the handle cannot be withdrawn. An *ankh* symbol is engraved on the top surface of the handle to indicate when the box is locked.

RECTANGULAR BOX (FIGURE 73)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61452. Carter No. 54. Length 555 mm, width 390 mm, height 390 mm. Beinlich and Saleh 1989: 27.

This African Blackwood framed box has red painted panels; its legs extend 100 mm below the base of the box.

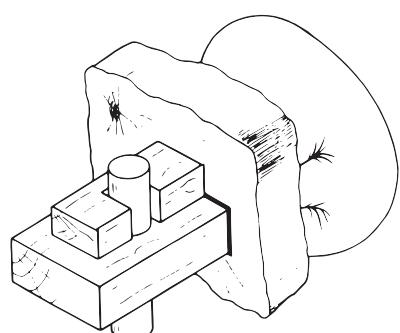


Figure 73. Box. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61452.

Along the centre of the flat lid is an African Blackwood strip and either side of this is an inscription painted in black. This box contained an enormous collection of odd pieces of tomb material which had been hurriedly and haphazardly thrown into it.

An interesting feature of this box is the method by which the handles are attached (Figure 73). The stem of the mushroom shaped handle passes through the panel and a round peg pierces the stem. Another smaller bracing piece is locked across the stem and pinned when it was pushed firmly into position.

Other rectangular boxes

A number of other simple rectangular boxes were placed in the tomb.

The first box (JE 61453, Carter No. 330) is of a framework and panel construction which had been painted white throughout. It measures 705 mm in length, 500 mm in width and 460 mm in height. The box contained fifteen shabtis, two sceptres and seventy five model tools.

The second box (JE 61450, Carter Nos 546 [lid] and 550 [box]) measures 650 mm in length, 575 mm in width and 545 mm in height. As with a number of other boxes examined, it is placed on four short legs with the edges of the carcase covered with strips of African Blackwood veneer. Along the centre of the lid is a further African Blackwood strip which is inscribed. The handles are gilded over a wooden core which has been engraved with the King's cartouches.

A third box (JE 61451, Carter No. 587) measures: length 530 mm, width 367 mm, height 334 mm. This box is very roughly made and the poor quality of wood used in its construction has been concealed by a sizeable quantity of filler. The framework is of a dark-grain wood and has been left unpainted; the panels have been finished with red paint. Both handles are painted black and are engraved with the cartouches of the King which are filled with yellow pigment.

Shrine shaped boxes

Howard Carter discovered a further five boxes that had been fashioned with shrine shaped lids. As we have already seen, such boxes which display striking architectural qualities were not uncommon in ancient Egypt and are well represented in museum collections around the world. In construction they usually have a cavetto cornice with a torus moulding connecting the cornice to the top rail of the box. The boxes belonging to Tutankhamun comply with this design rule, but, as one might expect, they are of far better quality and in some cases superbly decorated.

SHRINE SHAPED BOX (PLATES 57, 58 AND FIGURE 74)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61477. Carter Nos 551 (box), 540 (lid).

Length 720 mm, width 455 mm, height 555 mm.

Ross 1931: fig. on p. 194; Carter 1933: front piece, 118–119; Fox 1951: 32–33; Porter 1964: 578; Baker 1966: 95–97, fig. 117; Edwards 1979: pls. on pp. 242–245; Beinlich and Saleh 1989: 204.

This beautiful box (Plate 57) is accurately constructed and exquisitely decorated. The skill, patience and time that has gone into its manufacture is evident: it would have taken a number of carpenters and artisans many hours to create and embellish. In construction it is not unlike a number of other boxes. The framework of the box is made from a light-red wood that has been overlaid with strips of ivory which have been pegged into position with ivory pins. It stands on four short legs that are encased in bronze shoes. The long edges of the box legs are inlaid with small pieces of African Blackwood and ivory in a comb pattern.

Between the bottom rails of the box and each leg is a right angled piece of faience which has been curved and then lined with a thin strip of African Blackwood which runs from the inner surface of one leg, along the bottom rail of the box and down the other leg. These strips are housed and secured in the sides of each bronze shoe.

The cornice is attached separately to the box. The top rounded bead is of African Blackwood, the cornice, accurately formed, is gilded upon a gesso foundation which has been finely moulded with a ribbed effect. The torus moulding below the cornice has been painted green and has been applied separately with a planted technique, for the corners have been finished with plain mitres. This is unusual as most mouldings on similar size cornices are scribed on to the solid frame with a stuck technique.

The side and end panels are bordered with strips of African Blackwood and ivory laid in alternate layers and neatly mitred in the corners. Next is a familiar decoration of squares of faience and calcite separated by thin pieces of ivory and African Blackwood. This second band is then enclosed within another frame of ivory and African Blackwood. These outer bands create an inner panel on each face of the box which is decorated in a unique form. Across the top are two ribbons of applied decoration, the top has a chequered pattern constructed from small rectangular pieces of ivory and African Blackwood which rest on a lily petal frieze. Each petal is carefully worked from ivory and is placed within a shaped section of calcite and faience. The top part of each lily petal is set into a light blue background while the tip of the petal is inlaid into a much darker blue glaze. The centre band in which each petal is set is orange in colour; the indent at the top of each petal is filled with blue paint.

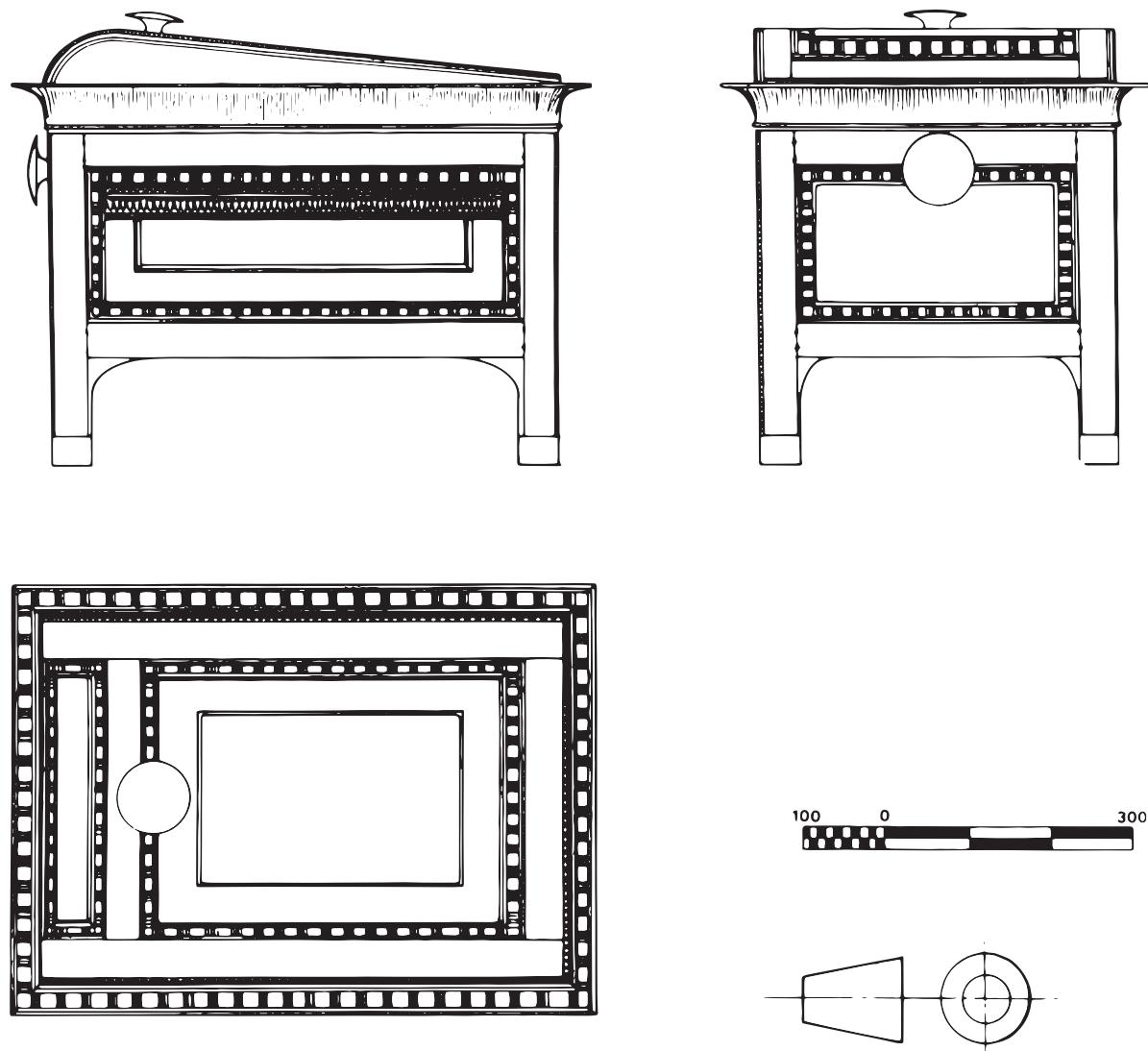


Figure 74. Box. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61477.

Beneath these two ribbons is a centre panel and below this and to the sides are smaller outer rectangular panels. These outer panels are of carved ivory which are worked into an elaborate floral display. This pattern is extensively used on the box. The centre panel is veneered with an ivory panel which is carved in low relief and stained. Both centre panels on the sides of the box illustrate five hunting scenes, while on the back panel two similar scenes are shown. These scenes show cheetahs and lions attacking bulls and ibex. The background of each picture is festooned with garlands of brightly coloured flowers.

The scene illustrated on the front panel is bordered in a pattern identical to those on the side and back panels of the box. Within this border is a lightly carved and stained ivory plaque which shows Tutankhamun seated on a chair fashioned with lion legs while his feet rest on a footstool. He prepares himself to shoot another arrow,

for he is hunting both fish and wild-fowl. At his side and seated on a cushion is Ankhesenamun. She looks up at him and is ready to pass him another arrow with her left hand while in her right hand she holds a lotus flower.

This scene is presented in very fine detail. The King wears on his left forearm an armguard or bracer which was used to protect him against the whip of the returning bowstring. From the innermost strap are attached two tassels. His arrows pierce the bodies of those birds flying above him, while before him fish swim in a pond covered in water-lilies. Below the pond a servant is shown returning the King's arrows which have a fish and duck impaled upon them. The spaces around the scene are elaborately embellished with plants and sprays of flowers.

The lid of the box (Plate 58) is treated in a similar fashion, the rails being covered with strips of ivory that have been bent to fit the curvature of the lid. They are

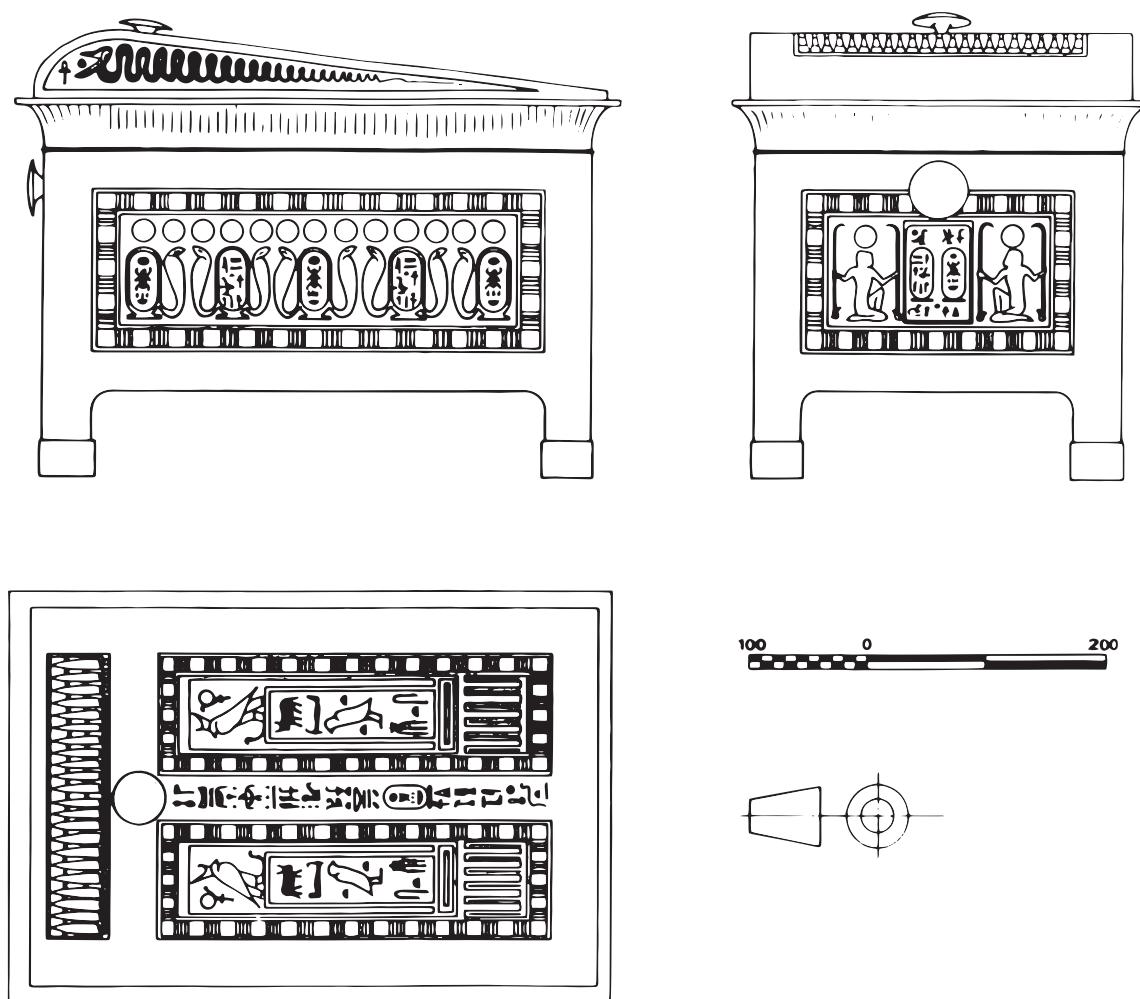


Figure 75. Box. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61476

glued and pegged into position with ivory pins. The walls of the lid are again decorated with a floral pattern while the edges are lined with strips and small pieces of African Blackwood and ivory. The top surface of the cornice, on which the lid rests, is bordered by two frames of ivory and African Blackwood stringing that encloses a ribbon made from squares of blue faience and red calcite which are separated by thin slivers of ivory and African Blackwood.

Two carved panels are used to decorate the top surface of the lid. They are separated by an ivory strip which imitates a solid rail. Through this strip of ivory is housed a mushroom shaped handle which is gilded upon a gesso foundation. A similar handle is found on the front of the box. The lid's front ivory panel is fitted to the tight radius with dowels. It is lightly carved and inlaid with a floral pattern in African Blackwood, faience and calcite. On the back sloping surface of the lid, which is flat, is placed a much larger carved ivory plaque and shows both the King and Queen surrounded by garlands and sprays of brightly coloured flowers. The panel is made from a number of

pieces of ivory which have cracked as the wooden boards beneath have opened. Though the ivory panel has been damaged it does not seriously detract from the beauty of the subject content and the quality of its execution.

Tutankhamun stands in the left of the scene. He is wearing a white kilt supported by a striped coloured belt. Bending slightly forwards and resting upon a long thin staff, he has his eyes fixed firmly upon his Queen who stands before him. She is presenting him with a bouquet of flowers and her figure is outlined through a transparent dress. It flows open at the feet and is tied at the waist by a pair of long ribbons. The couple wear multi-coloured collars; the King's is pierced by six gold studs, the Queen's by three. Other parts of the scene are also attached to the wooden boards beneath by this technique, particularly through the Queen's headdress and some of the flower ornament. Below the couple are two female servants who are picking flowers and the poisonous fruits of the emetic and narcotic mandrake.

SHRINE SHAPED BOX (PLATE 59 AND FIGURE 75)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61476. Carter No. 44. Length 488 mm, width 339 mm, height 326 mm. Carter 1923: 200, pl. LVI [B,]; Pijoan 1945: fig. 453; Baker 1966: 97, fig. 120; Beinlich and Saleh 1989: 16–17.

Another box (Plate 59 and Figure 75) is similar in construction to the box above, but it is embellished in a completely different style. It is decorated with the royal cartouches of the King with uraei and sun disc ornamentation. The box has a separate cornice which is moulded in gesso with a ribbed effect and then gilded, but this has cracked quite badly. Below the cornice is the torus moulding made from a thin African Blackwood bead. On two and a half sides the planted moulding has fallen away showing that it was attached to the box with small dowels.

On each of the side and end panels is an unusual design that has uraei facing each other and supporting a sun disc above their heads. Between these royal cobras is a single cartouche. Each group is constructed from accurately cut pieces of glass and faience with the emblems covered with gilt upon gesso. The front panel is again inlaid and gilded and in the centre is a rectangular plaque which bears the cartouches of the King and on either side are two silhouetted “*Heh*” figures which have solar discs above their heads. Above this panel is a dark-blue faience mushroom shaped handle which is incised with the King’s cartouches and inlaid with light-blue paste. Some of the original cord which was used to tie the lid and box together is still wrapped around these handles.

The sloping section of the lid is decorated with two identical legends that have been inlaid into both panels. The central rail that separates these is incised with an inscription as are the two cross rails into which the handle is fixed. The rectangular panel on the curved surface of the lid is inlaid with a flower pattern. On the tapering sides of the lid is a twisting, winged uraeus in gilt and set within a blue faience background. Beneath the lid are two battens, the back batten is moulded with an angle which locates in a groove cut along the top back-rail of the box.

The condition of this box is quite poor. Some of the inlay and gilt had to be refastened with celluloid glue while one faience panel was replaced with paraffin wax which was used as the adhesive medium. Two bronze shoes which protected the feet of the box are missing, presumed lost in ancient times. The original quality of the box was particularly fine but it has obviously received very rough handling at some earlier period.

SHRINE SHAPED BOX (FIGURE 76)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61480. Carter No. 43. Length 330 mm, width 295 mm, height 170 mm.

This box (Figure 76) is constructed with legs and rails of solid African Blackwood. The inner surface of each leg is rebated to take the thickness of the rails and panels, and is stopped to support the base of the box. Below the base the legs extend, square in section, and are shod with bronze shoes. Exposed ivory dowels are used to hold the framework which is mortised and tenoned together. Within the right angles formed by each leg and the bottom rail of the box are braces of ivory which are lined with African Blackwood strips. The panels of this box are of a red coloured wood, which is probably cedar. These are fixed into the frame by edge dowels. Stringing of African Blackwood and ivory is inlaid into the panel against the frame and is neatly mitred in the corners.

The cornice, which is of African Blackwood, is constructed with dovetailed joints and is applied separately to the top rail of the box. Sandwiched between the cornice and the box is a torus moulding made of a solid ivory sheet which is used as a laminate and which passes from the outer to inner surface of each box panel. The dowels which connect the cornice to the box pass through this ivory moulding. An ivory mushroom shaped handle is used on the front of the box, and to each side of it, set on the centre line of the panel, are a pair of bronze staples which pass through the panel. These staples would have been used to carry this box with others on a pole by using ropes. On the left hand front staple was fixed a label while the staples on the back of the box have been removed from their holes and are now missing.

Three boards of wood joined by pegs along their edges have been used to construct the base of this box. They rest on a shoulder formed by the stopped part of the legs’ rebate. They are not attached in any way to the bottom rail of the box. A partition divides the interior of this box into two unequal rectangular spaces. This is made from a red coloured wood which is edged with a moulded African Blackwood strip.

The back-rail is grooved along its inner surface to take a tongue which would have projected from under the back-rail of the lid.

SHRINE SHAPED BOX

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61478. Carter Nos 594 (box), 575 (lid).

Length 290 mm, width 260 mm, height 165 mm. Baker 1966: 95, fig. 118 [left].

Two further small, dark-red wood panel boxes with African Blackwood frames were discovered in the tomb and are similar to those found in the tomb of Yuia and Thuiu. It is evident that small shrine shaped boxes were essential items of funerary equipment.

This box is smaller than the last example and was in quite poor condition and had to be repaired with wax.

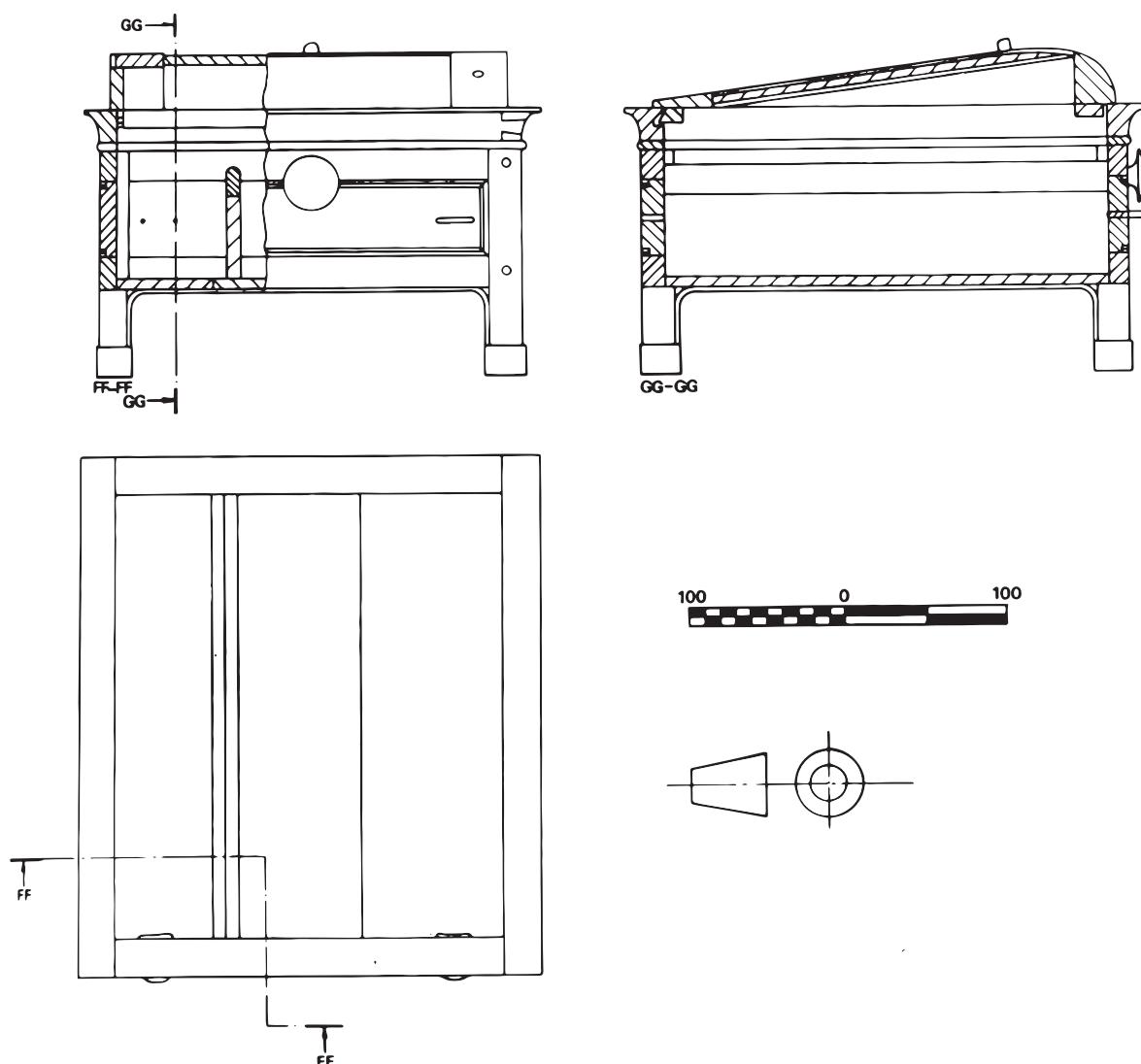


Figure 76. Box. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61480.

Ivory pegs hold the frame together and strips of ivory are inlaid with African Blackwood into each panel against the frame. The torus moulding is made from strips of ivory as are the right angled brackets placed against each leg. The feet are shod with bronze shoes and on the front and back panels are a pair of carrying staples which are made from bronze wire. The base of the box is made from three boards of wood and the interior is divided into two compartments by a single wooden partition that is edged with an African Blackwood strip. The lid, which was discovered separately, is made of an African Blackwood frame and has quite a shallow taper with a small radiused front edge. Each of the panels is outlined with ivory stringing and one is inscribed which gives some clues to the box's purpose: it was perhaps designed and constructed in the King's early youth to hold small garments.

SHRINE SHAPED BOX

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61479. Carter Nos 493 (box), 494 (lid).

Length 283 mm, width 252 mm, height 165 mm.

Baker 1966: 95, fig. 118 [right].

The second box is similar to the one above and apart from some very small dimensional differences is of similar constructional detail although it is now in an extremely poor condition. The handle on the lid is missing and the ivory brackets beneath the legs have gone. The inscription on one panel of the lid again makes reference to the King's youth.

Gable lid boxes

Apart from the very elaborate carrying box, described at the beginning of this chapter, with a gable lid, it is

surprising that only four smaller and rather plain boxes of this design were discovered in the tomb.

BOX WITH GABLE LID (PLATE 60)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61474. Carter No. 316.

Length 605 mm, width 423 mm, height 500 mm.

Baker 1966: 99, fig. 125.

This plain yet effectively striking box (Plate 60) is constructed upon four square legs; the feet of which are not protected with metal shoes. Between the front and back pairs of legs are placed moulded battens on which are fixed the boards that make the base of the box. The lower side rails are placed on to the base and are jointed into the legs with mortise and tenon joints as are the top rails. Supported on the top rail is a cavetto cornice with a torus moulding. Because the box is left unpainted it is possible to see the joint of the cornice. The shoulders of the stub tenon are seen on the short rails of the cornice with the opposing mortises cut into the ends of the long cornice rails.

The torus moulding below the cornice is made from separate strips of wood which are plain mitred in the corners and then sandwiched between the cornice and the top rail of the box. The panels of the box are seated within the frame and appear to be cut from a solid board; the figure created by the grain is particularly attractive. The lid is constructed from two rectangular frames each filled with a solid panel. The end panels of the lid are filled with triangular pieces of wood. The lower edges of the lid's frame are extended into the box and are stepped to engage inside, so preventing it from moving or twisting.

Filler made from plaster has been liberally applied to conceal the joints and seams of the box. The plain interior originally held a number of bituminous objects, as a number of resinous black deposits are still to be found stuck to the bottom of the box. It seems therefore, unusual that this box was found to hold a number of model iron tools. (Killen 1980: 17–18, pl. 13; Killen 2017A: 17, pl. 13).

Other gable lid boxes

The three remaining gable lid boxes in the collection are remarkably similar. The first (JE 61473, Carter No. 315) stands on four rectangular legs and has a typical cavetto cornice with attached moulding. It is left unpainted and has a pair of African Blackwood handles attached to it; the cord and seal were found broken and lying in front of the box. Unlike the previous box, the interior had been divided into eight compartments with the bottom of each lined with strands of reed and papyrus. This material was used as packing for the delicate objects this box once contained.

Another box (JE 61472, Carter No. 279) is similar in size and construction to the previous one, but is generally

rougher in finish. It has wooden pegs for handles and its seal and cord ties were discovered lying on top of the lid. Across the top of the seal is impressed an inscription, while below this are nine kneeling captives in three horizontal rows. The box contained two large grinding stones (Carter No. 279a).

The final gable lid box (JE 61475, Carter No. 317) is covered with a black bituminous material. It has African Blackwood handles in the typical mushroom shape and it contained two miniature coffins (Carter Nos 317a and b).

Cartouche shaped boxes

A number of cartouche shaped boxes were also discovered in the tomb. Unlike the other boxes examined, these examples were reserved exclusively for royal burials.

CARTOUCHE SHAPED BOX (PLATE 61)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61490. Carter No. 269.

Length 635 mm, width 302 mm, height 321 mm.

Carter 1933: 67, pl. XVI; Baker 1966: 98, figs. 122–123; Edwards 1979: pl. on p. 176; Luxor 1979: fig. 101; Beinlich and Saleh 1989: 118–119.

This box (Plate 61) has been manufactured in the shape of a cartouche. Unlike other boxes it has solid radiused corner posts which are jointed into a heavy wooden plinth. Across these posts have been fixed wooden panels and at one end has been placed a separate mitred frame, again filled with panels, that is attached to the main body of the box. The red-wood carcase of the box is overlaid with African Blackwood veneer and the joints on the interior of the box have been made good by the liberal application of white filler.

The grain of the veneer on the flat side panels runs in a horizontal direction while the grain of the radiused corner posts runs vertically. Around the box are three bands of text, which are incised into the veneer and corner posts and filled with blue pigment. It is interesting to see that more paint has fallen away from the radiused corner posts than the flat side panels. This could be explained by radial shrinkage of the wood and the pigment not being keyed properly into the vertical grain.

The front panel of the box, which represents the horizontal bar of the cartouche, is attached to the main oval shape of the box by two pairs of dowels at the top and bottom of a vertical spine on the back of the panel. Three horizontal boards are used to construct the front panel which is framed by African Blackwood rails and stiles that have rounded edges and are mitred in the corners. Incised in the centre of this panel is a square plaque which bears the cartouches of the King and other text.

Both handles are very accurately carved from African Blackwood and are engraved with the kneeling figure of

"Heh" upon a *nub* symbol. The lid is lavishly embellished with one large cartouche which bears the name of Tutankhamun. Each symbol is carved in either solid African Blackwood or ivory; some of the ivory has been separately stained either red or black. These symbols are accurately applied to the box with small dowels upon a gilded background which has been prepared with a gesso foundation. The edge of the cartouche lid is finished with African Blackwood veneer and is precisely incised with hieroglyphs.

Other cartouche shaped boxes

The remaining three cartouche shaped boxes are all smaller than the previous example and would have been used as containers for toilet articles. They are cut from solid pieces of wood which have been carved to shape. The first (JE 61493, Carter No. 14b) is of cedar and has been very finely worked. The thickness of the side walls is approximately 6 mm, whilst its overall length is 122 mm. It stands 38 mm in height and is 55 mm in width. The handles are both made from ivory and stained red. The interior of the box has been painted white and a slight defect along the top edge has been restored, in ancient times, with some off white filler. The upper surface of the lid is painted blue and has the King's Nebkheperura cartouche painted upon it. On the rounded front edge of the box is cut an angled groove into which locates the lip of a curved batten which is pegged to the underside of the lid.

The second box (JE 61492, Carter No. 620 [95]) is 120 mm in length, 54 mm in width and 32 mm high. Its lid is decorated with a similar cartouche which is deeply

incised into the surface and filled with blue pigment. The final box of this design (JE 61491, Carter No. 367 [k]) is 112 mm in length and 46 mm wide, and is very similar to the previous box examined.

Other boxes

BOX WITH CURVED SIDES (PLATE 62 AND FIGURE 77)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61495. Carter Nos 79 (box), 574 (lid).

Width 371 mm, depth 327 mm, height 280 mm.

Carter 1923: pls. XVIII and XIX; Baker 1966: fig. 87 view of box placed on Hathor Couch; Paris 1967: No 23; London 1972: No 17; Beinlich and Saleh 1989: 31–32.

An unusual box with a deep bow front (Plate 62 Figure 77) was discovered in the tomb and had been placed on the large Hathor couch. It stands on three small feet: one is attached below the centre of the bow; the others extend from each of the back stiles of the box. The back is constructed from horizontal boards held within a solid frame while the curved front is made from a number of narrow vertical boards, 100 mm in width, which are edged together along their side grain to form a coopered joint (Gale 2000: 360, fig. 15.27). Each joint face is slightly

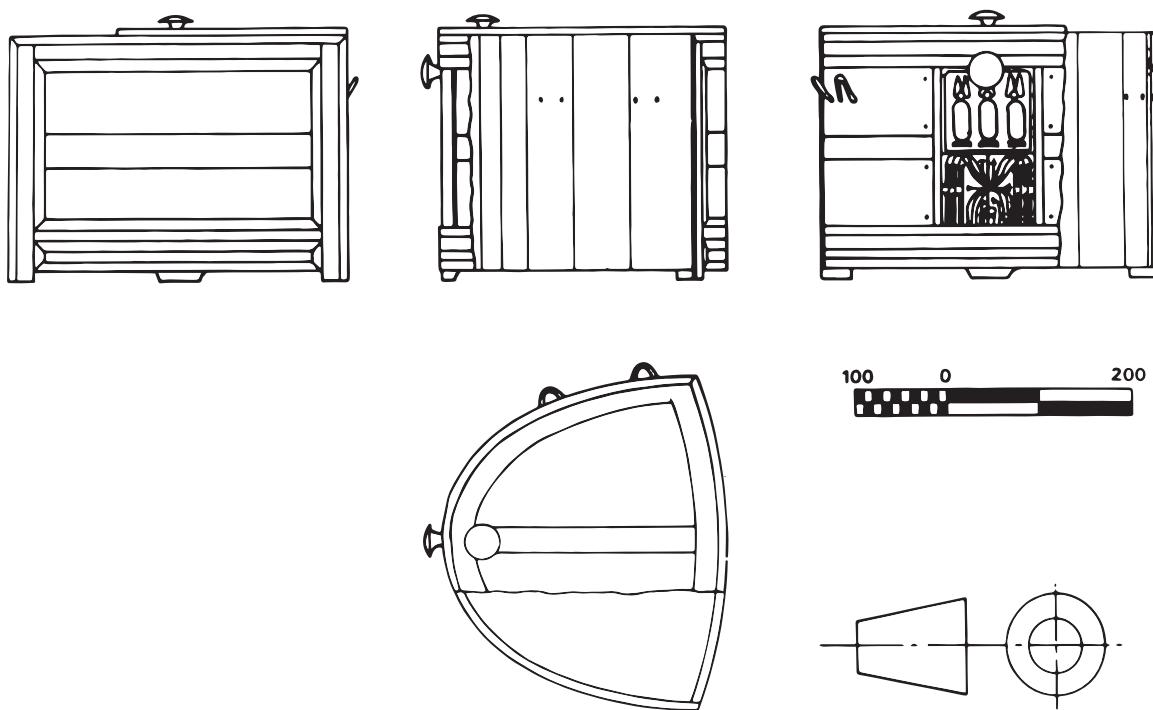


Figure 77. Box. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61495.

angled to provide the curvature of the front. The curved front and back panel are pinned together by a number of small dowels and the interior of the box has been lightly gessoed and painted yellow. The rim across the back of the box has been left thick in section to accommodate a rebate into which locates a batten that is fixed to the underside of the lid.

The exterior of the box has been veneered with strips of African Blackwood and accurately cut leaves of red coloured wood. Each piece is attached to the carcase of the box by a black resinous adhesive. These pieces were held in position while the adhesive was allowed to set by small dowels placed in the corners of each piece. Both sides of the box have two horizontal, red-wood strips separated by a thin band of African Blackwood into which has been incised the names of the King and his Queen and filled with yellow paint. Through the upper horizontal strip of veneer on each side of the curved surface pass a pair of bronze carrying staples (one now missing). These are made from 4 mm diameter wire which has been deliberately bent upwards to accept the carrying cord. In the centre of the curved, front face of the box is a plaque of African Blackwood which is divided into two sections and is set slightly into the carcase. The upper section has three gilded cartouches: the right hand bears the throne name of the King, Nebkheperura; the centre has the King's birth name, Tutankhamun; while the left hand bears the Queen's name, Ankhesenamun. Above each cartouche is a sun-disc and a pair of ostrich plumes; the Queen's is in a slightly different style being similar to the feathers attached to the head-dresses worn by queens of that period. Below the cartouches is the symbol that signifies the unification of the lands of Upper and Lower Egypt.

The handles of the box are made of African Blackwood. The lid handle is engraved with the throne name of the King and the front of the box bears his birth name. This handle seems to have been originally incised with the throne name of Tutankhamun's predecessor, Smenkhkara (Beinlich and Saleh 1989: 31), but changed later.

The lid is constructed within a red-wood frame with the veneer held in position by metal rivets, capped with ivory discs. A docket which is written on the right hand panel of the lid and an inscription which is incised along the centre African Blackwood bar suggest that this box was either designed (or partly made) during an earlier reign or used by Tutankhamun's predecessor. All this evidence suggests that this unique piece was not manufactured as a funerary object and perhaps held articles of a more secular nature. Nevertheless, this important item was finally deposited in the tomb.

WIG BOX (PLATE 63).

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61457. Carter Nos 547 (box), 615 (lid).

Width 400 mm, depth 400 mm, height 500 mm.
Carter 1933: 119–120, pl. XXXVII.

We have already examined reed and rush boxes that were designed to hold wigs and other types of headdress. The example placed in the tomb of Tutankhamun (Plate 63) is unusual for it has been designed with a central cylindrical pillar which is mortised into a circular base and into the underside of a dome-shaped head block. The circular base of the wig support is dowelled into the bottom of the box and is painted white, with the joint between the head block and pillar heavily plastered.

The construction and applied decoration of this box is like others in the collection, having thin legs which are rebated and fitted against the top and bottom cross rails. Across the underside of the box are two moulded battens on to which are fixed two boards of wood which make the base of the box. These boards are edge jointed and dowelled together to form a solid base. The side panels which fit within each frame are made from a number of boards which are again edge jointed and secured to the inside surfaces of the frame with small dowels. These panels are set slightly into the frame to accommodate a border of strips of dark and light brown coloured wood which are mitred in the corners. Sandwiched between these are alternate squares of faience and calcite separated by vertical strips of dark and light wood.

On each of the back legs is cut at the very top and across the rebate a small angled notch into which locates the shaped ends of a pair of battens attached to the edges on the underside of the lid. The framed lid is fitted with two panels and on one of these has been written a docket in black ink which refers to shabtis. Perhaps this rather domestic box was commissioned into funerary use upon the early death of the pharaoh. Although statuettes were discovered in the box, a fragment of a linen cap (Carter No. 547a), decorated with green feldspar, red carnelian, lapis lazuli and gold also formed part of its contents.

PERFUME BOX (PLATE 64)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61496. Carter No. 240 bis.
Width 88 mm, depth 43 mm, height 160 mm.
Carter 1927: 90, pl. LXXIV; Steindorff 1928: fig. on p. 298; Capart 1944: fig. 49; Edwards 1979: pl. on p. 118; Beinlich and Saleh 1989: 71.

This beautiful perfume box (Plate 64) represents a type of royal furniture manufactured in precious metals by jewellers of the 18th Dynasty. The quality of the craftsmanship is extremely fine and the variety of techniques employed in its construction indicates a high degree of skill in working metals that complements the accomplished mastery of wood skills shown by carpenters.

It has been designed in the form of two separate

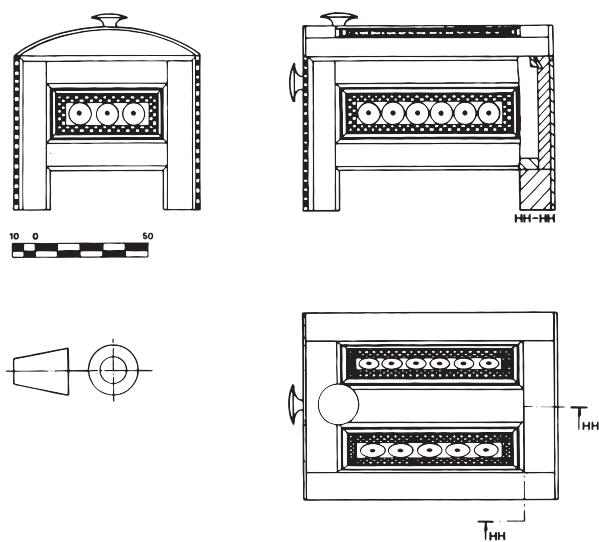


Figure 78. Box. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61465.

cartouche shaped boxes. The oval outline and horizontal bar on which each cartouche stands is made from strips of polished faience. The binding between them has been carefully embossed and chased. The scenes on the faces of the cartouches are also embossed and then inlaid with blue and green glass, lapis lazuli and carnelian. One surface (Plate 64) shows the embossed figures of the King seated upon a *neb* symbol which is divided into angled partitions by gold wire; these spaces are filled with coloured glass. The King wears a fine transparent garment with a multi-coloured glass collar. The face and crown of the King, on the left cartouche, is a black flesh colour while the other is a pink flesh colour. Above both heads are solar discs made from accurately ground and polished cabochon carnelian stones which are set into a wire bezel that has been burnished on to the stone. Each solar disc is supported by uraei with embossed *ankh* symbols which loop over their tails. The scene on the other side of the box shows the King in a similar position but wearing the Horus lock. On the sides of the box is the figure of “*Heh*” flanked by the King’s cartouches.

The lid is made of two parts, each a curved piece of precious metal which seals against the radius opening in the top of each cartouche. The handle which is attached to the lid represents a pair of feathers, with a large carnelian stone holding them together by its mount. The feathers are built within a walled framework which is divided with wire into many compartments. These are filled with a large number of accurately ground pieces of red and blue glass which are seated within each space. On the front of each lid, and on the top of each cartouche, is a pair of gold button shaped handles which have been cast and riveted into place.

The box stands on a thin silver plinth, and around the edges are chased both *ankh* and *was* symbols in an

alternating pattern. When the box was opened the perfume had decayed to a brown, noxious, smelly substance.

In the 18th Dynasty Theban tomb of Nebamun and Ipuky (tomb TT 181), a jeweller is shown sliding a similar, double cartouche perfume box into a painted shrine shaped box (Davies 1925: pl. XI). The inner box bears the name of Amenhotep III. The body of the box is made from gold and the King’s name is inlaid in faience and carnelian. Between both cartouches is a seated figure which is coloured to indicate faience. The outer box, which is being used as a storage case, is remarkably similar to the Louvre box (N 2915) previously examined (Plate 28).

JEWELLERY BOX (FIGURE 78)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 61465. Carter No. 14a.
Length 110 mm, width 83 mm, height 68 mm.

Within this collection were preserved three jewellery boxes, one (Figure 78) is very similar to the box previously examined which is preserved in the British Museum (EA 5897, Plate 18). It is smaller than that example. The side panels are made from four boards which are 6 mm in thickness and are butt jointed together at the corners, while the base is made from a single board, resting on the upper surface of the box’s feet. Unlike the British Museum box, the feet are made from solid blocks of wood which are glued to each corner of the carcase. The box has an angled groove channelled along the inner back edge to accept the rear, shaped, batten housed under the lid. On the front is an ivory mushroom shaped handle set into the veneered panel. Each side is edged with 2 mm thick veneer to simulate a framework. The vertical seam is decorated with a comb pattern of alternating pieces of ivory and African Blackwood while the inner panels are bordered first with strips of African Blackwood and ivory and then a double band of a chequered decoration laid in red coloured wood, African Blackwood and ivory. The innermost plaque of each panel is of ivory into which are let discs of red coloured wood with small African Blackwood centre pegs. There are six red coloured wood discs on each side panel and three on both the front and back faces. The lid is of a barrel shape and is identically veneered, but the two rectangular panels have differing numbers of red coloured wood discs set into them, five in one panel and six in the other.

The second box (JE 61464, Carter No. 453) is of similar proportions to the previous example. It is veneered with ivory and the centre panels on each side are stained with a floral decoration. Many of the pieces of veneer which covered this box have parted from its surface. Unfortunately this box was not photographed by Harry Burton, but the last jewellery box (JE 61463, Carter Nos 269a (box), 270b (lid)) was photographed (Burton Photograph. p1825) and has an inscription incised upon its lid.



Plate 43. Carrying Box. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61445. Carter No. 32. Burton Photograph p0088. © Griffith Institute, University of Oxford.

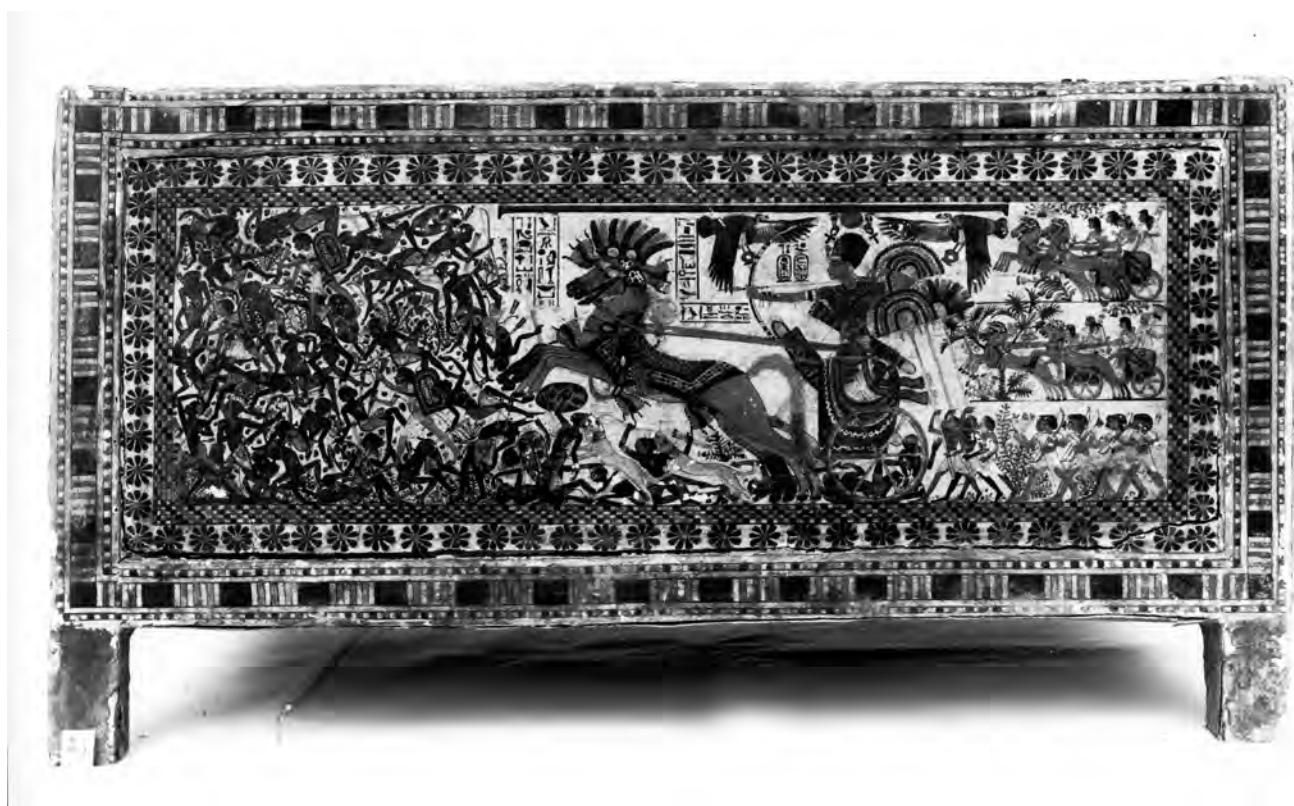


Plate 44. Painted Box. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61467. Carter No. 21. Burton Photograph p0079. © Griffith Institute, University of Oxford.



Plate 45. Tomb of Tutankhamun, general view. Burton Photograph p0007. © Griffith Institute, University of Oxford.

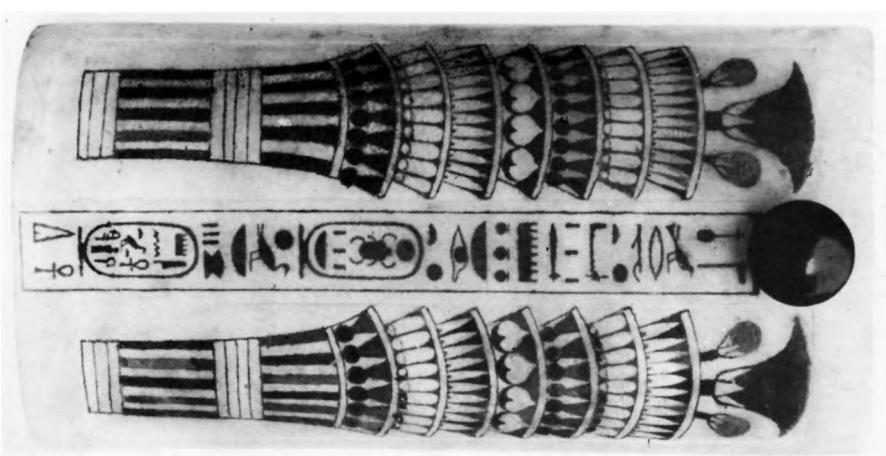


Plate 46. Box. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61468. Carter No. 101. Burton Photograph p0137. © Griffith Institute, University of Oxford.



Right: Plate 47. Box handle. World Museum, Liverpool. Inv. No. 1973.1.556. *Photographic credit: Lorraine March-Killen.*

Below: Plate 48. Alabaster Box. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61466. Carter No. 40. Burton Photograph p0095. © Griffith Institute, University of Oxford.



Left: Plate 49. Detail of lid of box - pl. 48. JE 61466. Carter No. 40. Burton Photograph p0096. © Griffith Institute, University of Oxford.

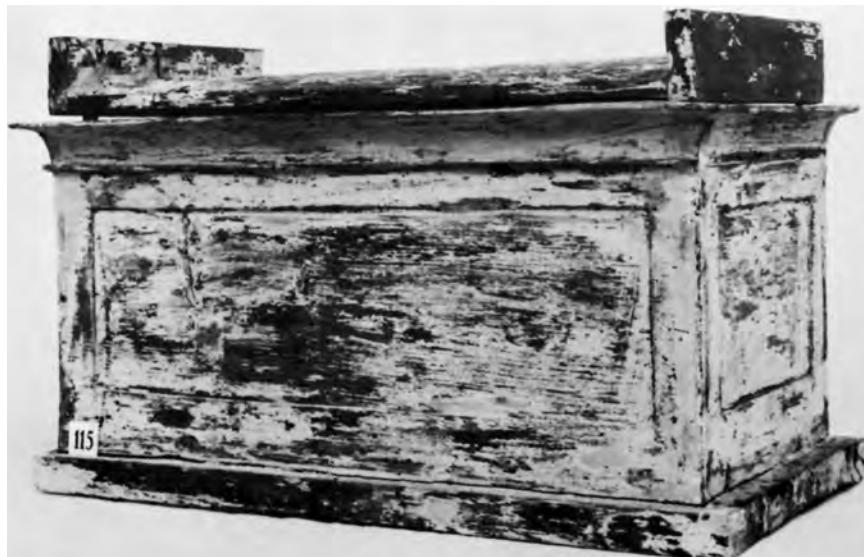


Plate 50. Sarcophagus shaped box. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61494. Carter No. 115. Burton Photograph p0098. © Griffith Institute, University of Oxford.



Plate 51. Box with applied parquetry. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61462. Carter No. 267. Burton Photograph p1167. © Griffith Institute, University of Oxford.



Plate 52. Box. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61448. Carter No. 56. Burton Photograph p0128.
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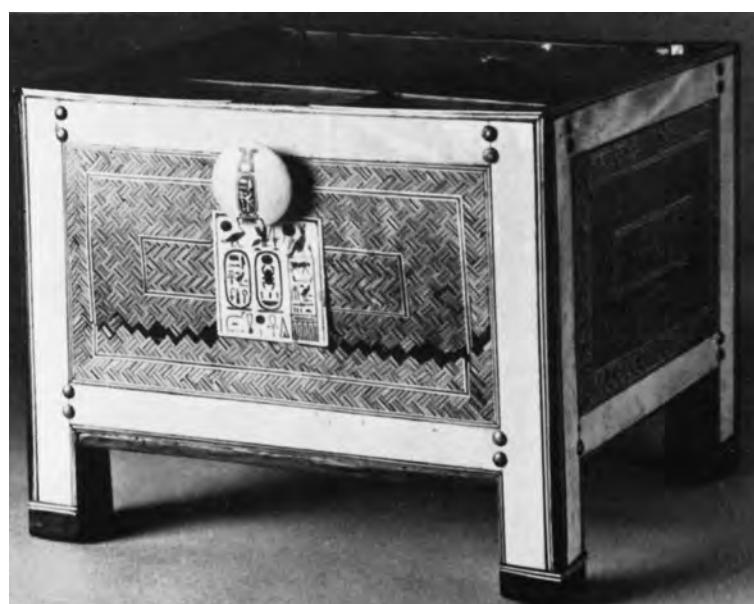


Plate 53. Box with applied parquetry. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61461. Carter No. 268.
Burton Photograph p1099. © Griffith Institute, University of Oxford.



Plate 54. Ivory Box. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61449. Carter No. 54ddd. Burton Photograph p0124. © Griffith Institute, University of Oxford.

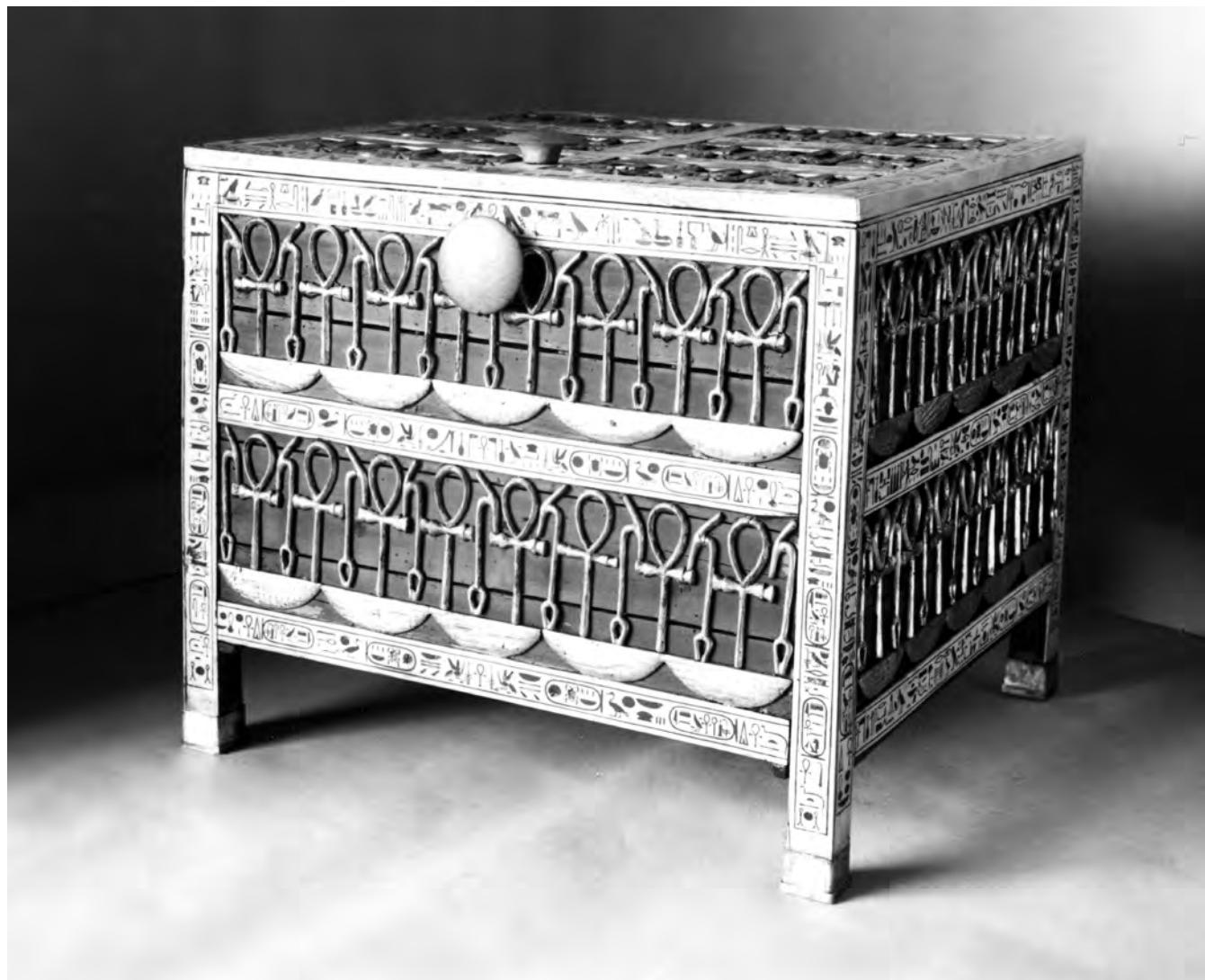


Plate 55. Ornate Box. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61458. Carter No. 271. Burton Photograph p0987.
© Griffith Institute, University of Oxford.

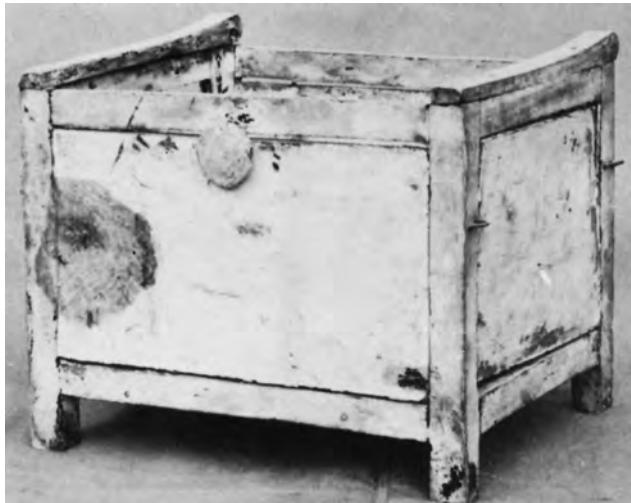


Plate 56. Razor and toilet box. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61455. Carter No. 68. Burton Photograph p1819. © Griffith Institute, University of Oxford.



Plate 57. Shrine Shaped box. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61477. Carter No. 551. Burton Photograph p1831. © Griffith Institute, University of Oxford.

Opposite: Plate 58. Detail of lid of box. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61477. Carter No. 540. Burton Photograph p1467b. © Griffith Institute, University of Oxford.





Plate 59. Shrine Shaped box with uraei decoration. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61476. Carter No. 44. Burton Photograph p0102. © Griffith Institute, University of Oxford.



Plate 60. Box with gable lid. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61474. Carter No. 316. Burton Photograph p1103. © Griffith Institute, University of Oxford.

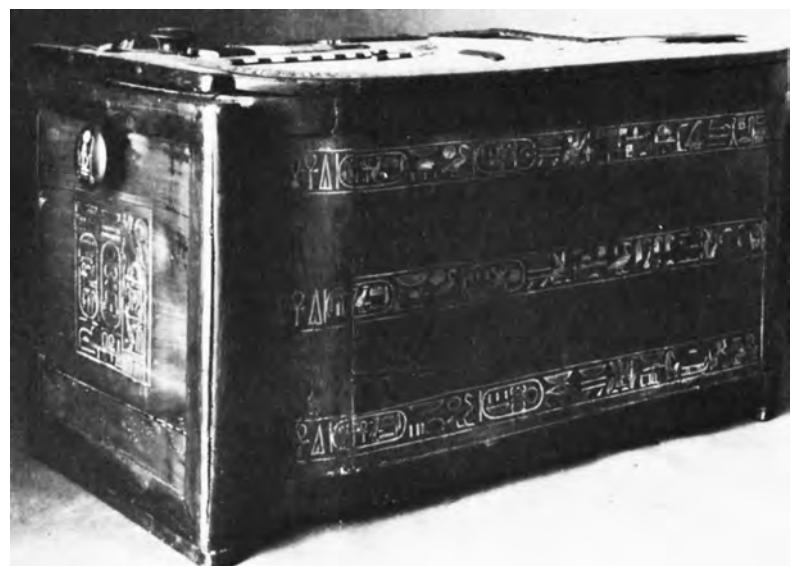


Plate 61. Box in the shape of a cartouche. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61490. Carter No. 269. Burton Photograph p1180. © Griffith Institute, University of Oxford.



Plate 62. Box with curved sides. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61495. Carter No. 79. Burton Photograph p0133. © Griffith Institute, University of Oxford.



Plate 63. Wig Box. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61457. Carter No. 547. Burton Photograph p1310. © Griffith Institute, University of Oxford;



Plate 64. Cosmetic Box. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 61496. Carter No. 240bis. Burton Photograph p1749. © Griffith Institute, University of Oxford.

Chapter 8

Ramesside and Late Period Boxes

Though Rameses II moved the capital of Egypt from Thebes to Piramesse in the eastern Delta, the kings of these last two Dynasties of the New Kingdom still prepared rock tombs in the Valley of the Kings at Thebes and their officials and tomb workers built splendid tombs at Deir el-Medina close by.

Salám Abú Duhi, an inhabitant of old Qurna, who, under a government license had permission to excavate at Deir el-Medina, discovered Sennedjem's tomb in 1886. Sennedjem was an official who worked during the reign of Seti I, the second king of the 19th Dynasty and the father of Rameses II. On hearing the news from Eduardo Toda (1855-1941), a Spanish Diplomat and Spain's General Consul to Egypt who was present in Luxor at the time of the discovery, Gaston Maspero hurried to the site to evaluate the significance of the discovery (Toda 1920). What he found was a remarkable collection of Ramesside funerary material, some twenty mummies, nine resting in wooden coffins, together with a large collection of wooden funerary material including four canopic chests. The tomb contained furniture and the building tools that had belonged to Sennedjem and members of his extended family.

Sennedjem's furniture may now be seen in three museums (Egyptian Museum, Cairo; Metropolitan Museum of Art, New York and the Staatliche Museum, Berlin), and will be evaluated in (Killen 2017C). The tomb contained a large number of small boxes; three are discussed in this chapter.

COSMETIC BOX

Tomb of Sennedjem.

Egyptian Museum, Cairo. JE 27271.

Capart 1931: 122, fig. 85; Capart 1947: pl. 756; Podvin 2002: 82; Podvin 2003: 339, No. 2a; Mahmoud Abd el-Qader 2011: 175.

All the boxes discovered in the tomb were of a similar size with either single or double hinged lids.

This box is of square construction with short legs to which are attached narrow side panels. Across two opposing edges have been fixed a pair of shaped bars, similar to Plate 56, to which have been fixed a lid. This pivots on a pair of pegs which are located in the edges of the lid and the ends of the shaped bars. The box has been painted with bands of stringing on each of the side panels and on the lid, with two rectangular scenes. The largest scene shows an antelope leaping and eating from an exotic tree while the other illustrates a running animal, perhaps a cow, placed within a painted pattern which is designed to imitate marquetry.

Another box is preserved in the Staatliche Museum, Berlin (ÄE. 10195). Again it is square in construction with sides being 260 mm in length. It has two pivoted lids and is entirely painted with bands of stringing which form borders to imitation panels. It is inscribed for Sennedjem's son, Ramosi. A further two boxes are now in the collection of the Metropolitan Museum of Art, New York, and were purchased from the Egyptian Government in the year of their discovery.

COSMETIC BOX (FIGURE 79)

Tomb of Sennedjem.

Metropolitan Museum of Art, New York. MMA. 86.1.8.

Length 330 mm, width 330 mm, height 160 mm.

MMA 1898: 126; Hayes 1953: 402–403, fig. 254; Baker 1966: 145–146, fig. 225; Podvin 2002: 83; Podvin 2003: 340, No. 13g; Mahmoud Abd el-Qader, A. 2011: 182.

In construction this box is very similar to the Cairo example (JE 27271). It has a single flat lid which is pivoted between a pair of shaped bars (Figure 79). The interior has

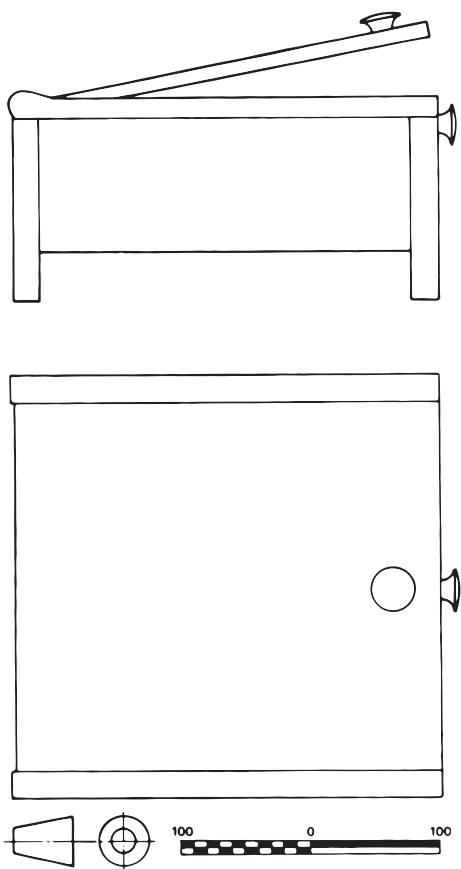


Figure 79. Box. Tomb of Sennedjem. Metropolitan Museum of Art, New York. MMA 86.1.8.

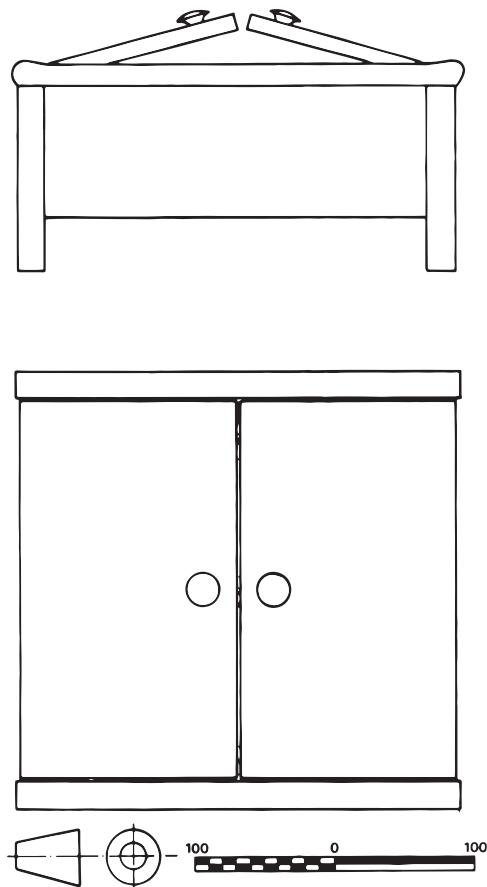


Figure 80. Box. Tomb of Sennedjem. Metropolitan Museum of Art, New York. MMA 86.1.7.



Figure 81. Servant carrying boxes. (Thebes, Tomb of Amenemone, TT. 277, 19th Dynasty).

been divided into four compartments which would have contained cosmetic utensils. The side panels are gessoed and then painted with designs in red and black paint. The decoration of this box is quite elaborate with each panel painted identically. A narrow rectangular painted strip, in the middle of each side panel, is outlined with four bands of painted stringing. Placed above and below this is a frieze of lily petals and to the sides, against each leg, is painted a stylised plant. The lid is painted with a design of eight rows of petals but unfortunately the box is uninscribed.

COSMETIC BOX (FIGURE 80)

Tomb of Sennedjem.

Metropolitan Museum of Art, New York. MMA. 86.1.7.

Length 315 mm, width 315 mm, height 150 mm.

MMA 1898: 125; Hayes 1953: 402; Podvin 2002: 83;

Podvin 2003: 339, No.2b; Mahmoud Abd el-Qader,

A. 2011: 177.

This box is similar to the Berlin example (ÄE. 10195) and has a pair of hinged lids which could be tied together by winding cord about two mushroom shaped handles set in the edge of each lid. The side panels are painted with red and black stringing but the decoration of this box is not as fine. Each lid is painted with an inscription and bears the names of the Mistress of the House, Iyeferti, and her son, Ramosi.

Private Ramesside tombs at Thebes and Memphis have painted wall scenes that show examples of furniture of the period and will be discussed in (Killen 2017C). The method of transporting many of the box types previously discussed can be seen in the tomb of Amenemone (TT 277) where we see two servants each carrying a pair of decorated boxes (Figure 81 [Vandier 1954: pl. X]). Each box is tied to the ends of a length of rope which passes over the end of a specially shaped yoke. Both servants also carry a pitcher which is fastened to the side of one of the boxes; strapping water vessels to boxes during transport was not unusual during the New Kingdom. Another fine wall painting which shows a similar arrangement is seen in the tomb of Neferhotep (TT 49 at Thebes, [Davies 1933: pl. II]). This tomb is dated to the brief reign of Ay who succeeded to the throne on the early death of Tutankhamun in 1327 B.C. The scene shows two servants each carrying a pair of boxes which have shrine shaped lids.

Third Intermediate Period. 21st–24th Dynasties

An elegant gold pitcher, identical in form to those illustrated in the tombs at Thebes, was discovered in the intact tomb of Psusennes I (1039 – 991 B.C.) at San el-Hagar (Tanis). It is now preserved in the Egyptian Museum, Cairo (JE 86098 [Montet 1951: pl. CXXVIII]). These royal Tanite tombs herald a new period of Egyptian history and the beginning of the 21st Dynasty. Six kings who ruled the eastern Delta were buried at Tanis, which became the capital of Egypt. They ruled Egypt with the permission of the High Priests of Amun at Thebes. Tanis had been the seaport for Pi-Ramesse and the Tanite kings of the 21st Dynasty were certainly descended from the Ramesside line. Although the kings of the 22nd Dynasty appear to be Libyan (originally captives of Rameses III who were settled in the city of Bubastis which was between Tanis and Memphis) they too ruled Egypt from Tanis.

Their tombs were discovered in 1939 by Montet and contained royal funerary material and equipment second only to that discovered in the tomb of Tutankhamun. Surprisingly no example of any type of furniture or even fragmented remains of furniture were discovered in these tombs although a large cache of jewellery was found on the mummy of Psusennes I. Wood most certainly would have decayed in these tombs, due to the climatic conditions of the Delta, or simply furniture was not deposited in them. The personal possessions of these kings, if stored in wooden boxes, would have perished very much like those of Queen Hetepheres I at Giza.

We cannot even estimate the quantity of timber being used during this period for there is an absence of records from the 21st Dynasty which would give data for the coniferous timber trade from the Lebanon (Kitchen 1986: 292). This does not necessarily mean that there was no wood trade at all with Byblos: simply there is no data. It is surprising that no substantial amounts of cedar have been found from this period. The amount of cedar used in the construction of furniture and shrines in the royal New Kingdom tombs at Thebes would have been enormous if gauged from the amount used in the tomb of Tutankhamun. Unfortunately we cannot gauge the type or quality of furniture which would have been manufactured during this period from the wall scenes depicted in the tombs of Psusennes I and the 22nd Dynasty kings, Osorkon III and Shoshonq III. For although they were richly applied with reliefs, the inspiration for the scenes was funerary and religious.

Late Period Boxes

Box FRAGMENTS (PLATE 65)

Calouste Gulbenkian Foundation, Lisbon, Inv. No. 164.
Height 157-167 mm, width 60 mm.
Capart 1931: 126-127, pl. 89.

These seven ivory fragments formed part of an exquisitely decorated box that dates from the 26th Dynasty or Saite Period. The ends of each vertical panel are finished with stub tenons which locate in stopped mortises chopped into the inner edges of two horizontal ivory rails placed above and below the vertical panels. These vertical panels are beautifully incised, showing scenes of servants carrying baskets of fruit or holding fowl. Behind each figure are three long stems which have papyrus flower capitals.

CABINET (PLATES 66, 67, 68 AND FIGURE 82)

Louvre Museum, E 2773.
Height 558 mm, width 395 mm.
Baker 1966: 147-148, fig. 228.

Cabinet-making by the Late Period was of a high quality showing sophisticated design and construction techniques. Such cabinets (Plate 66, Figure 82) would have been widely manufactured during this Late Period. Another example, which has a similar carcase construction, but with side panels made from vertical slats of wood, is now in the Egyptian Museum, Cairo, (Inv. No. 29.12.25.6). Unfortunately, this example is now in a poor condition but it does show that, as well as having opening front doors, the lid also opened to gain access to an upper compartment. The deterioration of this box has occurred only recently for it is illustrated in almost perfect condition

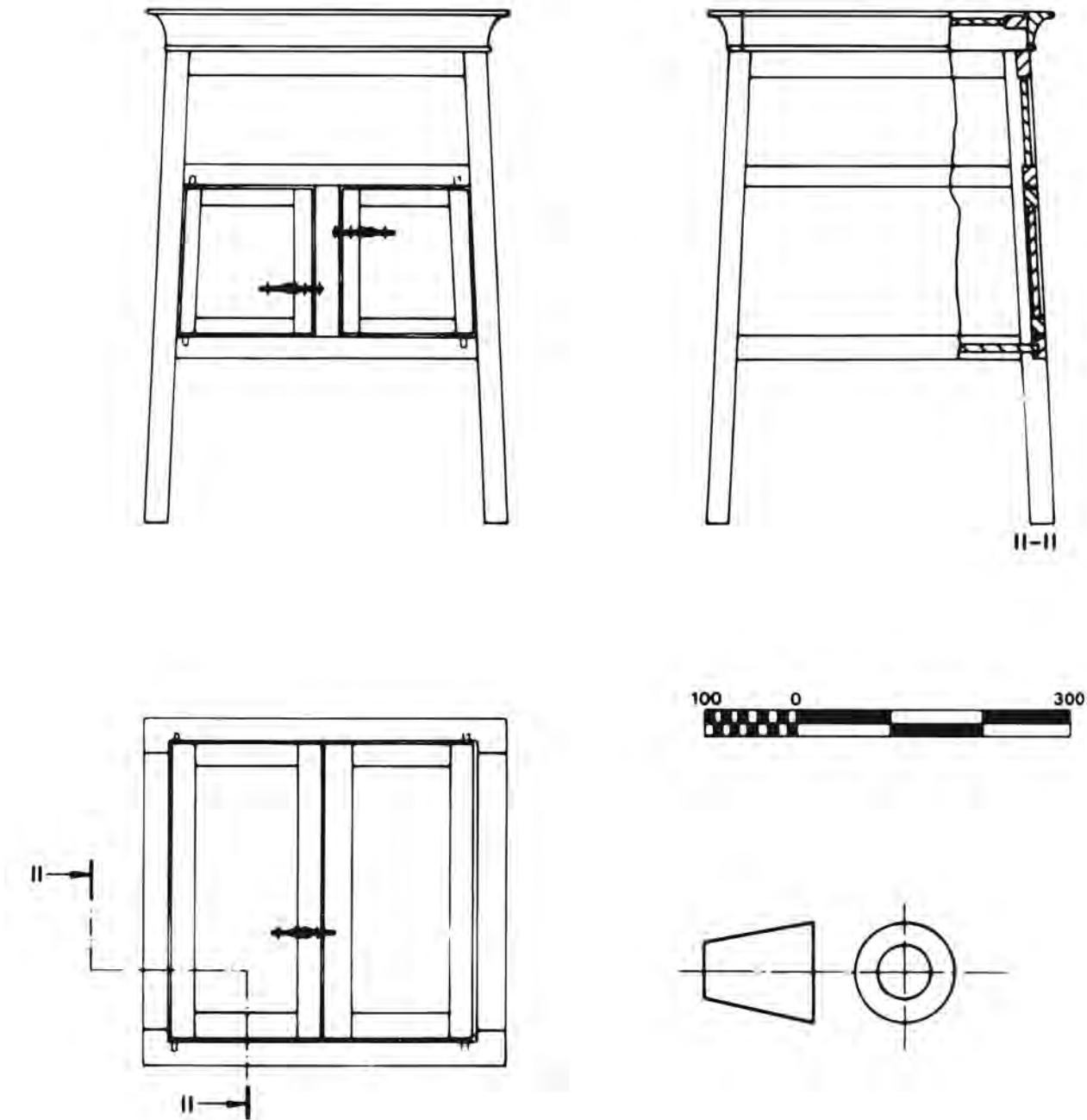


Figure 82. Cabinet. Louvre Museum, Paris. E 2773. Late Period.

in (Capart 1947: pl. 797). A further example of this type of cabinet was found in the 26th Dynasty shaft tomb of Iufaa at Absuir (Excavation No. 51/R/96). The tomb was discovered in 1994 and excavated by a team from Charles University, Prague under the direction of Miroslav Verner (Bareš 2008: 61, pls. 21a, 40 a.b).

The lower compartment of the Louvre example (Figure 82) like that in Cairo, has a pair of framed panel doors. Typical wooden sliding bolts, made in the shape

of the hieroglyph bolt symbol (Gardiner 1927: 484), are used to secure each door to the central stile. The bolts are staggered and run through bronze staples; the central bulbous part of the bolt prevents its removal. This type of locking system was seen at Saqqara in wall paintings and reliefs as early as the 5th and 6th Dynasties, in the tomb of Neferesheptah and Sekhentiui, (Moussa 1975: 19-20, pl. 1) and the burial chamber of Seni (M VI; Jequier 1929: fig. 44). Here we see these bolts used on what appear to

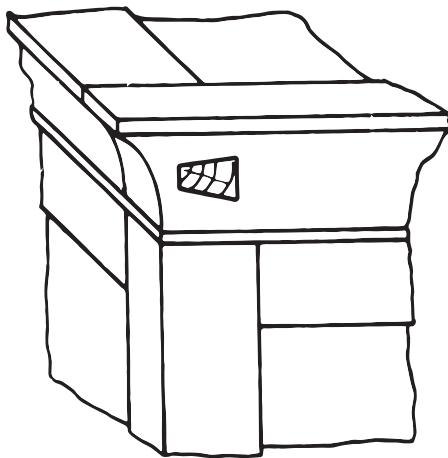


Figure 83. Cabinet. Egyptian Museum, Cairo. JE 29.12.25.6. Late Period.

be the doors of large upright wardrobes, although we do know that such bolts are also shown fastening together the false doors of tombs. Another good example, dating from the 22nd Dynasty, can be seen in a wall relief from the tomb of Takelot II at San el-Hagar in the Nile Delta (Montet 1947: pl. XXXV).

The construction of the Louvre cabinet is particularly fine. The legs are slightly splayed and the shoulders of the horizontal rails are similarly angled to match against the inside face of each leg. The face of each tenon is pegged by a dowel which passes through the leg. The edge of each fixed panel is bevelled (Plate 67) and slots into a groove cut along the inside of each rail and leg. Each panel is made from a thin sheet of wood, the quality of which is particularly fine. They are not, as in earlier periods, made from a number of matched thick boards edge jointed together. Also the grain is not hidden and we see the beautiful exposed figuring. The standard convention of having the grain of panels running in the direction of the longest panel rail is followed here. The doors repeat this convention where the grain of these panels runs vertically. The combined cavetto cornice with torus moulding below is held together by a stub tenon (Plate 67) unlike the example in the Egyptian Museum, Cairo, (Inv. No. 29.12.25.6, Figure 83). Here the cornice is joined by a through dovetailed tenon. This unusual concept makes the edge of the joint prone to failure. This can be seen on one corner of the cornice where a wedge shaped piece of wood has fallen away.

The top of the box, like the one discovered in the tomb of Yuia and Thuiu, (JE 69077, Figure 58), is fitted with a pair of opening doors. Each door is pivoted at the end of the long rails, like the front doors, and the edges of all the doors are slightly rounded to allow them to open without catching on the opposing members of the fixed frame.

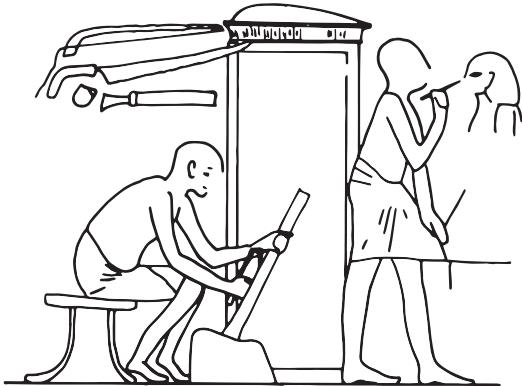


Figure 84. Carpenters working on a naos and statue. (Thebes. Tomb of Neferhotep. TT 49. 18th Dynasty)

A single sliding bolt is used to close these upper doors.

The base of the box (Plate 68) is rebated into the bottom side rails in a similar fashion to the fixed side panels. There is a large wooden naos in the Egyptian Museum, Cairo (CE 29752) which dates from the same period. These special boxes were used as shrines in which divine statues were kept. The naos (Roeder 1914: 138–139, pls. 44, 57, 58) is of similar construction to the Louvre cabinet. It is built about four solid corner posts which taper slightly inwards. The posts are set into a wooden base and the roof is shaped with a typical shrine profile. The front opening is divided into two halves like a stable door. The top part has a pair of frame and panel doors which are hinged to the inside surfaces of the corner posts and open outwards to expose the head and torso of the statue. The doors are fastened together with sliding bolts in a similar fashion to the Louvre cabinet. The lower section of the opening is fitted with a removable panel which is made from a single large frame filled with two horizontal boards. In the tomb of Neferhotep, at Thebes (TT 49; Davies 1933: pl. III) which dates to the reign of Ay, is a scene which shows carpenters at work making such a naos and its statue (Figure 84).

Certainly cabinets, unlike the naos, would have been common in ancient Egyptian houses. We can be sure that they were not designed as funerary furniture as they have no text upon them nor are they embellished with religious symbols. These remarkable pieces of furniture are purely domestic and utilitarian in character. The developments made in cabinet-making from the beginning of the dynastic period to the point where carpenters were working on cabinets such as these led to the standards of design and construction we follow today. The principles established in antiquity have been observed and cherished by master and apprentice through fifty centuries until the present day.

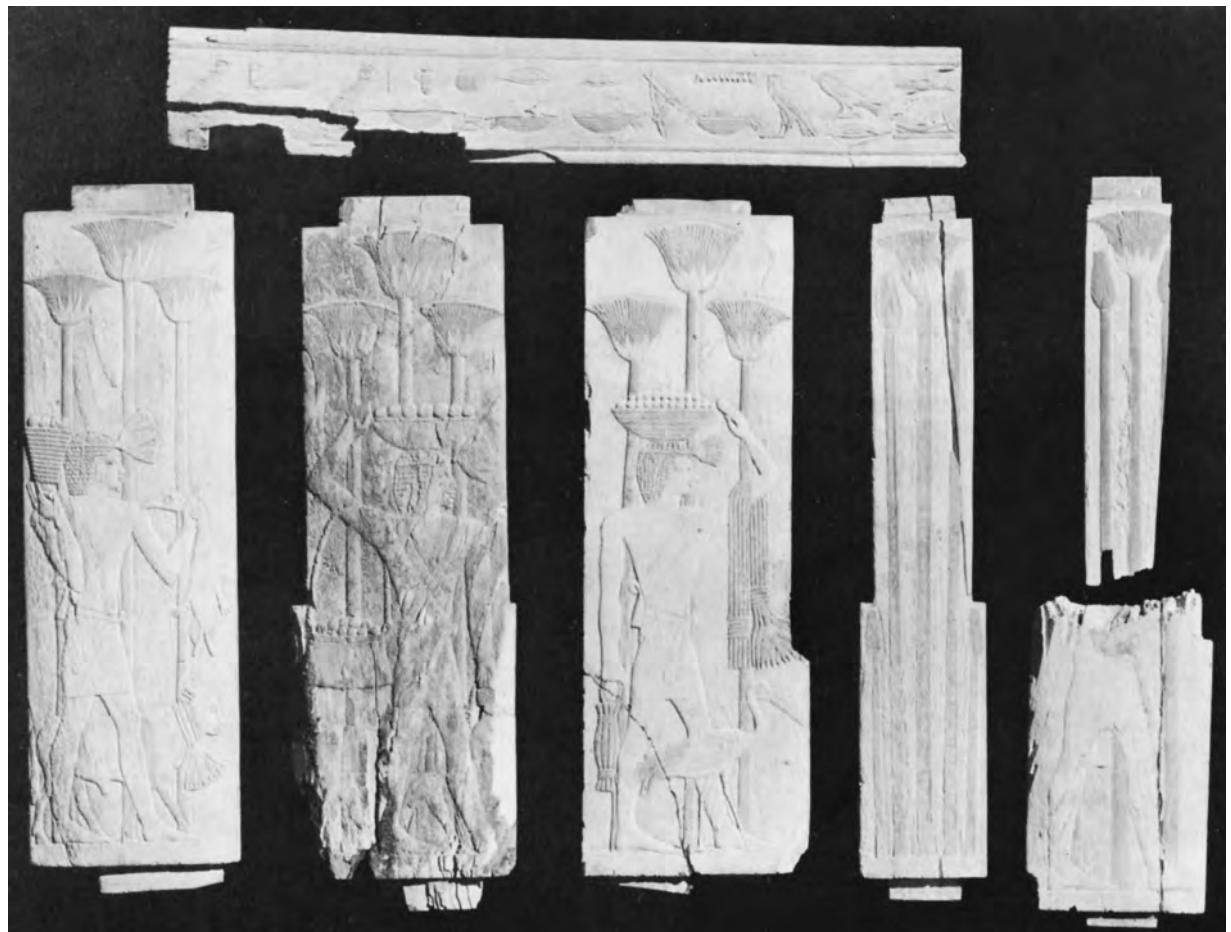
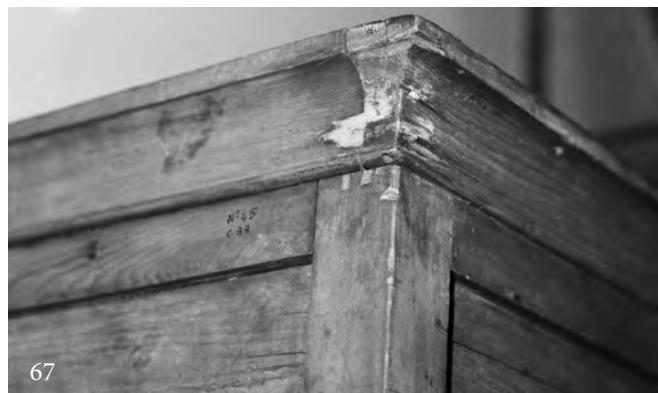


Plate 65. Panel fragments from the side of an ivory box. Calouste Gulbenkian Foundation, Lisbon. Inv. No. 164. © *The Calouste Gulbenkian Foundation*.

Overleaf: Top: Plate 66. Cabinet. Louvre Museum, Paris. E 2773; Bottom left: Plate 67. Detail of cornice of cabinet; Bottom right: Plate 68. Detail of base of cabinet. *Photographic credit: Lorraine March-Killen.*



67



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Chapter 9

Footstools

Footstools seem to have been used as an indication of a person's status. They are commonly illustrated in tombs of the New Kingdom and can be divided broadly into two categories: the first, the majority, were used simply to elevate the King's feet from the sandy and dusty ground; the second are ceremonial. A number of elaborate ceremonial footstools, which were decorated with scenes of captive prisoners of war, were discovered in the tomb of Tutankhamun and were used with the gold throne and ceremonial chairs of state. This second type of footstool shows the King symbolically placing his feet upon his defeated enemies. A footstool fragment of this type is preserved in the Kunsthistorisches Museum, Vienna (Plate 69; Inv. No. 6048). In general these were made with solid or framework tops, but a footstool with a cushioned surface is illustrated on the back support of Tutankhamun's gold throne, (Carter No. 91). Here the King, who is seated on a chair, is shown being anointed by his wife Ankhesenamun. His feet rest on a cushioned footstool which is made from coloured glass.

FOOTSTOOL (FIGURE 85)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 62048. No 4. Carter No. 88.

Length 510 mm, width 282 mm, height 112 mm.

Desroches-Noblecourt 1963: pl. XI (colour); Seton-Williams 1980: pl. 82 (colour); Beinlich and Saleh 1989: 34–35; Eaton-Krauss 2008: 127–130, pls. LXIV–LXV.

This footstool (Figure 85) was discovered with the royal chair (Carter No 87) which has its back support carved with the figure of the god "*Heh*" (Killen 1980: 59, pl. 97; Killen 2017A: 98, pl. 97). Like the chair, this footstool is impressively incised and carved in light relief. The

top is constructed of three cedar boards, each edge jointed together and held by three small tongues which fit into rectangular slots. One of these joints had opened sufficiently to permit this arrangement to be seen and was recorded in one of Burton's photographs (p0356).

The quality of the wood used is very fine and the grain is quite tight, ideal for the type of carving rendered upon the surface. Along the bottom edge close to the left hand corner is a very hard compressed knot which the ancient carpenter has worked around. The sides and supports under the top surface of the footstool are again made of cedar but the bottom edges of all these elements are trimmed with African Blackwood where they rest upon the ground. This joint is again made with loose tongues and secured with dowels, a technique often employed on such furniture to protect the edge from damage or grazing.

Carved upon the top surface is a centre band of text, to the right of which are the figures of four African captives. They lie prone with their arms and wrists bound behind them. Each faces a different way and interspersed between them and at each end is a bow, making five bows in total. These figures are carved in extremely fine detail; some lines are hard and sharp, particularly about the cap and features of the prisoners' faces, perhaps indicating the use of black eyebrow dye. The feathers which are worn in the caps of the top two prisoners are also sharply carved. Much softer and rounded carving is used in the folds and pleats in each of the captives' dresses and the rings which pierce their ears.

On the left side of the top surface are four Asiatic prisoners, again bound and lying in similar positions. There are greater differences in the dress and style of each of these captives. The top two have similar hair styles which are long and straight and each has a head band tied at the back. They also have thick beards - Mesopotamian men spent much time and care in oiling and dressing

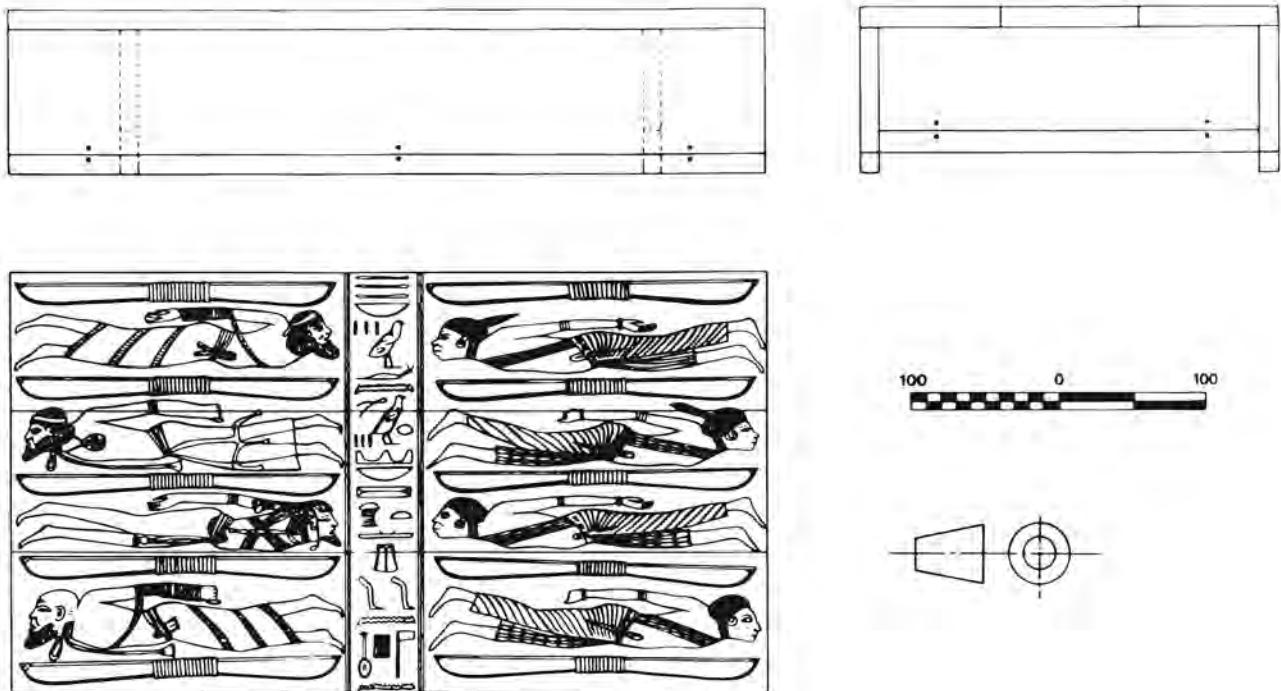


Figure 85. Footstool. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 62048.

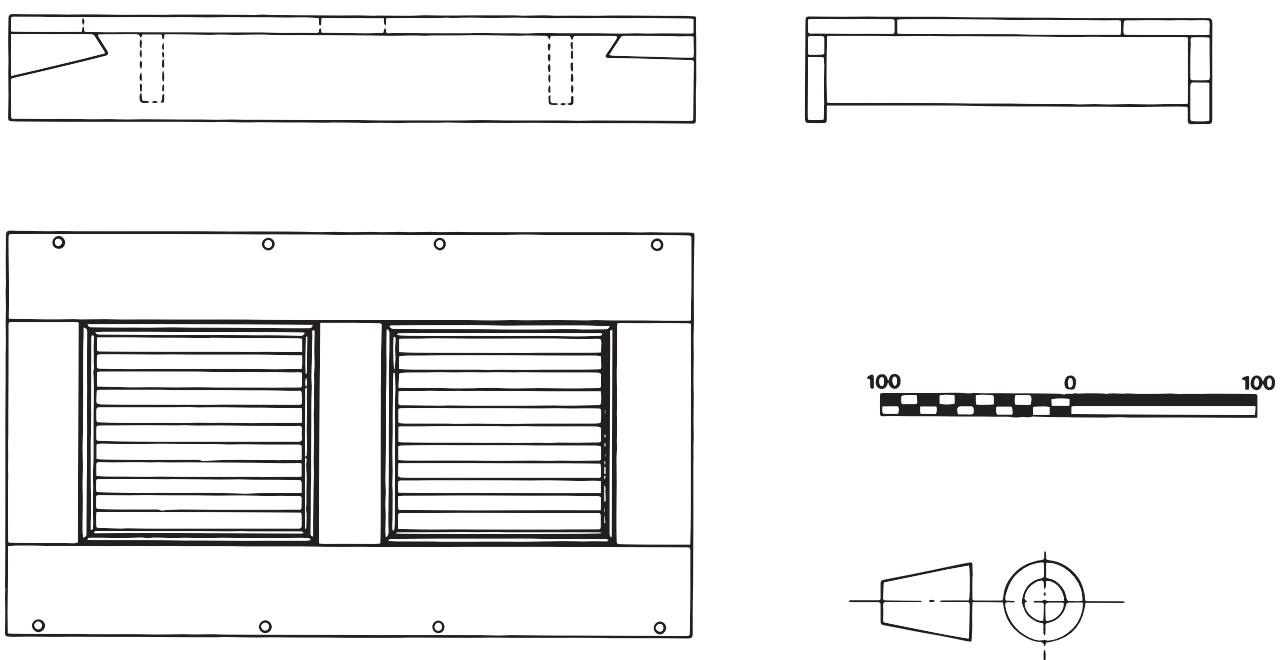


Figure 86. Footstool. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 62052.

their beards, some using curling irons and tongs to create a layered effect with small ringlets and frizzles. One of the prisoners wears a pendant around the neck. The third captive wears his hair in locks and plaits with one strand finished in a circular shape which perhaps was attached to a precious stone or piece of jewellery. His beard is more sharply shaped than the two captives who lie above him. The final prisoner is bald but has a beard similar to the top two Asiatic captives.

Both side supports are similarly treated; they have at their centre the symbol which represents the unification of Upper and Lower Egypt. To the right are three African captives who have been tied with the stems and flowers of the upper Egyptian lily, while on the left are three Asiatic prisoners who are bound with stems of the papyrus. The only difference between both sides is that there are different inscriptions carved upon them (Beinlich and Saleh 1989: 34–35).

FOOTSTOOL (PLATE 70)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 62047. Carter No. 30. Length 523 mm, width 290 mm, height 106 mm. Baker 1966: 83, fig. 93; Eaton-Krauss 2008: 133–134, pls. LXX–LXXI.

The shape of this footstool which was discovered in front of the lioness couch (Carter No. 35) is similar to the previous one examined. However, it has no African Blackwood protection strips on the bottom edge of the side rails. The inner supporting battens do not fully extend to the floor and were not in need of any protective measures.

This footstool has been gessoed very thickly, and on discovery some of its decoration had become loose and had to be re-applied with celluloid glue. Upon this white ground has been moulded in gesso, figures of captive prisoners. These figures are on the top and side surfaces of the footstool and are enclosed by a raised frame of gesso that has been heavily incised with a ribbon pattern. The two figures on the top surface lie head to toe and are set upon a blue background. One of these figures is of African race with his arms tied to his body while about his neck is a further binding which terminates with an open upper Egyptian lily flower. His hair is tightly curled and in his ear he wears a large open ear-ring. His dress consists of a short kilt which is supported by a leopard skin waistband from which a strap of the same material crosses his body and passes over his left shoulder. The other figure shows a balding Asiatic prisoner who is dressed in a long, flowing garment. His arms are again tied to his waist, while around his neck the cord is finished with a papyrus flower. The detail incised into both figures is very deep and is filled with red paint.

On each of the footstool's sides is a pair of captives; the legs of the Asiatic prisoner lie on top of the stomach

of the African captive. Both men are bound; the Asiatic captive has his arms tied behind his back while those of the African captive are bent upwards upon his chest. On one side the captives have the binding about their necks terminating with a upper Egyptian lily flower, while on the opposing side only the binding is illustrated. These figures have been painted on to the raised gesso ground and no lines have been cut into their profile.

FOOTSTOOL (PLATE 71)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 62045. Carter No. 378. Length 587 mm, width 320 mm, height 77 mm. Carter 1933: pl. XXXIII; Baker 1966: 83, fig. 94; Seton-Williams 1980: pl. 123 (colour); Wanscher 1980: 45 (illus.), 58; Beinlich and Saleh 1989: 176; Svarth 1998: 78 (illus.); James 2000: 294 (colour illus.); Eaton-Krauss 2008: 132–133, pl. LXVIII.

Another richly decorated footstool bears upon its top surface the figures of nine bound captives (Plate 71). They lie in two rows, and appear to have their arms tied at their elbows behind their backs. They are separated by a vertical band of hieroglyphs which are incised into a strip of ivory, edged with African Blackwood. Unlike those on the previous footstools the captives are not separated by ethnicity. Both African and Asiatic prisoners lie together, five on the right and four on the left. They are each clothed in a long garment which appear to be very similar in shape although on closer examination they are of a slightly different texture according to ethnicity. The fabric texture has been incised into the wooden core and then overlaid with thin gold foil which is pressed and burnished into position.

Each of the prisoners has their toes extended, those of Asiatic origin have red coloured wood flesh tones with African Blackwood headdresses while the Africans have skin the colour of African Blackwood. They lie against a dark blue faience background, which has some slight colour differences; for many pieces of faience have been used.

The border of this footstool is made like a number of those previously examined on boxes discovered in the tomb. It is edged with tiny, alternating pieces of ivory and African Blackwood, together with three strips of stringing, two of ivory and one of African Blackwood, which are neatly mitred in the corners. Against these strips of stringing is placed a thick band made of large alternating pieces of calcite and blue faience. This band is separated by seven thin strips of ivory and African Blackwood with a single piece of faience in the centre. The innermost band which lines the broad ribbon of decoration is again made of ivory and African Blackwood stringing.

This border technique is repeated on each of the long sides, with the innermost panel filled with ivory lily-petal shapes set in a blue faience background. This decoration

is also found upon the curved seat edge of the chair it partners (Carter No. 351; Killen 1980: 61–62, pls. 100–101; Killen 2017A: 100–102, pls. 100–101).

FOOTSTOOL

Tomb of Tutankhamun.

Egyptian Museum, Cairo JE 62046. Carter No. 90.

Length 635 mm, width 370 mm, height 130 mm

Carter 1923: 119; Seton-Williams 1980: pl. 122; Beinlich and Saleh 1989: 35. Eaton-Krauss 2008: 130–131, pls. LXVI–LXVII.

Discovered upon the seat of the gold throne (Carter 91) was the fourth footstool which is similar in design to the previous examples, although it is more solid in construction. Across the centre of this footstool is an inscription (Beinlich and Saleh 1989: 35) and on either side are panels that illustrate prisoners with their bows lying between them. On the left panel are three Asiatic captives, and a similar number of African prisoners are illustrated on the right panel. Each figure is gilded upon a gesso foundation and is set within a faience background. The top and side panels are again bordered with large alternating squares of a yellow stone and faience and between them are three thin strips of faience; the outer pieces are of a darker blue glaze than that of the centre strip.

The border on each side of this footstool is treated in an identical fashion and similar to that found on its top surface. There is an inscription down the centre of each side which has on either side of it three birds which are set upon a *neb* symbol with stars in front of each. These designs are again gilded upon a gesso foundation and set upon a faience background. The underside of the footstool is painted dark red.

FOOTSTOOL (PLATE 72 AND FIGURE 86)

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 62052. Carter No. 92.

Length 369 mm, width 216 mm, height 57 mm.

Aldred 1954: 686, fig. 485B; Eaton-Krauss 2008: 138–139, pl. LXXVI.

Alongside very elaborate footstools, a number of simple and plain examples were discovered by Howard Carter in the tomb. One found under the gold throne (Plate 72) had a top constructed from a red coloured wood frame, with sides to match, that are edge jointed below the long edges and dowelled vertically into the sides. Both side members have notches cut at each end and angular pieces of wood have been let in. It is not unusual to see this technique and perhaps suggests the variable quality of wood Egyptian carpenters had to work with. Under the footstool are two supporting battens which come part of the way down to fill this space.

The top has two veneered panels, each bordered with strips of African Blackwood and ivory and are mitred in the corners. Some of this decoration had to be refastened on discovery. The inner space is filled with eleven strips of wood, five of a red coloured wood, which is probably cedar, and six of African Blackwood.

FOOTSTOOL

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 62053, Carter No. 442E.

Length 357 mm, width 205 mm, height 33 mm.

Carter 1933: 115, pl. LXIXA; James 2000: 17; Eaton-Krauss 2008: 135–136, pl. LXXIII.

Another footstool of similar construction to that of the previous example is made of a dark red wood. It has on its top surface two veneered panels. Each is bordered with strips of African Blackwood and ivory while the centre is inlaid with nine horizontal strips of material which are separately glued to the panel. There are five red-wood strips which alternate with four African Blackwood strips. The framework is constructed with three short members which have stub tenons at the end of each piece. These fit into stopped mortises chopped into the edges at the ends and centre of the long side rails. Each joint is secured by a pair of African Blackwood pegs which have been located within a larger dowel of ivory which gives the appearance of a thin ring of ivory around an African Blackwood core.

FOOTSTOOL

Tomb of Tutankhamun.

Egyptian Museum, Cairo, JE 62049. Carter No. 442B.

Length 337 mm, width 181 mm, height 44 mm.

Eaton-Krauss 2008: 136–137.

The third footstool has a mitre-edged framework constructed of cedar. The surface panels are bordered with four pieces of wood, two of red coloured wood and two of African Blackwood. The inner panels are filled with seven thin horizontal strips of wood, four of African Blackwood set between three of a dark red coloured wood. Another footstool with panelled slats (JE 62051, Carter No. 67. length 353 mm, width 190 mm, height 67 mm) has thirteen horizontal strips of various coloured woods glued to both inner bordered panels. It was found close to the doorway of the tomb.

FOOTSTOOL

Tomb of Tutankhamun.

Egyptian Museum, Cairo. JE 62050. Carter No 592.

Length 345 mm, width 200 mm, height 35 mm.

Eaton-Krauss 2008: 140, pl. LXXVIII.

This footstool is of a framework design and had certainly been used. On the top surface, it has two panels which have nine horizontal slats of wood set into the edges of the short cross members. There is still evidence of sand and grit which had been ground into the gaps between these slats from the bare feet and sandals that once had been placed upon it.

Another simple footstool (JE 62055, Carter No. 613, length 430 mm, width 250 mm, height 70 mm) was found under a box (Carter No. 585). It had been veneered with African Blackwood on a framework of cedar. The final example (JE 62054, Carter No. 414, Burton photograph, p1733, length 305mm, width 190 mm, height 45 mm) is of simple construction with three solid boards which are edge jointed together to form the top surface. This is dowelled along its outer long edges to a pair of solid side supports. Beneath the footstool are two battens which support the top. Unlike the others it is not decorated in any way.

FOOT OR BATHSTOOL

Late Period.

Staatliche Museum, Berlin. ÄE. 19359.

Length 266 mm, width 266 mm, height 89 mm.

Baker 1966: 139, fig. 213.

In Berlin is a specialised stool that perhaps was used in a bath house where bathers would stand upon it to drain the water from their bodies. Each side support is made from a long, solid piece of wood, the ends of which have been rounded and shaped to avoid any sharp edges. Three short rails are jointed at right angles between these side supports and upon them are fixed two feet cut-outs made from very thin sheet wood. This arrangement allows the bather to stand comfortably on the stool and allow the water to drain down on to the bath house floor without any obstruction.



Plate 69. Footstool fragment. Kunsthistorisches Museum, Vienna. Inv. No. 6048. © KHM-Museumsverband.



Plate 70. Footstool. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 62047. Carter No. 30. Burton Photograph p0345.
© Griffith Institute, University of Oxford.

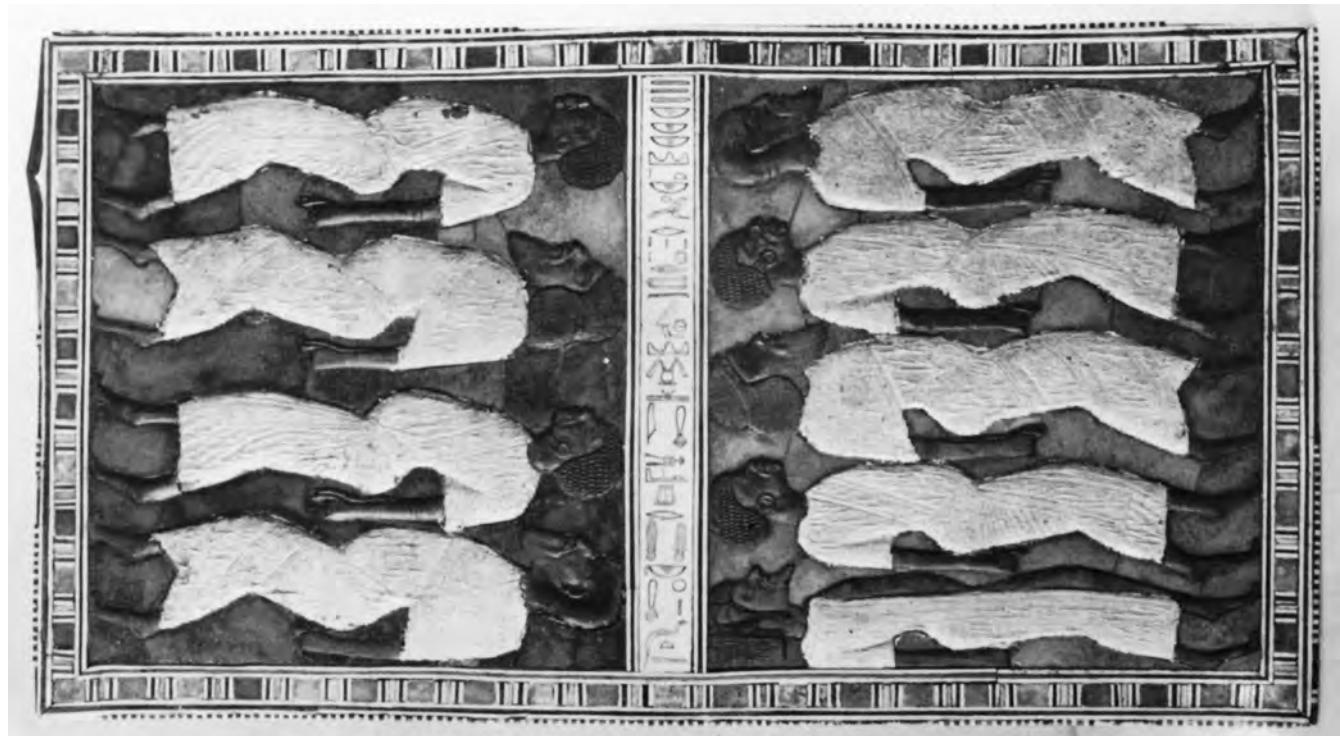


Plate 71. Footstool. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 62045. Carter No. 378. Burton Photograph p1290a. © *Griffith Institute, University of Oxford*.

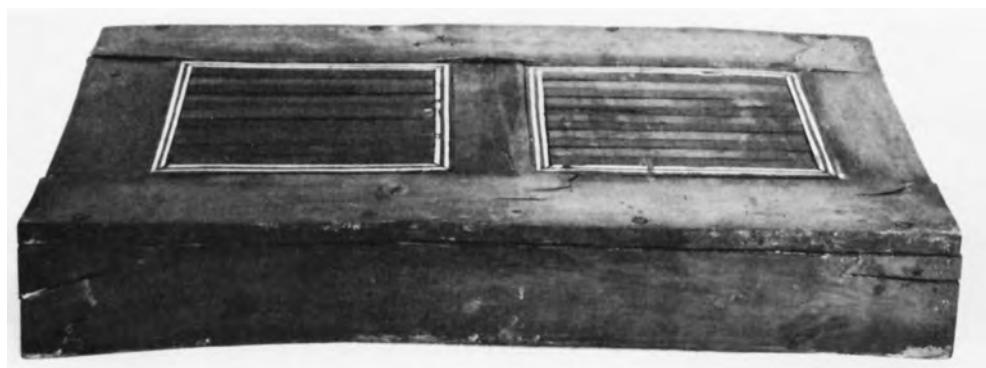


Plate 72. Footstool. Tomb of Tutankhamun. Egyptian Museum, Cairo. JE 62052. Carter No. 92. Burton Photograph p0359. © *Griffith Institute, University of Oxford*.

Catalogue of Museum Collections

BRAZIL: MUSEU NACIONAL, RIO DE JANEIRO (UFRJ)

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
33	Front leg of a chair or stool, in form of a lion's head and forelegs	Wood	26th Dynasty	h. 290		

CZECH REPUBLIC: NÁPRSTEK MUSEUM, PRAGUE

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
P1426	Bedframe with rush mattress, Deir el-Medina	Wood	18th – 20th Dynasty	l. 1690		
P1427	Bedframe leg, Deir el-Medina	Wood	18th – 20th Dynasty	h. 340		
P1428	Bedframe leg, Deir el-Medina	Wood	18th – 20th Dynasty	h. 180		
P1429	Bedframe leg, Deir el-Medina	Wood	18th – 20th Dynasty	h. 213		
P1430	Bedframe leg, Deir el-Medina	Wood	18th – 20th Dynasty	h. 290		
P1431	Bedframe leg, Deir el-Medina	Wood	18th – 20th Dynasty	h. 344		
P1432	Chair fragment, Deir el-Medina	Wood	18th – 20th Dynasty	h. 180		
P1604	Bobbin shaped handle, Deir el-Medina	Wood	18th – 20th Dynasty	l. 95		
P1605	Bobbin shaped handle, Deir el-Medina	Wood	18th – 20th Dynasty	l. 50		
P1606	Button shaped handle, Deir el-Medina	Wood	18th – 20th Dynasty	l. 45		
P1607	Button shaped handle, Deir el-Medina	Wood	18th – 20th Dynasty	l. 45		
P7239	Model of wooden chair	Wood		h. 134		
P2962–P2972	Fragmentary parts of funerary bedframes	Wood	3rd–5th century A.D.			
P2974–P2978						
P2980–P2982						
P2986–P2990						
P2992–P2993						
P2996–P2999						

* See description in Strouhal 1984: 233–237

EGYPT: EGYPTIAN MUSEUM, CAIRO

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
JE 31784	Bull shaped furniture leg, Naqada	Ivory	1st Dynasty	h. 35		
JE 31782	Bull shaped furniture leg, Naqada	Ivory	1st Dynasty	h. 69		
JE 31783	Bull shaped furniture leg, Naqada	Ivory	1st Dynasty	h. 70		
JE 31785	Bull shaped furniture leg, Naqada	Ivory	1st Dynasty	h. 45		
JE 14050	Animal shaped furniture leg, Naqada	Ivory	1st Dynasty	h. 65		
JE 14051	Animal shaped furniture leg, Naqada.	Ivory	1st Dynasty	h.65		
JE 31793a–e	Box fragments. Naqada	Ivory	1st Dynasty			V.II. 1
JE 31789	Box fragments, Naqada	African Blackwood	1st Dynasty	l. 187 l. 186		V.II. 4 V.II. 5
JE 38947	Box containing alabaster vases, Dahshur	Wood	12th Dynasty			
JE 38948	Box containing alabaster vases, Dahshur	Wood	12th Dynasty			
CG 18721	Box of Senetbifi, Dahshur	Wood	13th Dynasty			
CG 1765	Box containing table with ritual tools	Wood	F.I.P.			
JE 27254	Funerary bedframe, <i>Sennedjem</i>	Wood	19th Dynasty			
JE 27271	Box, <i>Sennedjem</i>	Wood	19th Dynasty			
JE 9111	Standing sphinx furniture fragment	Wood	L.P.			
JE 32744	Cylindrical box with animal and plants	Wood				
29.12.25.6	Box	Wood	L.P.			V.II. 83
JE 29140	Wooden box inlaid with lions attacking bulls	Wood and ivory	18th Dynasty			

EIRE: NATIONAL MUSEUM OF IRELAND, DUBLIN

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
1901:723	Miniature stool	Wood	R.P.	l. 47; w. 47; h. 72		
1901:724	Miniature stool	Wood	R.P.	l. 73; w. 55; h. 60		
1907:482	Box	Wood	20th Dynasty	l. 240; w. 65; h. 55		

FRANCE: LOUVRE, PARIS

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
E27144–E27146 A, B, C.	Head and hoofs from a hathor couch	Wood, painted	18th Dynasty			
E27160	Funerary bed, <i>Herychefemhat</i>	Wood, bronze fittings	18th Dynasty			
E3197	Box fragment	Wood.				
E8429	Box with shrine shaped lid	Wood	N.K.			
N2635	Rectangular box	Wood	18th Dynasty		V.II. 27	
N2922	Box with gable lid	Wood	18th Dynasty			V.II. 56
N2915	Box with shrine shaped lid	Wood	18th Dynasty		V.II. 28	
N2918	Box with gable lid	Wood	18th Dynasty			
E14443	Box with sliding lid	Wood and bone				
N2665	Rectangular box from tomb of Khat	Wood, painted white	18th Dynasty	h. 170; l. 220	V.II. 23	V.II.51
688	Box	Wood, painted white				
E2773	Cabinet with opening doors on top and front	Wood	L.P.	h. 588; w. 395	V.II. 66; V.II.67; V.II. 68	V.II. 82
N2666	Box	Wood	N.K.			
E11896	Box	Reed	N.K.			
E14657 and E20507	Box	Wood	N.K.			
N2661	Box	Wood				
E15129	Box	Bronze	N.K.			
E17275	Box	Calcite	N.K.			
E25685	Box	Alabaster				

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
N1392	Cosmetic box	Wood		h. 145; w. 170; l. 330	V.II. 14	
N1322	Cosmetic box	Wood		h. 128; l. 84		
N1363	Cosmetic box.	Wood	18th Dynasty	h. 30; l. 52; w. 45		
N1365	Cosmetic box	Wood	18th Dynasty	h. 35; l. 85; w. 75		
N3312	Chair back	Wood				
E3858	Stool	Wood	N.K.			
E10780	Stool with the front heads and legs of a lion	Wood	24th Dynasty	h. 297; l. 479; w. 441		
AE5845	Stool leg	Wood				
E20507	Cosmetic box	Wood	18th Dynasty	h. 44; l. 93; w. 63		
N1331	Cosmetic box	Wood	18th Dynasty	h. 100		
N1669	Cosmetic box	Wood	18th Dynasty	h. 40; l. 185; w. 80		
E3197	Cosmetic box	Wood	18th Dynasty	h. 40; l. 155; w. 75		
E24643	Cosmetic box	Wood	18th Dynasty	h. 68; l. 165		
N1323	Cosmetic box	Wood	18th Dynasty	h. 65; l. 120; w. 80		
N2950	Chair	Wood, inlaid with ivory.	18th or 19th Dynasty	h. 874; w. 584	V.III. 18–19	
E14437	Chair, Deir el-Medina	Wood	18th Dynasty			
E27126	Chair (back support missing)	Wood	18th Dynasty			
N794	Box fragment	Ivory				
N4530	Box fragment	Wood				
E12714A	Box fragment	Wood	N.K.			
E25502A	Box fragment	Wood				
AE17570	Chair leg	Wood				
E10669	Chair leg	Wood				
AE17558	Stool leg					
AE17569	Stool leg.	Wood				
E14654	Low seat with rush seat	Wood	18th Dynasty			
E14438	Low stool with rush seat	Wood	18th Dynasty			

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
N879A	Low stool with rush seat.	Wood	18th Dynasty			
N879B	Low stool with rush seat	Wood	18th Dynasty			
N879D	Stool fragment with rush seat	Wood				
N879J	Stool seat	Wood				
E14002	Folding stool with decayed leather seat	Wood	18th Dynasty			
64	Folding stool with duck head finials	Wood	18th Dynasty			
N877	Folding stool	Wood	18th Dynasty			
N878	Folding stool fragment	Wood	18th Dynasty			
N875D	Folding stool leg	Wood				
N875F	Folding stool leg	Wood				
N1819	Duck head	Wood				
N1391	Vase stand	Wood, painted	18th Dynasty		V.III. 68	
N880	Model bed	Wood	18th Dynasty			
N875E	Furniture leg	Wood				
N875G	Furniture leg	Wood				
N875H	Furniture leg	Wood				
AE17558	Furniture leg	Wood				
N875	Furniture leg in the shape of a lion's leg	Wood				
AE17574	Lion's head terminal	Wood				
AE6737	Lion's head terminal	Wood				
AF27	Lion's head terminal	Wood				
AF25	Lion's head terminal	Wood				
E2537	Lion's head terminal	Wood				
N3800	Lion's head terminal	Wood				
E5360	Lion's head terminal	Wood				
E25381	Lion figure	Wood				

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
E13238	Lion figure	Wood				
E11351	Figure of God Bes	Wood				
N4218	Figure of God Bes	Wood				
E17225	Furniture leg	Wood				
N4991	Female figure furniture element	Wood				
N17447	Female figure furniture element	Wood				
E11019B	Furniture leg	Wood				
E25291	Male figure furniture element	Wood				
E5390	Head of African from furniture element	Wood				
E17333	Sphinx furniture element	Wood				
AE17569	Furniture leg	Wood				
AE17570	Furniture leg	Wood				
E10379	Furniture leg	Wood				
E13270	Furniture leg	Wood				
E25670	Furniture leg	Wood				
N875A	Furniture leg	Wood				
E11019A	Furniture leg	Wood				
E5329	Furniture element in form of column	Wood				

FRANCE: MUSÉE CALVET, AVIGNON

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
24.191	Stool with animal legs, from the collection of Edouard Larade	Wood	N.K.	h. 280; l. 480; d. 395		

FRANCE: MUSÉE RODIN

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
271	Offering table	Calcite	M.K.	h. 220; l. 370		
E15559	Offering table	Black stone		h. 224; l. 435		

FRANCE: INSTITUT D'EGYPTOLOGIE V. LORET, LYON

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
1355	Stool	Wood		l. 370; w. 370		
1289	Stool rail with three bored holes	Wood		l. 263		
1063	Stool rail with rush seat fragment	Wood and rush		l. 280		
1158	Stool fragment (leg and rail)	Wood		l. 350; h. 300		
1159	Stool fragment (two legs and two rails)	Wood		l. 340; h. 305		
1160	Stool fragment (leg and rail)	Wood		l. 340; h. 280		
1161	Stool rail (concave edge with eight bored holes)	Wood		l. 337		
1162	Stool rail (concave edge with eight bored holes)	Wood		l. 370		
1255 a, b, c	Stool (three fragments)			l. 340; w. 350		
1294	Stool rail	Wood		l. 310		

FRANCE: MUSÉE DES BEAUX-ARTS, VILLE DE LYON, LYON

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
E141	Vase stand with three legs, found at Ramleh, near Alexandria, Cleopatra's Bath	Bronze	R.P.	h. 1000		

GERMANY: KESTNER MUSEUM, HANNOVER

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
1935.200.405	Stool with lion legs.	Wood	NK	h. 320; l. 225; w. 320		
1935.200.407	Stool	Wood	N.K.	h. 116; w. 310; l. 330		
1935.200.408A	Pole from bedframe or chair with webbing slots	Wood	N.K.	l. 710; dia. 51		
1935.200.408B	Pole from bedframe or chair with webbing slots	Wood	N.K.	l. 690; dia. 51		

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
1935.200.408C	Pole from bedframe or chair with webbing slots	Wood	N.K.	l. 500; dia. 46		
1935.200.408D	Pole from bedframe or chair with webbing slots	Wood	N.K.	l. 490; dia. 46		

GERMANY: LIEBIEGHAUS, MUSEUM ALTER PLASTIK, FRANKFURT AM MAIN

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
1893	Chair or stool leg	Wood	N.K.			

GERMANY: PELIZAEUS MUSEUM, HILDESHEIM

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
1277	Lion head figures from a model bed	Wood and bronze	L.P.	l. 880		
1660	Stool without woven seat.	Wood	N.K.	w. 380; d. 480; h. 250		
1661	Two pairs of lion head figures from two stools	Wood	L.P.	Large legs: h. 490; small legs: h. 400		

GERMANY: MUSEUM OF ANTIQUITY, GUTENBERG MUSEUM, MAINZ

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
II/7	Box fragment	Wood, painted.	N.K.	h. 170; l. 310		

GERMANY: UNIVERSITY OF TÜBINGEN, EGYPTIAN COLLECTION

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
1719	Stool with lion legs and string seat	Wood	N.K.			

GERMANY: WIESBADEN MUSEUM

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
2252	Bes figure with tenons to head and feet	Wood	N.K.	h. 111; w. 44		

GERMANY: ÄGYPTISCHES MUSEUM, DER KARL-MARX UNIVERSITAT, LEIPZIG.

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
3838	Furniture fragment	Wood	1900–1550 B.C. Kerma	l. 300		

GERMANY: MARTIN-VON-WAGNER MUSEUM, UNIVERSITY OF WURZBERG

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
K59	Bed leg, bovine form	Wood	1st Dynasty	h. 282; l. 107; w. 48		

HOLLAND: ALLARD PIERSON MUSEUM, AMSTERDAM

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
11494	Chair leg fragment.	Wood		d. 27; h. 484		
9083	Bed leg.	Wood	P.P.	w. 65; h. 258		
7071	Box	Wood	Coptic	w. 380; l. 395; h. 365		
11481	Chair or bed leg	Wood		h. 215; w. 50		

HUNGARY: SZÉPMŰVÉSZETI MUZEUM, BUDAPEST

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
51.2520	Furniture ornament	Wood	N.K.	h. 190		
51.2522	Furniture ornament, lion form	Wood	L.P.	h. 60		

ITALY: MUSEO CIVICI E GALLERIE, REGGIO EMILIA

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
XXXVI Gliptoteca	Small offering table	Sandstone	M.K.	h. 395; w. 390		

ITALY: MUSEO CIVICO ARCHEOLOGICO, BOLOGNA

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
EG3126	Part of furniture in column form	Bronze		h. 270; w. 39		
EG233	Figure of God Bes	Wood		h. 260; w. 64		
EG1880	Ornament for furniture	Green faience	N.K.	h. 79; w. 70		
EG3153	Ornament for furniture	Blue and green faience	N.K.	h. 950; w. 88		
EG3140	Part of furniture made in form of a half-cane	Wood	N.K.	l. 210; w. 16		
EG1970	Box, <i>Perpaut</i>	Wood, painted	18th Dynasty	l. 480; w. 325; h. 370	V.II. 39	V.II. 55
EG401	Lid of box with vaulted roof	Wood	18th Dynasty	h. 180; l. 350		
EG369	Anubis figure	Wood	N.K.	h. 265; l. 430		

JAPAN: ANCIENT ORIENT MUSEUM, TOKYO

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
	Box panel	Wood	18th Dynasty			

POLAND: MUZEUM NARODOWE, KRAKOW

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
MNK XI-723	Turned stool leg	Wood	P.P.	h. 310		

PORTUGAL: FUNDAÇÃO CALOUSTE GULBENKIAN MUSEUM, LISBON

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
164	Box fragments	Painted ivory	Saite	h. 157–167; w. 60	V.II. 65	

SWITZERLAND: PRIVATE COLLECTION

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
AG.63.1983.122	Chair leg	Wood				

UNITED KINGDOM: BOLTON MUSEUM AND ART GALLERY

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
25.32.13A	Box catch, Matmar, Tomb 3258	Wood and copper	5th Dynasty	l. 30		
36.01.99	Decorative strips from box, Abydos D. 105	Bone	18th Dynasty	l. 50–95		
28.86.40	Handle from box, Tanis	Bronze	P.P.	w. 50; h. 30		
1.1983.233	Carved plaque from furniture(?), lion form, ex-Wellcome collection	Wood	Coptic	l. 195; w. 125		
31.24.54	Carved plaque, from furniture, plant design, Qua 390 (7390?)	Wood	Coptic	l. 67; w. 65; d. 11		
1.1983.196	Carved plaque from furniture(?), cherub carrying stave, ex- Wellcome collection	Wood	Coptic	l. 85; w. 20		
53.02.11	Cosmetic box from Faiyum	Wood	4th–6th century A.D.	l. 75; w. 65; h. 45		

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
28.86.88	Decorative strips from Tanis find 35	Bone	R.P.	l. 30–58		
90.07.21	Decorative inlay from Behnesa	Bone	P.P.	l. 20–30		
54.00.46	Inlay fragments from Abydos	Ivory	1st Dynasty	l. 15–50		

UNITED KINGDOM: EGYPT CENTRE, UNIVERSITY OF SWANSEA, SWANSEA

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
W343	Seat	Limestone	Amarna			
W344	Seat	Limestone	Amarna	h. 135		
W345	Seat fragment	Terracotta	Amarna	h. 50		
W490	Block with three basins	Limestone	Amarna	h. 370		
W1309–11	Legs of seat with lion heads	Wood	L.P.	h. 290		
W2050a	Two legs with bull's hooves	Wood	M.K.	h. 277		
W2054a–b	Stool legs, bovine form	Wood		h. 230		
W2052a	Lion leg with image of Bes	Wood	19th Dynasty	h. 236	V.III. 48–51	
W2052b	Lion leg with image of Taweret	Wood	19th Dynasty	h. 236	V.III. 44–47	
W2053a–b	Lion head finials	Wood		h. 190		
W2059a	Stool leg	Wood	18th Dynasty	h. 132		
W2060	Folding stool leg with duck head	Wood	18th Dynasty	h. 225		
W2061	Two turned legs	Wood	L.P.	h. 230		
W2045-C	Round table	Alabaster	1st Dynasty	dia. 320		

UNITED KINGDOM: THE HUNTERIAN MUSEUM, UNIVERSITY OF GLASGOW

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
D.1923.5	Fragment of carved wood from chair	Wood	Amarna	l. 100; t. 62		
D.1924.21	Folding door from model shrine	Wood	Amarna	l. 62; t. 18		
D.1925.156	Two pieces of rocker	Wood		l. 218; t. 56		
D.1931.22	Back of toy chair	Wood	Amarna	l. 56; t. 25		

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
D.1921.90	Box hinge	Wood	18th Dynasty	l. 212; w. 56; d. 12		
D.1921.114	Circular table	Alabaster	Amarna	dia. 550		

UNITED KINGDOM: GARSTANG MUSEUM, UNIVERSITY OF LIVERPOOL, LIVERPOOL

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
E7241	Chair leg (back)	Wood	B.H. or Thebes	h. 432		
E7240	Chair leg (front)	Wood	B.H. or Thebes	h. 330		
E7242	Chair leg (front).	Wood	B.H. or Thebes	h. 292		
E7161	Chair leg (lion form)	Wood	Thebes (24/60)	h. 300	V.III. 12, 33	V.III. 15
E7072	Chair leg (animal form)	Wood	Abydos (538 A'08)	h. 228		
E7144	Stool leg.	Wood	B.H. (183)	h. 235		
E7162	Stool leg.	Wood	Thebes	h. 240		
E7134	Stool leg.	Wood	Thebes (24/41)	h. 285		
E7185	Stool leg (fragment)	Wood		h. 178		
E7186	Stool leg (fragment)	Wood		h. 115		
E7188	Stool leg (model)	Wood		h. 108		
E7230	Stool stretcher		B.H.	l. 215		
E7149	Chair leg	Wood	B.H. (556)	h. 320		

UNITED KINGDOM: WORLD MUSEUM, LIVERPOOL

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
55.82.109 D/E/F/G	Bedframe	Wood	M.K.	l. 1,400; w. 750		
55.82.109A	Bedframe side pole	Wood	M.K.	l. 1,000		
55.82.109B	Bed rail	Wood	M.K.	l. 800		
55.82.109C	Bed rail	Wood	M.K.	l. 600		
M11841a, b	Duck heads from folding stool	Wood	18th Dynasty	a: l.190; 30 × 35 b: l. 160; 30 × 35		
1973.2.92	Lion head capital from armchair or throne	Wood	18th Dynasty	l. 200		

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
1973.2.93	Lion head capital from armchair or throne	Wood	18th Dynasty	l. 200		
1973.2.96	Screen fragments	Wood	Coptic			
1973.1.688 A and B	Bed legs	Wood	N.K.	h. 380		
1973.1.653	Chair leg	Wood	M.K.	h. 375		
1973.1.584	Round chair leg	Wood	18th Dynasty	h. 260; dia. 40		
1973.1.582	Chair leg	Wood	18th Dynasty	h. 190		
1973.1.173	Leg from vase stand	Wood	M.K.	l. 110		
1973.1.581	Bed stretcher	Wood	M.K.	l. 600		
13.9.12.16A	Bed leg (bovine form)	Wood	O.K.	h. 140		
13.9.12.16	Bed leg (bovine form)	Wood	O.K.	h. 160		
13.9.12.17A	Bed leg (bovine form)	Wood	O.K.	h. 290		
13.9.12.17B	Bed leg (bovine form)	Wood	O.K.	h. 200		
13.9.12.17C	Bed leg (bovine form)	Wood	O.K.	h. 170		
1973.1.597	Chair or bed stretcher	Wood	N.K.	l. 250; dia. 20		
13527M	Turned spindle	Wood	L.P.	l. 510; dia. 30		
1973.1.592	Chair or stool rail	Wood	N.K.	l. 300		
1973.1.556	Large furniture knob	Wood	N.K.	l. 70; dia. 70	V.II. 47	
1973.1.689	Bed leg, painted	Wood	N.K.	h. 440		
1973.291.325	Two painted bed legs	Wood	N.K.			
1955.82.110	Box with uraei	Wood	N.K.			
1973.1.594	Chair stretcher	Wood	N.K.	l. 310; dia. 15		
1973.4.174	Length of wood	Wood	N.K.	l. 90; dia. 25		
1973.4.171	Turned pole	Wood	L.P.	l. 70; dia. 15		
1973.4.179	Pole	Wood		l. 150; dia. 15		
1973.1.605	Length of wood	Wood		l. 140		
1973.1.607	Pole	Wood		l. 185; dia. 15		
1973.1.557	Furniture knob	Wood		l. 25; dia. 50		
1977.112.277	Furniture knob	Wood		l. 25; dia. 18		

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
1973.4.177	Furniture knob	Wood		l. 40; dia. 25		
20.11.84.132	Large ferrule	Copper alloy	Tanis	l. 190; dia. 70		
24.9.00.100	Two drums from furniture legs	Copper alloy	Abydos	l. 50; dia 25		
1977.112.279	Nails	Copper alloy		l. 20		
49.47.888	Pivot from a folding stool	Copper alloy	Meroitic	l. 65		
49.47.881	Scroll decoration	Copper alloy	Meroitic	l. 100		
49.47.884	Furniture fitting	Copper alloy	Meroitic			
49.47.883	Furniture fitting	Copper alloy	Meroiric			
1973.1.596	Chair leg	Wood		l. 290		

UNITED KINGDOM: ORIENTAL MUSEUM, DURHAM UNIVERSITY, DURHAM

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
EG4581	Chair leg	Wood	N.K.	h. 250		
EG4573	Box, <i>Perpaut</i>	Wood	N.K.	l. 430; h. 325; w. 280	V.II. 35–38	V.II. 54
EG4572	Box, <i>Perpaut</i>	Wood	N.K.	l. 520; h. 415; w. 342	V.II. 29–34	V.II. 53
EG4957 and EG4958	Box panels	Wood	N.K.	a: l. 80 b: l. 80		
EG2135 and EG6787	Box panels	Wood	N.K.	a: l. 300 b: l. 300		
EG1465	Cosmetic box	Wood	N.K.	l. 75		
EG458	Cosmetic box, cover	Wood	N.K.	l. 70		
N1467	Cosmetic box, cover	Wood	N.K.	l. 23		

UNITED KINGDOM: CITY OF BRISTOL MUSEUM AND ART GALLERY, BRISTOL

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
H374	Chair leg	Wood	23rd Dynasty			
H2438	Chair leg	Wood		h. 155		
H1710	Folding headrest	Wood	18th Dynasty	h. 160		
H4606	Folding stool, seat missing.	Wood	18th Dynasty	h. 470		
H13	Box	Wood	12th Dynasty	h. 365; l. 520		
H2569	Box fragments	Wood	5th Dynasty		V.II. 9	
H2987	Box	Bronze		l. 76		

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
H4554	Box	Wood		l. 540; w. 360		
H5595	Clothes box	Wood	P.P.			
H4853	Furniture leg	Ivory	19th Dynasty			
H4590	Funerary couch	Wood	P.P.			
H4582	Table, three-legged	Wood	Coptic?			

UNITED KINGDOM: BIRMINGHAM CITY MUSEUM AND ART GALLERY, BIRMINGHAM

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
W61346	Chair leg (lions)	Wood, painted	N.K.			
288.52	Chair legs (gazelles)	Wood	N.K.			
W484	Model chair	Bronze	N.K.			
W472	Kohl jar	Bone	N.K.			
3950936	Jewellery box	Wood	N.K.			
195122	Jewellery box	Wood	N.K.			
W69	Jewellery box	Wood and bone	N.K.		V.II. 21	
W19249	Tripod pot stand	Wood		h. 240		

UNITED KINGDOM: MARISCHAL MUSEUM, ABERDEEN

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
2-357	Fragment in Bes form	Wood	L.P.	h. 390		

UNITED KINGDOM: MACCLESFIELD MUSEUMS TRUST, MACCLESFIELD

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
24	Box with lid	Wood		Box: h. 320; l. 235; w. 165. Lid: h. 42; l. 100; d. 113		

UNITED KINGDOM: THE McMANUS, DUNDEE'S ART GALLERY AND MUSEUM, DUNDEE

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
1976-677 (1-15)	Fragments of a chair of State	Wood	18th Dynasty	l. 420; w. 80		
1975-125	Box with uraeus ornament on lid	Wood	L.P.	l. 215; w. 95; d. 73		

UNITED KINGDOM: BURRELL COLLECTION, GLASGOW

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
13/127	Offering table	Calcite	3rd Dynasty	h. 79; d. 298		
13/209	Model throne	Bronze	L.P.	h. 64; w. 83		
13/91	Stool (fake, but possibly made using elements from an earlier chair or stool)	Wood		h.260; w. 298		

UNITED KINGDOM: ART GALLERY AND MUSEUM, KELVINGROVE, GLASGOW

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
00-126bq	Chair leg, Abydos	Wood	18th Dynasty	l. 171; dia. 26		
00-126br	Chair leg, Abydos	Wood	18th Dynasty	l. 175; dia 27		
00-126bp	Chair leg, Abydos	Wood	18th Dynasty	l. 175; dia. 26		
01-78k	Box fragments	African blackwood	18th Dynasty	l. 295; w. 30		
14-64at	Box lid	Wood	12th Dynasty			

UNITED KINGDOM: PITT RIVERS MUSEUM, OXFORD

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
I 69	Furniture fragment with pegs	Wood	12th Dynasty Kahun			
I 69	Dish	Wood	12th Dynasty Kahun			
I 69	Piece of framing	Wood	12th Dynasty Kahun			
I 69	Angle pieces with pegs	Wood	12th Dynasty Kahun			
I 69	Angle piece with pegs	Wood	12th Dynasty Kahun			
I 69	Carved wooden foot of a piece of furniture	Wood	12th Dynasty Kahun			
I 68a	Angle piece cut from a forked branch	Wood	12th Dynasty Kahun			
1890.27.105	Round rod tapered at each end	Wood	12th Dynasty Kahun			
I 68	Two lengths of wood with rope attached	Wood	12th Dynasty Kahun			

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
III 52	Piece of woodwork with square groove	Ivory	1st Dynasty Tomb of <i>Den</i> , Abydos			
III 53	Furniture fragment	Wood and ivory	1st Dynasty Tomb of <i>Djer</i> , Abydos			
III 52	Fragment of carved bull's leg	Ivory	1st Dynasty Tomb of <i>Merneith</i> , Abydos			
III 51	Oblong piece of ivory (part of a box?)	Ivory	1st Dynasty Tomb of <i>Djer</i> , Abydos			
III 53	Carved furniture fragments	Ivory	1st Dynasty Royal Tombs. Group B Abydos.			
III 51	Furniture fragment shaped and bored	Ivory	1st Dynasty Tomb of <i>Djer</i> , Abydos			
1889.27.9	Box	Wood	12th Dynasty Kahun		V.II. 5–8	V.II. 15–16
IL 48 104.G.11	Small bowl cut from a solid block	Wood	12th Dynasty Kahun			
159.99/901.4	Painted box in the form of an obelisk	Wood				
1943.12.12.5	Kohl pot	Wood	18th Dynasty Thebes			
III 145	Basket with lid		18th Dynasty Gurob			
I 49	Small carpenter's basket		22nd Dynasty Illahun			
I 49	Large carpenter's basket		PP Illahun			
II 93	Turned fragment	Wood	RP Behnesa			
III 147	Piece of wood showing joinery methods (furniture fragment)		Byzantine, Deir el-Bahari			

UNITED KINGDOM: MYERS MUSEUM, ETON COLLEGE, WINDSOR

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
ECM 200	Cosmetic box with sliding lid	Wood	18th Dynasty	l. 115; w. 95		
ECM 201	Cosmetic box carved from single block	Wood	R.P.?	h. 29; l. 87; w. 53		

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
ECM 1782	Trinket box, semi-circular	Wood	N.K.	l. 115; w. 56; h.28		
ECM 1795	Cosmetic box with sliding lid	Wood	N.K.	l. 77; w. 49; h. 48		

UNITED KINGDOM: PETRIE COLLECTION, UNIVERSITY COLLEGE, LONDON

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
UC 30629	Furniture fragment	Wood	29th Dynasty			

UNITED KINGDOM: JEWRY WALL MUSEUM, LEICESTER

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
69.1914	Turned wooden stretchers, <i>Antinoe</i>	Wood	Coptic	Larger: l. 82; dia 22 Smaller: l. 70, dia. 15		

UNITED STATES OF AMERICA: CLEVELAND MUSEUM OF ART

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
1982.42	Leg fragment carved in the form of the God Bes	Wood	18th Dynasty	h. 447; w. 59		
14.805	Stool	Wood	12th–18th Dynasty	h. 206; w. 198		

UNITED STATES OF AMERICA: M.H. de YOUNG MEMORIAL MUSEUM, SAN FRANCISCO

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
1925.146	Figurine of seated Horus, furniture decoration	Wood, gold leaf and faience	N.K.	h. 102		

UNITED STATES OF AMERICA: MUSEUM OF FINE ARTS, HOUSTON

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
31.110	Box	Wood	22nd Dynasty	h. 469; w. 206; l. 264		

UNITED STATES OF AMERICA: LOS ANGELES MUSEUM OF ART, LOS ANGELES

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
M.80.202.446	Door lock from a small box	Wood	N.K.			

UNITED STATES OF AMERICA: DETROIT INSTITUTE OF ARTS

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
52.55	Chair or bed leg, feline form	Wood	N.K.	h. 190		
90.1S11879	Leg of bed, feline form	Wood, gesso and paint	P.P. or R.P.	h. 255; w. 70		

UNITED STATES OF AMERICA: MUSEUM OF MAN, SAN DIEGO

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
7061	Uraeus furniture embellishment	Wood	18th Dynasty	l. 150; w. 47		
7062	Uraeus furniture embellishment	Wood	18th Dynasty	l. 150; w. 50		
7063	Uraeus furniture embellishment	Wood	18th Dynasty	l. 155, w. 50		
14696	Uraeus furniture embellishment	Wood	18th Dynasty	l. 150; 2. 52		
7678	Knob from a box	Faiience	18th Dynasty	h. 25; d. 35		
14858	Chair	Wood	18th Dynasty	h. 310; w. 270; l. 290		

UNITED STATES OF AMERICA: ROSICRUCIAN EGYPTIAN MUSEUM, SAN JOSE, CALIFORNIA

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
R.C.1715	Stool	Wood	18th Dynasty	h. 232; w. 323; l. 323		
R.C.444	Jar holder	Stone	18th Dynasty	h. 103; dia. 238		
R.C.451	Seat	Stone	18th Dynasty	h. 138; w. 368; l. 283		
R.C.450	Jar holder	Stone	18th Dynasty	h. 232; dia. 253		
R.C.461	Jar holder	Stone	18th Dynasty	h. 149; w. 734; l. 574		
R.C.2983	Uraeus furniture embellishment	Wood, painted				
R.C.2984	Uraeus furniture embellishment	Wood, painted				
R.C.552	Furniture element in the form of the God Bes	Faiience		h. 151; w. 80; t. 16		

UNITED STATES OF AMERICA: HARVARD UNIVERSITY ART MUSEUMS, ALICE CORINNE McDANIEL COLLECTION, DEPARTMENT OF CLASSICS

<i>Inventory number</i>	<i>Description</i>	<i>Material</i>	<i>Date</i>	<i>Size in mm</i>	<i>Plate</i>	<i>Figure</i>
	Couch leg	Turned wood	R.P.	h. 425		

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