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THE TOMB OF DJESERKERE'SONB (NO. 38)

(Plan on Plate XXIV)

The tomb of Djeserkere'esonb resembles in more than one respect the tomb of Nakht (No. 52) and was originally copied by Norman de Garis Davies with the intention of including it for the purposes of comparison in the volume devoted to that tomb. Of the same reign (Tuthmosis IV), though possibly a little later in date, it lies less than a couple of hundred yards east of No. 52, scenes of which have to a certain extent been taken as models. Though not devoid of skill, the draughtsman of No. 38 does not seem to have had much originality, for clearly he has gone to other tombs for models as well, particularly to that of Amenhotpe-si-se (No. 75). The construction of our tomb almost certainly extended into the early years of Amenophis III, whose reign began with painted tombs of mediocre merit but was to produce, before its close, several of the finest in the Theban necropolis. The banquetting scene which, despite the injury it has received, appears so attractive in the tomb of Nakht, is more complete here and deserves detailed comment.

The tomb is situated in a small courtyard in Sh. Abd el-Qurna, lower enclosure. It is cut out of a steep slope which is part limestone and part shale. The crumbling walls of the courtyard consist of rubble set in mortar and are faced with soft lime (hib) plaster. At the entrance (at the north end) these walls were 7 or 8 feet high. At the present time this entrance is filled up with modern steps leading through it down to the courtyard, but was originally probably on the same level as the courtyard, or even ascended slightly to it.

As usual no care has been expended on the quarrying of the tomb, and the walls are not quite straight. The disposition, though on a somewhat smaller scale, is the same as that of the tomb of Nakht. It consists of a transverse outer chamber and a small inner chamber with a niche at the rear for a small statue or group. The bad quality of the rock would hardly have permitted construction of larger dimensions with safety; the quarrymen would have had to descend much lower to find a layer of suitable quality. There is no burial shaft in the courtyard but there appears to be one in the interior.

The tomb was cleared by members of the Mission Archéologique Française in the eighties and again in 1908 by Weigall. An iron door was put in: too late, however, to prevent the faces and other details of two dancing girls from being knocked out in the interval. The mason's door-frame occupies the original doorway, a sandstone fragment of which still survives.

The axis of the tomb is oriented nearly due north-south. Only the east thickness of the entrance leading into the courtyard is painted, the other being blank. Both thicknesses of the entrance to the inner rooms are without decoration. The half-wall and entire wall left roughly painted in the tomb of Nakht are here blank (north wall left of entrance, west wall). This is striking evidence of the artist's dependence on the decorations of no. 52. The inner chamber is also unfinished. To the south-east is a lower border and khakers roughly sketched out in one or two colours, blue or green (red is omitted). On the east wall the horizontal guiding lines for the khakers are put in; the ground colour, white, runs round the khakers. On the north-east wall

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1 For bibliography, see Porter-Moss, Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs, and Paintings, I. The Theban Necropolis Part I. Private Tombs, second edition, pp. 69-70.

2 Davies, The Tomb of Nakht at Thebes.

3 See Gardiner-Weigall, A Topographical Catalogue of the Private Tombs of Thebes, pl. VII, C2, for position of tomb no. 38.

4 See text on Plate VII.
splasny horizontal lines are the only preparation. Otherwise the walls of the inner chamber are undecorated. The ledge in front of the niche at the south end is built up with bricks.

The ceiling of the west bay is left plain, but that of the axis may have been painted on the soffit of the entrance. The ceiling of the east bay is partly decorated by a variant of the same pattern, while the transverse yellow rafters are uninscribed. The colours of the ceiling are rather unusual in tone. In one place three zigzags are outlined in white: perhaps the artist was trying out an effect.

The painting is on a fine plaster surface applied either directly on mud to a thickness of \( \frac{1}{2} \) in. or on a thick layer of lime (\( \text{kh\( \text{ib} \) \)}. The latter has held better. For the first hasty sketch red outlines were traced on the stone-coloured plaster. The ground, white or whitish yellow, was run round them except where black (as in the case of hair) was to be applied later. All objects which were to be yellow, light red, or pink, were first painted white or dirty yellow. Foul air, smoke, and the brown plaster itself are responsible for the originally white ground having turned a light coffee colour.

Hay’s name is found on the south-west wall: ‘Rt. Hay 1832, and Yanni Athanasi 1832.’ Someone has also scratched pencils here and there on the wall, perhaps in order to sharpen them, and has also outlined faint parts with pencil to make them more visible for work with a camera lucida. This has made one or two of the faint inscriptions impossible to read.

In the tomb of Amenhotpe-si-se, second priest of Amun under Tuthmosis IV (No. 75), Djeserkere-sonb is named as the steward of his household.² In his own tomb Djeserkere² imitated some scenes from No. 75, notably those of the field measuring and of the musicians (Plates II and VI). This relationship dates our tomb as being approximately of the end of the reign of Tuthmosis IV. Evidently during or after his service to Amenhotpe-si-se, Djeserkere² was put in charge of the cornlands of Amun; his position probably included control of lands subject to an annual tax for the temple.

DESCRIPTION OF THE PLATES

PLATE I (at 2 on plan, Plate XXIV)

The scene of worship is on very conventional lines but makes a pleasant picture, for though the wall-space is somewhat crowded it is well composed. The attitude and movement of the figures are carefully varied so that the scene is not without life.

The descriptive heading above the three main figures runs thus: ‘Offering all manner of things good and pure, furnishing the altars with incense and birds to [Amun in all his seats], to Ret-Harakhiti, to Osiris, lord of eternity, and to Hathor, regent of the necropolis (smyt) on the part of the scribe and registrar of corn of [Amun, steward of the second priest of Amun] Djeserka,³ the justified one. His sister, the house-mistress Wadjronpe, (and) by his son, the scribe Menkheper.⁴ Bringing all manner of good and clean stuff for [Amun] (and) Hathor, regent of the necropolis.’

Djeserkere-sonb makes his gift with the words ‘Receive [good things (bewnfr), O Amun] at the hand of Djeserka, pouring oil or incense⁵ over the pile of offerings’. These are varied; fruit and vegetables, however, predominate over meat. An interesting feature is the grass (?) provided in bowls for the cow-goddess Hathor. A preference for gifts of flowers is shown by the wife, ‘his beloved sister of

¹ For a clear parallel to this ceiling pattern, see Davies and Gardiner, The Tomb of Amenemhét, pl. XXXII.  
² Davies, The Tombs of Two Officials of Tuthmosis the Fourth, pls. VI and VIII. For Djeserkere’s cone, see Davies–Macadam, A Corpus of Inscribed Egyptian Funerary Cones, no. 559.  
³ An abbreviated form of the name Djeserkere-sonb, see Kuentz, BIFAO 21, 119, n. 1. Sometimes used in present account for sake of brevity.  
⁴ One expects Menkheper, of which Menkheper is probably only an abbreviation.  
⁵ As in the tomb of Nakht; Davies, The Tomb of Nakht at Thebes, pls. XI, XII, XVIII.
his affection, mistress of the house Wadjronpe', and the son of Djeserkere-sonb. As symbols of pure freshness she brings a lotus flower and a bunch of leaves, he an elaborate bouquet. This bouquet consists of three stems of papyrus into which are inserted a few flowers, some buds, the fruit of the mandrake, and the bright petals of poppies. The insertions are regularly spaced, and the stems are bound round below them. The dishevelled flowering head of papyrus is here represented more satisfactorily than usual, for an attempt has been made to avoid the stiff and solid conventional shape.¹

It is not quite certain that the portraits were drawn with any reference to the persons whose names are now attached to them. Other walls of the tomb seem to be decorated with reference to Djeserkere-sonb's calling and career, but there are signs that the necropolis draughtsman, with whose needs of subsistence the mortality of officials at Thebes failed to keep pace, had employed his spare time in executing a painted tomb to be disposed of later. A scene of worship showing a well-dressed official of conventional piety could be safely provided; a legitimate wife and son could be included, along with their generous offerings to the gods.

A similar scene on the other side of the doorway (at 5 on plan) and the scene of offering on the wall opposite (at 4 on plan) are so conventional that the owner would easily recognize his own person and sentiments. It will be noticed that the description is less suited to the scene which it professes to describe than to another (see Plate IV) in which the deceased offers hand altars with ducks placed among burning incense.

The three male figures at the top of Plate I to the extreme right can be identified as 'his beloved son, scribe, and [goose]herd [of Amûn, Amenhotpe]', 'his son, scribe Neferhebef',² and 'his son, scribe Neferhebef', but it is curious to find two figures of one and the same person next to each other. A space is left in the text for the name of the son to be filled in, and it has been added in a different, smaller script. The name of Djeserkere-sonb, however, shows no sign of being a later insertion. (The erasures on Plate I are very ruthless, and excise much more than the name of Amûn, the subject of the attack.)

The sons present a cone of white fat, lotus buds, grapes, and a papyrus flower. Below, the first servant brings pots of wine stoppered with green stuff and a hand brazier with a duck in the flames, while the second servant carries a large jar. The first of the women at the bottom carries lotus buds, flowers, and a bowl of grass (?), the second holds a vine branch and a papyrus stem, while the third brings a bunch of dates. The more substantial contributions brought by the servants are shown on the sub-scene, which also depicts the altar of limestone (?) slabs set on pillars. The altar has a low crenellated wall to retain the offerings. Meat, bread, and fruit are heaped together and lavishly sprinkled with charcoal or black pellets of ignitable gum. The whole is set aflame (sufficiently for the smell to reach heaven and carry the message of loyalty to the gods). Although the actual slaughtering of the ox had probably taken place elsewhere, it is duly depicted. The designer has scaled down the proportions of the other ox shown, which is being brought along with a gazelle. Pear-shaped cakes lie in dishes. Conical white loaves of bread are carried.³

Plate II (at 3 on plan, Plate XXIV)

The east wall of the transverse chamber is divided into three scenes, one being on each of the three registers. The subject stressed is the harvest of corn and the thank-offering brought to the gods. The scene of field-work is largely borrowed from the tomb of Nakht, but the official duties

¹ In the next generation the feathery head is successfully reproduced (see tombs 78 and 90).
² The ḫb sign is added in blue instead of black; there seems to be a corrected error here.
³ These loaves do not differ greatly in appearance from the objects interpreted above as cones of fat. The cones of fat are, however, always in a dish, while loaves are brought in on mats.
of Djeserkere'esonb as registrar of corn for Amūn are also given pictorial expression. It is because of this that the ordinary field scenes are compressed into the lower register.

The topmost scene shows Djeserkere'esonb performing the duties of his office. He walks along the edge of the standing corn wearing white greaves, or skin pads, to protect his legs against sharp stubble and prickly ears. Two attendants (extreme left) follow him—one carries his sandals, the other (identified with his son 'gooseherd Neferhebef') a roll of papyrus and a writing tablet. Two surveyors (centre) measure the field with a stretch rope as a preliminary to estimating the yield. The plaques on the end of the rope and on the spare coil (on the upper arm of a surveyor at left centre) have been erased, presumably by the followers of the Aton, as they depicted the head of the ram of Amūn. To the extreme right is the scene which Maspero cited as proof of the worship of trees in Ancient Egypt. Though the picture was at that time undamaged, there could hardly have been sufficient evidence for such a theory. A peasant is followed by a taskmaster with a stick: perhaps the peasant has been caught drinking water from the provisions placed near the tree.

The middle register shows a lavish meal spread before the seated figure of Djeserkere'esonb. The meal includes bread, cakes, onions, a generous supply of various fruits, and a fish—an ideal repast for a hot day in the fields. Men bring forward other gifts: over the first is written 'Bringing all sorts of good and pure produce by the scribe and registrar [of the corn of Amūn, Amenhotpe]' and 'the field labourers' above the second. The rearward man officiously advertises himself to the man in front: 'Be quick on thy feet; the master is (already) seated.' Each of the men carries the firstfruits of the harvest: a sheaf of corn or specimens of the yield of a particular field. Two quails caught among the corn make a welcome addition. The kid is well drawn, though the ground colour has blotted out one leg. Duly recorded are the dewlaps at its throat, a characteristic feature of the local breed. The conical loaves of bread, the cakes, and the jugs of liquid are all kept cool by sprays of leaves.

At the extreme left Djeserkere'esonb is making offerings to Amūn and to Ėrnûte, the goddess of plenty. The figure of Amūn has been completely erased, and all that remains are traces of the mat on which his throne was placed. Amūn’s oblation is mainly a meat-offering, and is on an altar built like that of Plate I. ‘Ērnûte, the noble mistress of the double granary’ is shown in the form of a cobra, for it is in such a guise that she inhabits the fields. Here she is brought corn, cakes, and fruit, though in tomb 21 a peasant brings her a burnt sacrifice.

The text which accompanies the whole scene is somewhat faint. It runs: ‘An offering of all sorts of things good and pure [to Amūn] in all his shrines on the part of the scribe and registrar of the corn of [Amūn] Djeserkere’ on the day of the measuring of the flour in the fourth month of the winter season, the twenty-seventh day, in the New-land (of) [Amūn] and of Her-whose-face-is-directed-to-the-ground.’

The bottom register (in two sub-registers) shows the growing of the corn from the first breaking up of the soil after the inundation to the winnowing of the harvest grain. The circumstances depicted obviously precede Djeserkere'esonb’s official duties as registrar of the harvest. Nakht’s version of this scene has already been described; the addition of the threshing-floor scene is one

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1 Elsewhere called scribe, and his brother gooseherd.
2 Similar erasures can be seen in tombs 75, 69, and 86. One plaque has escaped mutilation in tomb 75. See Söderbergh, Four Eighteenth Dynasty Tombs, pls. XLI and XLII, show Amenophis III officiating at the harvest festival before the goddess Ėrnûte. The coils of rope surmounted by the ram’s heads of Amūn are deposited before the goddess.
4 The accompanying legend may be restored:
5 Read 'day of', not 'day of', 'that day'.
6 — for m, 'in'.
7 See Schott, Abûgãyptische Festdaten, 102, where '27. VIII is the certain reading in accordance with the date in tomb 48.
8 Two places the position of which is unknown.
9 Davies, The Tomb of Nakht at Thebes, pls. XVIII and XIX.
repeatedly found in the Theban tombs. It is a very familiar scene in modern Egypt in the month of April. On a cleaned space in the sun-soaked fields the sheaves of corn are thrown down in a thick bed. Two oxen are harnessed to a sled which is mounted on half-a-dozen or more circular iron blades. The oxen are driven round in a circle, and as the work progresses a wall of straw is left on the outside, while the chaff is thrown in a heap in the centre. When the last sheaf has been done the chaff is swept away, leaving the grain, which, owing to its weight, has sunk to the bottom. The grain is then winnowed. The occupation today is exactly as it was in antiquity, except that in ancient times the oxen used their hooves to tread out the grain.

In the lower sub-register the rough grass on the edge of the cultivated land can be seen, and above the heads of the labourers is a representation of the waters, which lingered in shrunk pools. This feature was expanded in the tomb of Nakht to a subsidiary scene of the hacking up of weeds and the removal of trees. A strange group of objects, found again in tombs 52, 57, and 341, is shown above the winnowing. The upper object has been explained as the forrunner of the modern Egyptian tarsah, 'corn-maiden', supposed to ensure a plentiful supply of grain. The text runs: 'An excellent man, great in talent (?), beloved of every one exact and just of heart, impartial, praised by his master every day, not standing... [not]...ing, a servant to his master, superintendent of the milk-cow (?)...' The name with which the text concludes is not that of Djeserkere:sonb: his father's name must have been added to his.

Plate III (at 4 on plan, Plate XXIV)

Since the days of Père Scheil this wall has been almost totally wrecked, but one can gather most of the scenes from the few fragments preserved or found in the debris. The photograph in the French publication is also helpful.

The wall was divided into an upper and lower scene of similar purport. On the right, near the doorway to the inner room, the deceased couple are shown in the upper register seated before a pile of offerings, while in the lower register, though their attitude is exactly the same, there is no pile of offerings. The couple in the upper register are said to be 'sitting in a pavilion to recreate in his mansion of salvation and receiving provisions and what is coming forth...snuf-cakes...'. Over the first offering-bringer one reads: 'His son, the scribe and overseer of weavers [of Amin, Nebheny], [he] says: [For thy ka a bouquet of Amin!] May he commend thee and love thee! Take it placed at thy nostrils so that it may exude breath to thy nose day by day.' Another figure of equal size follows him: 'his son, scribe [Neferhebef]'; the third person is 'his daughter, Nebtau.

Plate IV (at 5 on plan, Plate XXIV)

As in the tomb of Nakht, the scene on Plate I seems to have exhausted the artist's interest and satisfactorily placated the gods, for this companion picture is painted in only a few sloppy colours devoid of outline. Here braziers with a bird sacrifice are carried instead of the jar of fragrant gum seen on Plate I, while stools piled with parcels of fruit are substituted for the pots of nard.

The text above the scene runs: 'Making presentation and offering the oblation (with) pure body and clean fingers, ducks on the braziers and oxen on the altar, wine and flour to [Amin] in all his seats on the part of the scribe and registrar of the corn [of Amin] and steward of the second priest [of Amin] Djeserk.'

1 The Tomb of Nakht, p. XIX.
2 For the first see The Tomb of Nakht, pl. XX; for the last, Seven Private Tombs at Kurnah, pl. XXII; for reproduction on a larger scale of this detail from tombs 38 and 57, The Tomb of Nakht, p. 63.
3 See Winfred S. Blackman in JEA 8 (1922), 235 ff.
4 Scheil, 'Tombeau de Ra'eserkañeb', in Mem. Miss. V (2), pl. I.
5 Davies, The Tomb of Nakht at Thebes, pl. XI.
PLATE V (at 6 on plan, Plate XXIV)

Both the large figures of Djeserkere'sonb and his wife have been injured, but he has not been completely destroyed. At the date of the first publication the couple could also be seen in the subscene below, which shows the ordinary daily meal of the tomb following the regular ritual. It is not merely a repetition of or a supplement to the upper scene which is concerned with a special festival day. The text of the upper scene reads: 'sitting in a pavilion to enjoy himself as when he was on earth on the part of the registrar of the corn in the granary of the divine offerings and temples which were under their administration, the steward of the second priest of [Amun], Djeserkere'sonb.' Next to Djeserkere'sonb sat 'his beloved sister of his affection, housemistress Wadj...'. Instead of the usual food, the festival banquet is set up before him. Two daughters approach him with a dainty collar and a modest allowance of wine in a bowl. The first is 'his beloved daughter, the house-mistress Nebtau', the other 'his beloved daughter Meryret'. She says: 'For thy sake Spend a happy day, O registrar of corn, in thy mansion of salvation which thou hast made for thyself in the territory of the city.'

Though he displays no signs of being in advance of his time, the artist has given to the women a feature which seems unique at Thebes at this period: they have five toes indicated on their left feet. This number of toes depicted on the near foot is generally accredited to the reform under Akhenaton, yet here we find it at a far earlier date in an obscure tomb of no great merit.

PLATE VI (at 6 on plan, Plate XXIV)

This is the continuation of Plate V. Three sub-registers are fully preserved: the two upper belong to the large scale couple on Plate V, the lower to a reduced scale representation of the same couple which is now lost.

In the central sub-register a troupe of musicians perform in front of the seated pair to entertain the company. The musicians are eight in number. Three sit cross-legged on mats: their feet are tucked under them and they can move their arms with freedom. They beat time with their hands and perhaps sing the chant which is written over their heads: 'A holiday! One commemorates the beauty of [Amun in] pleausance of heart, lifting praise to the height of heaven even unto thy face, each saying: "Our desire is to see it!" Do thou even so, O measurer of the corn of [Amun], every day!' The harpist resembles closely the corresponding figure in the tomb of Djeserkere's master, Amenhotpe-si-se (tomb 75). Her companion, who dances while playing the lute, also follows the corresponding figure in tomb 75, but the action of the legs closely resembles a similar figure in the tomb of Nakht. She is unclothed save for necklaces and the girdle of beads round her hips. The same is true of the darker complexioned apprentice of the troupe, who follows the lute-player's movements, and perhaps also sings, while beating her bosom and thighs. That these two figures and the next (playing the double pipe) are in continual movement is shown by the position of their legs, and in the case of the little girl by the breaking of the rule that the advanced leg should be the farther one. Contrary to custom, the player on the pipe is here obviously taking some part in the dance. The player of the lyre is a very close replica of the figure in tomb 75, except

1 Perhaps [reeNode].
2 The title ‘house-mistress’ implies married status, since it is generally applied in such cases; it has not been given to the other daughter.
3 ‘Join happy day, O registrar of the corn of [Amun]’ is repeated in a horizontal line.
4 i.e. Thebes. The end of the inscription is on Plate VI.
5 See Pl. VIIA.
6 Sir Alan Gardiner’s translation, in Nina M. Davies, Ancient Egyptian Paintings, iii. 76.
7 Davies, The Tombs of Two Officials of Tuthmosis the Fourth, pl. V.
8 Davies, The Tomb of Nakht, pl. XV.
9 The apprentice is not depicted in the tomb of Nakht, loc. cit.
10 Compare the girl conforming to this rule in Davies, The Tombs of Two Officials of Tuthmosis the Fourth, pl. V.
11 See n. 7.
that her instrument has seven strings instead of five. The harp of the first player here has eleven strings, that of the harpist in tomb 75 ten. The curious asymmetrical shape of the lyre must have been planned, one feels, with a view to an upward sweep of the hand across the strings. The lyre may be double strung, for both hands seem to be used: fingertips and plectrum are employed. It would seem that the instrument was held with the right arm through the thongs on the box.1

The occasion seems to be a convivial hour rather than a feast, for no food is shown. There is, however, a plentiful supply of liquor contained in four of the handsome buff vases of the period. These vases appear in the upper sub-register. They are decorated in faint red and blue with symbols of life and happiness between two horizontal bands. Their stands are hung with branches and clusters of dates. The provisions for the party are completed by a drinking goblet of gold and two dishes of pomade.

The men and the women are not seated together. The latter appear in the upper and central sub-registers and are served by girls, some of whom are perhaps the younger daughters of the family. Some are naked, but, as is usual, the servants who carry drinks are robed. The office of the naked girls is that of being attentive to their elders by putting festival collars round their necks and rubbing ointment into their arms. The chairs on which the women guests are sitting have backs, but the men (bottom register) sit on stools. The guest on the extreme right of the bottom register vomits: his neighbour comes to his assistance. These results of excessive drinking may not have been uncommon: tomb 492 shows a woman vomiting, tomb 533 a man, while spitoons under chairs appear in tombs 84 and 181.

Scheil saw, and copied, the figures of Djeserkerešonb and his wife (the figure of the son was already lost) which are now missing from the extreme left of the bottom sub-register.4 The first figure now visible is ‘scribe Neferhebef’, one of four porters, the last of whom is styled ‘guardian of the depot of Amün, Nebenter. He says: For thy ka a bouquet [of] Amün in Djeser-Djeseru’ (= Dër el-Bahari).

Plate VII (Varia)

(A) This is the part now missing from the south-west wall (at 6 on plan; Plates V and VI) as it figures in Scheil’s line-drawing (his end-pl. II ‘Le Tombeau de Rat’eserkanb’, in Mem. Miss., v (2)). It has been confirmed by fragments found among the debris of this wall. The text above the couple runs: ‘all that comes forth before . . . . [for] . . . Djeserkerešonb (and) his wife, house mistress, Wadronpe, justified.’ Over the figure of the officiating priest (erased by the fanatics of Aton) is: ‘[his son] Nebes[n]y says: Thousand loaves of bread and jugs of beer, oxen and fowl, thousand flowers and perfumes, thousand clothes and alabaster jars . . .

(B) At 1 on plan. Hand copy of the inscription on the east (left-hand side) thickness of the entrance over Djeserkerešonb who adores the sun, his face turned towards the entrance.5 He is accompanied by his wife who carries flowers and foliage in her hands.6 The corresponding scene on the right-hand thickness would undoubtedly have shown Djeserkerešonb facing inwards, i.e. entering the tomb; this thickness, however, has never been decorated.

The inscription in polychrome hieroglyphs is much damaged, but may be translated as follows:7 ‘[Praise of Re when he appears by] the scribe and registrar of the corn of [Amün], Steward

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1 The heads of the two older dancers have been cut out in recent years, but they are restored on Plate VI from Hay’s copy in Brit. Mus. MSS. 29831, fol. A, 134–86. Published in colour in Nina M. Davies, Anc. Egyptian Paintings, pls. XXXVI, XXXVII.
2 Davies, The Tomb of Nefer-hefep at Thebes, i, pl. XVIII.
3 Wreszinski, Aait, i, 179.
4 See Plate VIIa, and Scheil, ‘Tombeau de Rat’eserkanb’, in Mem. Miss. v (2), end-plate II.
5 The owner is often shown in this attitude at the entrance of his tomb: see, for example, Säve–Söderbergh, Four Eighteenth Dynasty Tombs, pl.s.l., I2.II and pp. 45–46, where Surer appears on both thicknesses.
6 There is no drawing of this scene among the material left by Norman de Garis Davies.
7 See also Kuentz, BIFAO 21 (1923), 120.
of [the second priest of Amun] DjeserkereMSN, the justified one: "Homage to thee Ret-Khopri . . . . have come to these to praise thy beauty when thou dost appear in the east of heaven, to extol thee when thou settest . . . in life I welcome thee in presence of the dwellers of the Duat. My two hands bring the udjat-eye and I present (to thee) justice. I propitiate the neshmet-barque, while the scribe Djeserkha is in the mesektet-barque and the msandjet-barque for ever and ever." 

(C) A fragment of the sandstone jamb of the entrance. Text: ' . . . coming forth on earth, seeing the sun, the moon, Amun in . . . . may she give all that comes forth (on) her offering table, all that is offered in . . . .'

(D) Ceiling pattern. For a parallel see Davies–Gardiner, The Tomb of Amenemhēt, pl. XXXII (A).

\footnote{Emend ϕ of the copy into ϕ ϕ.}  \footnote{D.l. btp bmt. For bmt = 'nms-t-barque', see Wb. iii. 93. 6.}