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THE TOMB OF INENI (NO. 81)

(Plan on Plate XXIV)

THE tomb of Ineni is one of the most interesting early tombs in the Theban necropolis, and has been recorded by many Egyptologists.\(^1\) Line drawings of parts of some scenes are offered in this volume, as from the photographs already published it is difficult to distinguish existing lines from confusing breaks.

DESCRIPTION OF PLATES

(Plate XXI (at 10 on plan)

A photograph\(^2\) of the whole picture as now extant is given, together with a line-drawn detail. The animals, especially the hyena and the hunting dog, are full of life and extremely well rendered. Unfortunately, the eyes of all the animals have been wantonly destroyed, perhaps from that fear of the 'Evil Eye' which was so common in later times.

The hyena, shot in the mouth\(^3\) by the hunter, is trying to pull out the arrow with its paw. A dog leaps to the attack. Also depicted are the bubale, the oryx, and the desert hare.\(^4\)

Plate XXII (at 5 on plan)

The scenes are situated to the left of the entrance to the inner room and the procession is advancing towards the large figures of Ineni and his wife seated on the right.\(^5\) The upper of the two registers shown here is of Nubian women and children;\(^6\) there are parallels in the tomb of Rekh-mi-re\(^6\). All are a dark purplish-red flesh colour. At the extreme right is a group of six women, the head of only one of whom remains. This head had black locks on a blue or black ground, whereas all the rest had black hair. The massed skirts of the six women are alternately dark red and pink. The extant figure has a band of white beads across her body. Indeed, all the necklaces, bracelets, and anklets on this register are white, and presumably indicate ivory, one of the chief products of Nubia.

There are traces of white outlines to the figures, including those of the woman and the girl and boy she holds by the hand. The girl wears a black skirt, elaborately patterned with white dots which may represent beads. The boy is nude. He turns back and touches the woman behind him. Both this woman and her companion wear long scalloped pink skirts with fine lines. A child is carried in an ox-hide bag, the black markings of which are shown against a white ground. Along the top is a herring-bone pattern of red lines on a white band and this may represent stitching on the leather. Red thongs or cords across the shoulders end in a loop held in the hand.\(^7\) The child wears a white necklace. The last woman also has the white band which cuts the converging red lines below the waist. The receptacle on her back does not show traces of skin. The broad


\(^2\) New York, Metropolitan Museum of Art collection.

\(^3\) An action not infrequently represented. Blackman, *The Rock Tombs of Meir*, i, pl. VIII.

\(^4\) The hyena and the hare never appear in piles of food, and presumably were not eaten. The hyena, however, often appears slung on a pole with other dead game.


\(^6\) Wreszinski, *Atlas*, i, pl. 267A.

\(^7\) In the tomb of Rekh-mi-re\(^6\) the cord of a similar bag passes round the head leaving both hands free. Davies, *The Tomb of Rekh-mi-re* at Thebes, ii, pl. XXI.
band round the top is white, while the lower part is divided into two red panels, which show marks of what may be stitching. The child in this carrier extends one hand towards his mother, the other towards the stick of the Egyptian soldier at the left. The soldier drives the procession before him.

The Syrian women in the fourth register (lower register on plate XXII) are in a much worse state of preservation than the Nubians. They wear flounced or tiered skirts, and have clear light pink skins. The second from the right, however, had red feet. The dresses are white with borders of blue and red, of which only the latter remains. The third woman from the left carries a nude boy astride her right shoulder. Her hair was blue or black with a fringe of red lines, and she wears a white ear-ring. Traces of a sleeve can be seen here and on the woman in the left-hand corner, the borders being again blue and red with red outlines. The Syrian women do not bend under their burdens, but walk upright. The ground shows black squaring lines and over the picture can be seen another set of squaring lines such as were anciently used when a special scene was to be copied by another artist.

Plate XXIII (at i on plan).

The house and two granaries are badly damaged, the lack of colour made line-drawing difficult and necessitated a good deal of restoration. The house is situated in a grove of trees, not shown here, where a gardener is watering the trees from a pond. One of the same trees, probably a sycamore, is pictured here on the right inside the wall and against a white building the purpose of which is not clear. To the left of this are two dome-shaped granaries each with a shuttered wooden window. The shutters have round black knobs. To the left of the granaries is the house of blue-grey bricks. It has two rows of red and yellow wooden windows. Broad windows alternate with narrow ones. The grey-blue wall has an undulating border, and there is a large red door to the left and to the right. Both doors have black knobs. There seems no doubt that this is a private dwelling, and not a building belonging to Ineni's office as 'overseer of the granaries of Amun', despite the granaries included within the precincts. It gives a very good idea of the type of house inhabited by an official of the early XVIIIth Dynasty.

1 The processions of foreign peoples pictured in Theban tombs show as a rule men and women in separate groups. The latter bring their children as hostages or tribute while the men offer the special products of their country. The separation is, however, not always observed. For instance, a fragment from the tomb of Sebekhoret (no. 63) (Brit. Mus. 37791) shows men bringing children and vases. In tomb 86 (Menkheperres' tomb) a Syrian man leads a child while behind him are three women, one of whom also leads a child. In the same tomb a Syrian presents a child to the king (see Davies, The Tombs of Menkheperres' tomb, &c. pls. IV and V).

2 Wreszinski, Atlas, i, p. 60a, bottom.

3 Compare ibid., top.

4 See also tomb 254 (Davies, The Town House in Ancient Egypt (Metropolitan Museum Studies), i, pt. 2 (1929), p. 242, fig. 6).