

## *Original Paper*

# Deceased Standing Sure Footed or Walking Sheltered by the Sunshades in the Old Kingdom

Saleh Soleiman<sup>1</sup>

<sup>1</sup> Faculty of Archaeology, Damietta University, New Damietta, Egypt

Received: August 22, 2018      Accepted: October 9, 2018      Online Published: November 8, 2018

doi:10.22158/ac.v1n1p37

URL: <http://dx.doi.org/10.22158/ac.v1n1p37>

### ***Abstract***

*This article deals with an Old Kingdom scene of the tomb owner standing sure footed or walking on the ground. He is sheltered by the sunshades. This scene was collected from the Old Kingdom tombs. The commentary considers the distribution of the scene in the Old Kingdom cemeteries, dating of the scene and reasons for its appearance and disappearance, sex of the depicted deceased, number and location of this scene in the tomb, elements of the scene, activities associated with the scene, exercise time activities associated with the scene, and the accompanied inscriptions. Interpretations of the scene-details are given. New explanation of the sunshade of Nefer's tomb is introduced.*

### ***Keywords***

*Old kingdom, deceased standing, deceased walking, sunshade, attendant, dog, Nefer's Tomb, tomb decoration*

## **1. Introduction**

The Old Kingdom tombs are decorated with many figures: the tomb owner, family members, and attendants. The tomb owner is the most important person. He is shown in a variety of positions: standing, sitting, with the staff and the scepter or the handkerchief, standing leaning on his staff, standing with his two arms straight next to his body, standing sure footed or walking sheltered by two sunshades, fishing and fowling, seated before the offering table, sitting watching daily life activities, kneeling and receiving manicure and pedicure, etc.

The tomb owner is sitting, standing, walking, or transported and sheltered from the sun heat by a sunshade, kiosk (Moussa & Junge, 1975, p. 18, pl. 3; Kanawati, 2005, pl. 63, 2007, pl. 72), and canopy on top of the palanquin (Harpur & Scremin, 2006A, Scene Details 11.7.1). The sunshade is depicted accompanying the tomb owner in the Old Kingdom private tombs in two different occasions; when he is transported in the palanquin (Harpur & Scremin, 2006A, Scene Details 11.7.7), or when he was

standing sure footed or walking on the ground. This last scene is the subject of this article.

## **2. Deceased Depicted Standing Sure Footed/ or Walking Sheltered by the Sunshades**

This scene is found in about ten Old Kingdom tombs;

- 1) Nihetep-Ptah G 2430/LG 25 (Figure 1), West field, Giza (Porter & Moss, 1974, p. 94; Badawy, 1976, p. 3, Figure 5).
- 2) Nimaetre (Figure 2), Central field, Giza (Porter & Moss, 1974, p. 283; Hassan, 1936, pp. 220-221, fig. 240).
- 3) Khafreankh G 7948/ LG 75 (Figure 3), East field, Giza (Porter & Moss, 1974, pp. 207-208; Lepsius, 1849-1859, Bl. 9).
- 4) Mereruka (Figure 4), Teti's cemetery, Saqqara (Porter & Moss, 1978, pp. 525-534; Duell, 1938, pls. 166, 167; Kanawati et al., 2011, pl. 82).
- 5) Hetepherakhti (Figure 5), West of the Step Pyramid, Saqqara (Porter & Moss, 1979, p. 593; Mohr, 1943, pp. 78-79, fig. 44).
- 6) Niankhchnum and Chnumhotep (Figure 6), Unas' cemetery, Saqqara (Porter & Moss, 1979, pp. 641-644; Moussa & Altenmüller, 1977, pp. 128-129, pl. 55).
- 7) Nefer and Kahay (Figure 7), Unas' cemetery, Saqqara (Porter & Moss, 1979, pp. 639-641; Moussa & Altenmüller, 1971, p. 27, pl. 18; Lashien, 2013, p. 36, pls. 32, 78).
- 8) Pthashepses (Figure 8), a recently discovered tomb at Gisir El-Mudir, Saqqara (Soleiman, 2018, pp. 361-363, figs. 1, 2).
- 9) Meru (Figure 9), Sheikh Said (Porter & Moss, 1934, p. 189; Davies, 1901, pl. v).
- 10) Hemre/Izi (Figure 10), Dier el-Gebrawi (Porter & Moss, 1934, p. 243; Davies, 1902, pl. xviii; Kanawati, 2005, pl. 47).



Figure 1. Nihetep-Ptah Standing Sheltered by Sunshade (After Badawy, 1976, fig. 5)

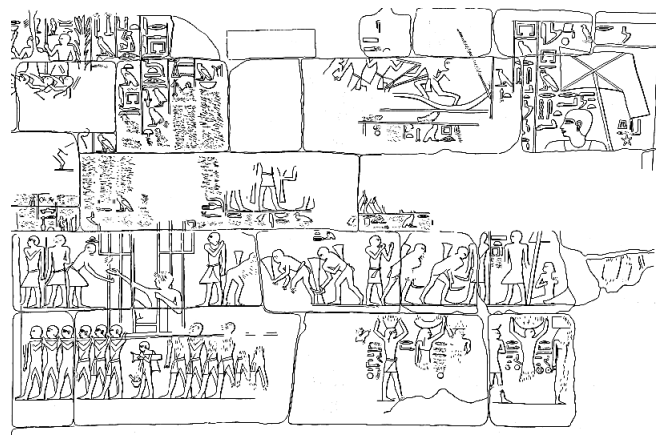


Figure 2. Nimaetre Standing Sheltered by Sunshade (After Hassan, 1936, fig. 240)



Figure 3. Khafreankh Standing Sheltered by Sunshade (After Lepsuis, 1849-1859, Bl. 9)

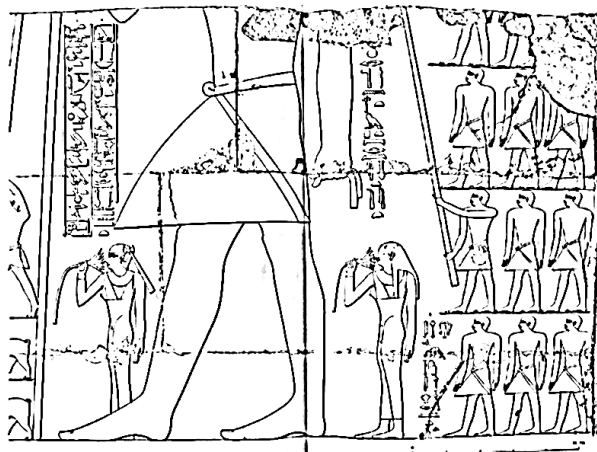


Figure 4. Mereruka standing Sheltered by Sunshades (After Duell, 1938, pl. 167)



Figure 5. Hetepherakhti Standing Sheltered by Sunshade (After Mohr, 1943, fig. 44)



**Figure 6. Chnumhotep Standing Sheltered by Sunshade (After Moussa & Altenmüller, 1977, pl. 55)**



**Figure 7. Unknown Person Standing Sheltered by Sunshade (Photo by the Author)**





Figure 8. Ptahshepses Standing Sheltered by Sunshades (After Soleiman, 2018, fig. 2)



Figure 9. Meru Standing Sheltered by Sunshade (After Davies, 1901, pl. v.)



**Figure 10. Hemre/ Izi Standing Sheltered by Sunshade (After Davies, 1902, pl. xviii)**

### 3. Commentary

#### 3.1 Distribution of the Scene in the Old Kingdom Cemeteries

This depiction of the deceased standing sure footed or walking sheltered by the sunshades is found in both the Memphis necropolis and in the provinces. It is more common in Memphis (eight examples) than in the provinces (two examples). It is found in Giza (three examples), Saqqara (five examples), Sheikh Said (one example), and Dier el-Gebrawi (one example).

#### 3.2 Dating of the Scene and Reasons for Its Appearance and Disappearance

The scene appeared at certain times in the Old Kingdom; Khafreankh is dated to the middle of the Fifth Dynasty (Harpur & Scremin, 2006A, Scene-details Database: Tombs, p. 6), Nefer and Kahay are dated to Niuserre (Harpur & Scremin, 2006A, Scene-details Database: Tombs, p. 16), Niankhchnum and Chnumhotep are dated to Niuserre or Menkauhor (Harpur, 1987, p. 274; Cherpion, 1989, pp. 229, 234), Hetepherakhti is dated from Niuserre to Izezi (Baer, 1960, p. 108 [357]; Kanawati, 1977, pp. 109–110 [233]; Harpur, 1987, p. 275 [467]; Cherpion, 1989, p. 228), Nimaetre is dated from middle to late Dynasty V (Kanawati, 1977, pp. 99–100 [155], 153 [155]; Harpur, 1987, pp. 195, 213, 311, 317, 325, 328; Cherpion, 1989, p. 236; Strudwick, 1985, p. 255), Ptahshepses, which is dated to Unas' and Teti's reigns (Soleiman & El-Batal, 2015, pp. 77–100), Mereruka is dated to Teti's reign (Baer, 1960, p. 82 [197]; Strudwick, 1985, pp. 100–101 [68]; Harpur, 1987, p. 274 [420]; Cherpion, 1989, p. 230, Nihetep-Ptah is dated to Teti's reign (Harpur, 1987, p. 267), Meru is dated to middle of Pepy II's reign (Harpur & Scremin, 2006A, Scene-details Database: Tombs, p. 20), and Hemre is dated to late Dynasty VI (Harpur & Scremin, 2006A, Scene-details Database: Tombs, p. 20).

The scene appeared from the middle of the Fifth Dynasty in the Memphis necropolis and continued to the reign of Teti. The scene may have appeared at that time because of the increased size of the tomb and the large space dedicated to decoration, which allowed for depicting new scenes and scene details. The scene disappeared from the Memphis necropolis after the reign of Teti because of the decreased size of the tomb, limited space for the decoration in the super-structure, and the expansion of the decoration of the burial chamber. This scene was not depicted within the burial chamber. The scene appeared in the provinces in the reign of Pepy II, where the large size of the tombs was retained and decorated with multiple themes.

### *3.3 Sex of the Deceased, Number and Location of this Scene in the Tomb*

This scene is usually connected to male' tomb owners and is depicted just once in the same tomb. It is more often depicted on the east wall (Nimaetre, Khafreankh, Niankhchnum and Chnumhotep, Nefer and Kahay, Ptahshepses and Mereruka). We think the reason for the common depiction of the scene on the east wall is that this scene is connected with the activities of daily life which are usually depicted on this wall. Sometimes, though, this scene can be seen on west (Nihetep-Ptah), south (Hetepherakhti), or north (Hemre) walls or thickness of an entrance (Meru) of the tomb super-structure (table 1).

### *3.4 Elements of the Scene*

The one scene consists of all these main elements: the tomb owner, one or two sunshades, and one or two of the sunshade-carriers. Some scenes include these secondary elements; one, two, or three of the family members (Nimaetre, Hetepherakhti, Niankhchnum and Chnumhotep, Mereruka, and Hemre), guards (Mereruka), one is censuring the tomb owner (Ptahshepses), a bearer of the tomb owner's tools; the flywhisk, throwing-stick (Nihetep-Ptah), bag and sandals (Hetepherakhti), and one dog (Khafreankh).

#### *3.4.1 Deceased in this Scene*

The tomb owner is always standing in one of four forms; holding the staff and the handkerchief (Nihetep-Ptah, Niankhchnum and Chnumhotep, and Mereruka), holding the staff and the scepter (Meru and Hemre), holding a flywhisk in one hand and touching his kilt with the other (Ptahshepses), and leaning on the staff in a relaxed attitude (Nimaetre and Khafreankh, Nefer and Kahay).

The tomb owners are usually represented standing, and holding two symbols of authority. One arm is bent and extended in front holding a staff, while the other arm is straight and extended behind the body, holding a handkerchief or a scepter. This position is mainly associated with male tomb owners (Harpur, 1987, pp. 452-459, figs. 4, 5, 8-10, 14, 19-21, 23, 25). It is known in the early Old Kingdom (Quibell, 1913, pl. xxx).

The depiction of the deceased holding the fly-whisk with floppy appendages is known from the Fifth Dynasty onwards (Harpur, 1987, plans 19, 26, 32, 48, 65, 66, 71, 94, 95, 101-03, 123). The whisk is shown in the hand of the sitting (Paget & Pirie, 1898, pl. xxxv; Simpson, 1980, fig. 32; Kanawati, 1981, fig. 21; Kanawati, 1990, fig. 9) or standing (Soleiman, 2018, figs. 1, 2) tomb owner, or in a row of his practical possessions (Harpur & Scremin, 2006B, p. 440 [Detail 325]. The fly-whisk appears in the



scene of Nihetep-Ptah in the hand of an attendant. This fly-whisk refers to the numerous flies and mosquitoes in ancient Egypt (Harpur & Scremin, 2006B, p. 268 [Detail 15] and was used to keep these insects away.

The deceased's hand was rarely depicted touching or placed on the kilt. I think this position was to keep the kilt from billowing and to preserve modesty. Also, it is convenient for the hand to be based on something.

In the Old Kingdom tombs in general, leaning on the staff is shown in three positions (For more details of these positions see: Harpur, 1987, pp. 127-128). In the first, the deceased leans on the staff with his frontal far leg bent and his foot raised on the toes, with the other foot flat on the ground; his hand is placed on the knob of the staff. This position appears perhaps in the Third or early Fourth Dynasty, and is found in the sunshade's scene in the tombs of Khafreankh, Nefer and Kahay. The second position is similar to the first, but the two feet are flat on the ground. The third position is similar to the last, but the knob of the staff is placed under the armpit. These two positions appear from the middle of the Fourth Dynasty onwards. The sun-shade of Nimaetre is partly damaged but is supposed to be either the second or third of these positions.

The deceased is sometimes shown with a shoulder-length wig (Khafreankh, Hetepherakhti, Niankhchnum and Chnumhotep, Ptahshepses and Hemre), as males are usually depicted wearing one of two basic wig styles: short or shoulder length (Swinton, 2014, p. 195). Here in the sunshade's scene, the shoulder-length wig, which covers the hair, is preferred. This wig is to protect the head and neck from the heat and the strength of the sun.

The deceased could be also depicted bareheaded (Nimaetre, Nihetep-Ptah, and Nefer and Kahay). We think that reason for this depiction of the deceased in outside activities is because he is protected by the sunshade.

The deceased is seen either with a beard (Hetepherakhti, Niankhchnum and Chnumhotep, and Ptahshepses), or without one (Nimaetre, Nihetep-Ptah, Khafreankh, Nefer and Kahay, and Meru). The first style is a characteristic that appeared only in Saqqara. Gods, kings, and individuals were shown with or without beards since Predynastic Period onwards. The beards were divided according to their length—short or long, according to their curvature—straight or curved, and according to their thickness—narrow or wide. It is possible that the beard represents either the real beard of the person (the collection of hair that grows on the chin and cheeks of adult males) or the false beard for ceremonies and the official form.

The deceased usually appears with a collar (Nimaetre, Hetepherakhti, Niankhchnum and Chnumhotep, Nefer and Kahay, Ptahshepses and Hemre), Men, women and sometimes children in the Old Kingdom are depicted wearing *wsj*-collars. This collar is usually worn alone, and sometimes connected with a pendant amulet. These collars were higher than, level with, or lower than the person's armpit (Swinton, 2014, pp. 191-193). In this scene, the pendant amulet is not shown. The deceased rarely appears without a collar (Nihetep-Ptah and Khafreankh).

Old Kingdom officials are shown in both relief and painting wearing two main styles of kilt: a short, tight-fitting garment extending from waist to the mid-thigh, and a short or long skirt that flared out in front of the person. The deceased standing sheltered by the sunshades is, as a rule, shown with the second kilt, the flared kilt which has a triangular apron-like front. The standing figures wearing this kilt were known to be tomb owners and some important persons from the second half of the Fourth Dynasty onwards (Swinton, 2014, pp. 163, 165). Sometimes the deceased is wearing a leopard's skin over the kilt (Meru and Hemre), or as a sash over the shoulder (Khafreankh).

The deceased is generally manifested without sandals (Nimaetre, Khafreankh, Mereruka, Ptahshepses, Meru and Hemre), but sometimes he is wearing sandals (Hetepherakhti, Niankhchnum and Chnumhotep, and Nefer and Kahay). It is noticeable that the sandal in the scene of the sunshade is connected to Saqqara tombs.

Ancient Egyptians in the Old Kingdom usually went barefoot except for special occasions and some outdoor occupations (Green, 2001, p. 278) including the different activities of agriculture, hunting and animal husbandry. Sandals were worn by people from diverse social levels of high and low ranks, according to personal choice. Also they were worn by men and women (Siebels, 1996, pp. 85, 87).

The depicted sandals appear in the tombs worn by the tomb owner since the Fourth Dynasty onwards (Cherpion, 1999, pp. 246-258). They may choose to wear sandals for several reasons; sandals are usually easier to construct than shoes, and comfort in warm weather. Hot and dry climates generally precluded the use of a closed shoe or boot. In these conditions, people usually wear sandals during warmer parts of the year, where searing sands and rocky landscapes, inhabited with poisonous insects and thorny plants (Jequier, 1921, pp. 28-29). So by wearing them, they kept their feet cool, dry, protected from bad weather, dangers, and not being gotten hurt by rough ground, stones and prickles (Harpur & Scremin, 2006B, p. 364).

We think there is a symbolic meaning in depicting the deceased wearing sandal. The sandal expresses the deceased's wish in life, rebirth, fertility, and eternity. The strap of the sandal looks like a person and the sole represents the sign *t3* "earth, land". So we think that both mean a person is on the earth. The ancient Egyptian used this expression to call the living "*ḥnw tpyw t3*". Some Egyptologists suggest that sandals straps look like the sign ankh, symbolizing life, to live, living, and alive (Andrews, 2001, p. 78). The ring at top of the sign represents the strap surrounding the ankle. The transversal part is the side-straps connected with the sole. The straight bottom part is the strap leading from the instep and crossing between the big toe and the other toes and connected with the sole. So the sandal strap is called *ḥn* Ankh (Erman & Grapow, 1926, p. 193, there are three more names for the sandal strap: Ibrahim, 2009, p. 21). The ankh represents the sunrise, the knot of Isis, the provisions on an altar, papyrus umbel, lotus flower, a leaf, the paired strips part of clothing, the belt, the royal cartouche or the shen-ring, the penis sheath, the dagger sheath, the mirror (Baines, 1975, pp. 1-24), the Nile, the water in ritual of purification, the breath of future or eternal life, the human, the name of the dead (*ḥnw*), a part of the sarcophagus name and divine protection.

The deceased in this scene appears either standing sure footed or walking/moving. Nimaetre is standing sure footed; he is leaning on the staff and his wife is kneeling on the ground next to him. Khafreankh is standing sure footed; he is leaning on the staff and reading and checking the papyrus document carried by the attendant in front. Chnumhotep is walking/moving because the sunshade carrier is in moving position. The person in the tomb of Nefer and Kahay is standing sure footed, leaning on the staff. Mereruka is walking/ moving because the frontal sunshade carrier is in the moving position. Hemre is standing sure footed; he is reading and checking the papyrus document carried by the attendant in front, his wife is kneeling on the ground next to him; and the sunshade carrier is placing the pole of the sunshade on the ground. Nihetep-Ptah, Hetepherakhti, Ptahshepses, and Meru are either standing sure footed or walking/moving (Table 1).

**Table 1. Comparison between the Location of the Scene and Position of the Deceased**

<b>Tomb</b>	<b>Location of the scene</b>	<b>Position of the deceased</b>
Nimaetre	East wall	sure footed
Khafreankh	East wall	sure footed
Niankhchnum and Chnumhotep	East wall	walking/moving
Nefer and Kahay	East wall	Sure footed
Ptahshepses	East wall	Sure footed or walking/ moving?
Mereruka	East wall	walking/ moving
Nihetep-Ptah	West wall	Sure footed or walking/ moving?
Hetepherakhti	South wall	Sure footed or walking/ moving?
Hemre	North wall	Sure footed
Meru	Thickness of an entrance	Sure footed or walking/ moving?

### 3.4.2 Family Members in the Scene

The scene usually includes family members. These members are the mother (Mereruka), the wife (Nimaetre, Mereruka, Hemre), one son (Nimaetre, Hetepherakhti, Nianchchnum and Chnumhotep), two sons (Hemre), or the brother of his endowment (Khafreankh). Sometimes, no family members are depicted accompanying the deceased (Nefer and Kahay, Ptahshepses and Meru). It is noticeable that no daughter is shown in this scene.

### 3.4.3 Sunshade Carrier in the Scene

The scene usually includes one sunshade carrier (Nimaetre, Khafreankh, Nihetep-Ptah, Hetepherakhti, Niankhchnum and Chnumhotep, Nefer and Kahay, Meru and Hemre), and rarely two (Mereruka and Ptahshepses). We think that the two sunshade carriers give more shade for the deceased on either both his right and left sides, or his front and back.


The sunshade carrier is generally depicted behind the tomb owner (Nihetep-Ptah, Nimaetre, Hetepherakhti, Niankhchnum and Chnumhotep, Nefer and Kahay, and Hemre). We think that the reason for this is so as to not obscure the vision of the deceased to see what happens in front of him, and also it does not hinder his movement. The sunshade carrier is sometimes shown in front of the deceased (Khafreankh and Meru), or in both positions (Mereruka and Ptahshepses). Maybe the scene of two sunshade carriers is a character of Teti's reign as it is shown in Mereruka. If we accept this idea, the sunshade's scene of Ptahshepses was executed in the Sixth Dynasty, not in the Fifth, because some scenes of the tomb of Ptahshepses are executed in the reign of Unas, and others in the reign of Teti.

The sunshade carrier is represented wearing usually a short and tight kilt (Khafreankh, Hetepherakhti, Mereruka, Nefer and Kahay, and Meru), or sometimes straps kilt (Niankhchnum and Chnumhotep and Ptahshepses), or projecting kilt (Mereruka and Hemre).

### 3.4.4 Sunshade in the Scene

The sunshade consists of a mat or a cloth hanging at the rear and stretched over two crossing bars lashed to the top of a slant pole (Badawy, 1976, p. 3). It is necessary for the tomb owner's outdoors activities (Kanawati, 2005, p. 49).

### 3.4.5 Attendant in the Scene

The scene of Hetepherakhti includes an attendant carrying sandals and bag. There are many scenes in the Old Kingdom tombs showing the sandal carrier bearing the sandals together with the same bag  including the essential articles (Lepsuis, 1849-1859, Bl. 104; Petrie & Murray, 1952, pl. 15; Cherpion, 1999, pp. 259-269, figs. 3, 4, 10; Harpur & Scremin, Kagemni, p. 441, pl. 328, fig. 24).

The scene of Nihetep-Ptah includes an attendant holding the throw-stick used for catching birds. This may suggest that the deceased is on his way to go fowling. It is common to depict the deceased fishing and fowling. We have about 96 tombs in the Old Kingdom; 93 are counted by Harpur and Scremin in 2006 (Harpur & Scremin, 2006A, Themes and Scenes 1), and three tombs recently discovered. These tombs are Inumin, Remni (Teti's cemetery) and Ptahshepses (Gisir El-Mudir cemetery) at Saqqara, which depict such scenes.

### 3.4.6 Dog in the Scene

Khafreankh's sunshade scene includes one dog accompanying the deceased. This dog is a *tjesem*-hound. This kind of dog is identified by the slender body, long pointed ears and a very curly tail and was kept as a household pet, a hunter (Bouvier-Closse, 2003, pp. 12-13; Harpur & Scremin, 2006B, p. 429), or as a guard dog (Fischer, 1980, p. 78). The appearance of a collar around the neck of one dog suggests

that they are household pets, tame and used to an easy life (Harpur & Scremin, 2006B, p. 429). Dogs were given personal names from the First Dynasty onwards (Janssen, 1958, pp. 179-182; Fischer, 1961, pp. 152-153; Bouvier-Closse, 2003, pp. 19-24), usually identical to those of humans (Fischer, 1980, p. 78). This dog of Khafreankh is not identified.

### *3.5 Inscriptions Following the Scene*

There are some inscriptions following the scene; a description of the action (Nimaetre, Nihetep-Ptah, and Hetepherakhti), the offering formula (Hemre), the titles and the name of the next persons; the tomb owner (Nimaetre, Khafreankh, Nihetep-Ptah, Hetepherakhti, Niankhchnum and Chnumhotep, Ptahshepses and Hemre), his family members (Hetepherakhti, Niankhchnum and Chnumhotep, Mereruka, and Hemre), and the title of the attendant (Nimaetre, Nihetep-Ptah, Hetepherakhti, and Ptahshepses). In the tomb of Nefer, we suggest the scene is unfinished because of the absence of the inscriptions, which is supposed at least to identify the tomb owner.

### *3.6 Activities Associated with the Scene*

In this scene, the tomb owner was going to inspect his possessions on a hot day (Badawy, 1976, p. 3); the work in his fields and storing the crops (Nimaetre, Mereruka, Hetepherakhti, and Niankhchnum and Chnumhotep), the work in his gardens and orchards (Hemre), boatmen jousting (Nimaetre), workshop activities (Nefer and Kahay), or reading the reports and accounts of his possessions and watching them (Khafreankh and Hemre). In Ptahshepses' scene, there is no any activity depicted in front of the tomb owner or text referring to the action.

### *3.7 Exercise Time Activities Associated with the Scene*

We can determine the time of the activity according to the position of the sunshade as follows: the middle of the day, when the sun is vertical because the sunshade is directly above the deceased's head (Nihetep-Ptah, Nimaetre, Nefer and Kahay). Also, when there are two sunshades above the head of the deceased (Mereruka and Ptahshepses), this possibly means the middle of the day. The deceased could possibly do this activity at other times in the day, when the sun is oblique and non-vertical, because the sunshade is to the side, not above the deceased's head (Khafreankh, Hetepherakhti, Niankhchnum and Chnumhotep, Meru, Hemre).

### *3.8 New Explanation of the Sunshade of Nefer's Tomb*

We disagree with Moussa and Altenmüller (Moussa & Altenmüller, 1971, p. 27), Porter & Moss, 1979, p. 640), and Lashien (Lashien, 2013, p. 36) who consider the scene of the person, who is standing sure footed on the ground sheltered by the sunshade in the tomb of Nefer and Kahay, is an overseer inspecting and supervising the work. But we suggest it is for Nefer, Kahay or other member from the owners of this family tomb. Because of this kind of the scenes is a position for the tomb owner and not for an overseer. Also his size is higher than the people around.

#### 4. Conclusion

- Deceased in the Old kingdom tombs could be depicted standing sure footed/ or walking sheltered by the sunshades.
- There are about ten scenes in ten tombs for this scene. The scene appears once in the tomb.
- It is found in both the Memphis necropolis and in the provinces. It is more common in Memphis than in the provinces. It is more connected to Saqqara than the other sites.
- The scene appeared from the middle of the Fifth Dynasty in the Memphis necropolis and continued to the reign of Teti.
- The scene appeared at that time because of the increased size of the tomb and the large space dedicated to decoration, which allowed for depicting new scenes and scene details.
- The scene disappeared from the Memphis necropolis after the reign of Teti because of the decreased size of the tomb, limited space for the decoration in the super-structure, and the expansion of the decoration of the burial chamber. This scene was not depicted within the burial chamber.
- The scene appeared in the provinces in the reign of Pepy II, where the large size of the tombs was retained and decorated with multiple themes.
- This scene is usually connected to male' tomb owners. It is more often depicted on the east wall because this scene is connected with the activities of daily life which are usually depicted on this wall.
- Sometimes, though, this scene can be seen on west, south, or north walls or thickness of an entrance of the tomb super-structure.
- The scene consists of all these main elements: the tomb owner, one or two sunshades, and one or two of the sunshade-carriers.
- Some scenes include these secondary elements; one, two, or three of the family members, guards, one is censuring the tomb owner, a bearer of the tomb owner's tools; the flywhisk, throwing-stick, bag and sandals, and one dog.
- The tomb owner in this scene is always standing in one of four forms; holding the staff and the handkerchief, holding the staff and the scepter, holding a flywhisk in one hand (to keep these insects away) and touching his kilt with the other (to keep the kilt from billowing and to preserve modesty. Also, it is convenient for the hand to be based on something), and leaning on the staff in a relaxed attitude.
- The deceased is sometimes shown with a shoulder-length wig. This wig is to protect the head and neck from the heat and the strength of the sun.
- The deceased could be also depicted bareheaded because he is protected by the sunshade.
- The deceased is seen either with a beard, or without one. The first style is a characteristic that appeared only in Saqqara.
- The deceased usually appears with a collar, without the pendant amulet. The deceased rarely appears without a collar.



- The deceased standing sheltered by the sunshades is, as a rule, shown with the flared kilt which has a triangular apron-like front.
- Sometimes the deceased is wearing a leopard's skin over the kilt, or as a sash over the shoulder.
- The deceased is generally manifested without sandals, but sometimes he is wearing sandals. It is noticeable that the sandal in the scene of the sunshade is connected to Saqqara tombs.
- There is a symbolic meaning in depicting the deceased wearing sandal. The sandal expresses the deceased's wish in life, rebirth, fertility, and eternity. The strap of the sandal looks like a person and the sole represents the sign *B* 'earth, land'. So both mean a person is on the earth or the living.
- The deceased in this scene appears either standing sure footed or walking/moving. He is standing sure footed when he is leaning on the staff, when his wife is kneeling on the ground next to him, when he is reading and checking the papyrus document carried by the attendant in front, and when the sunshade carrier is placing the pole of the sunshade on the ground.
- The deceased in this scene appears walking/ moving when the sunshade carrier is in moving position.
- The scene usually includes family members. These members are the mother, the wife, one son, two sons, or the brother of his endowment. It is noticeable that no daughter is shown in this scene.
- Sometimes, no family members are depicted accompanying the deceased.
- The scene usually includes one sunshade carrier, and rarely two to give more shade for the deceased on either both his right and left sides, or his front and back.
- The sunshade carrier is generally depicted behind the tomb owner to not obscure the vision of the deceased to see what happens in front of him, and also it does not hinder his movement.
- The sunshade carrier is sometimes shown in front of the deceased, or in both positions.
- The scene of two sunshade carriers is a character of Teti's reign.
- The sunshade carrier is represented wearing usually a short and tight kilt, or sometimes straps kilt, or projecting kilt.
- The scene includes an attendant carrying sandals and bag including the essential articles.
- The scene includes an attendant holding the throw-stick used for catching birds. So the deceased is on his way to go fowling.
- The scene includes one dog accompanying the deceased. This dog is a *tjesem*-hound.
- There are some inscriptions following the scene; a description of the action, the offering formula, the titles and the name of the next persons; the tomb owner, his family members, and the title of the attendant.
- This scene in the tomb of Nefer is unfinished because of the absence of the inscriptions, which is supposed at least to identify the tomb owner.
- In this scene, the tomb owner was going to inspect his possessions on a hot day; the work in his fields and storing the crops, the work in his gardens and orchards, boatmen jousting, workshop activities, or reading the reports and accounts of his possessions and watching them.

- The deceased could do the activity associated with the scene in the middle of the day, when the sun is vertical because the sunshade is directly above the deceased's head. Also, when there are two sunshades above the head of the deceased, this possibly means the middle of the day.
- The deceased could possibly do this activity at other times in the day, when the sun is oblique and non-vertical, because the sunshade is to the side, not above the deceased's head.
- The scene of the person, who is standing sure footed on the ground sheltered by the sunshade in the tomb of Nefer and Kahay, is not an overseer inspecting the work as it is suggested. But it is for Nefer, Kahay or any other member from the owners of this family tomb, because this kind of the scenes is a position for the tomb owner and not for an overseer. Also his size is higher than the people around.

### Acknowledgements

Our special thanks go to Archaeology and Culture Editors for their support, Dr. Yvonne Harpur who provides me with the names of most of the tombs which depict the tomb owner standing under the sunshade, Dawn Sedgwick and Annette Gray, who reviewed the English of this article.

### References

- Andrews, C. (2001). Amulets. In *The Oxford Encyclopedia of Ancient Egypt* (Vol I, pp. 75-82). Oxford.
- Badawy, A. (1976). *The Tomb of Nyhetep-Ptah at Giza and the Tomb of Cankhmchor at Saqqara*. Berkeley.
- Baer, K. (1960). *Rank and Title in the Old Kingdom. The Structure of the Egyptian Administration in the Fifth and Sixth Dynasty*. Chicago.
- Baines, J. (1975). Cankh-Sign, Belt and Penis Sheath. *Studien zur Altägyptischen Kultur*, 3, 1-24.
- Bouvier-Closse, K. (2003). Les noms propres de chiens, chevaux et chats de l'Égypte Ancienne, *Anthropozoologica*, 37, 11-38.
- Cherpion, N. (1989). *Mastabas et hypogées de l'Ancien Empire. Le problème de la datation*. Brussels.
- Cherpion, N. (1999). Sandales et porte-sandales à l'Ancien Empire. In *L'art de l'Ancien Empire égyptien. Louvre conférences et colloques* (pp. 246-269). Paris.
- Davies, N. De G. (1901). *The Rock Tombs of Sheikh Saïd*. London.
- Davies, N. De G. (1902). *The Rock Tombs of Deir El-Gebrawi* (Vol II). London.
- Duell, P. (1938). *The Mastaba of Mereruka* (Part II). Chicago.
- Erman, A., & Grapow, H. (1926). *Wörterbuch der ägyptischen Sprache*. Berlin.
- Fischer, H. G. (1961). A Supplement to Janssen's List of Dogs' Names. *Journal of Egyptian Archaeology*, 47, 152-153. <https://doi.org/10.1177/030751336104700117>
- Fischer, H. G. (1980). *Hunde, Lexikon der Ägyptologie (Band III)* (pp. 77-81). Wiesbaden.
- Janssen, M. A. (1958). Über Hundenamen im pharaonischen Ägypten. *Mitteilungen des Deutschen Archäologischen Instituts*, 16, 179-182.
- Jequier, G. (1921). Les frises d'objets des Sarcophages du Moyen Empire. *Mémoires publiés par les*

- Institut Français d'Archéologie Orientale*, 47, 28-29.
- Green, L. (2001). Clothing and Personal Adornment. In *The Oxford Encyclopedia of ancient Egypt* (Vol. I, pp. 274-279). Oxford.
- Harpur, Y. (1987). Decoration in Egyptian Tombs of the Old Kingdom. In *Studies in Orientation and Scene Content*. London and New York.
- Harpur, Y., & Scremin, P. (2006A). *Oxford Expedition to Egypt (OEE) Database*. OEE. Retrieved from <http://www.Oxfordexpedition.toegypt.com/Database.php>
- Harpur, Y., & Scremin, P. (2006B). *The Chapel of Kagemni-Scene Details*. Oxford.
- Hassan, S. (1936). *Excavations at Giza 1930-1931* (Vol II). The Faculty of Arts of the Egyptian University. Cairo.
- Ibrahim, H. (2009). *Sandals in Ancient Egypt to the End of the New Kingdom* (Unpublished Arabic Thesis of M.A in Egyptology, Faculty of Archaeology, Cairo University, Cairo).
- Kanawati, N. (1977). *The Egyptian Administration in the Old Kingdom. Evidence on its Economic Decline*. Warminster in England.
- Kanawati, N. (1981). *The Rock Tombs of El-Hawawish, The Cemetery of Akhmim* (Vol II). Sydney.
- Kanawati, N. (1990). *The Rock Tombs of El-Hawawish, The Cemetery of Akhmim* (Vol X). Sydney.
- Kanawati, N. (2005). *Deir El-Gebrawi* (Vol I). Oxford.
- Kanawati, N. (2007). *Deir El-Gebrawi* (Vol II). Oxford.
- Kanawati, N., Victor, N., McFarlane, A., & Mourad, A. (2011). *Mereruka and his Family (Part 3). The Tomb of Mereruka* (Vol 2). Oxford.
- Lashien, M. (2013). *The Chapel of Kahai and his Family*. Oxford.
- Lepsius, C. R. (1849-1859). *Denkmäler aus Aegypten und Aethiopien. Zweite Abtheilung. Denkmäler des Alten Reiches* (Band III). Blatt i–lxxxi; Band IV. Blatt lxxxii–cliii. Berlin.
- Mohr, H. T. (1943). *The Mastaba of Hetep-Her-Akhti*. Leiden.
- Moussa, A., & Altenmüller, H. (1971). *The Tomb of Nefer and Ka-hay*. Mainz im Rhein.
- Moussa, A., & Junge, F. (1975). *Two Tombs of Craftsmen*. Mainz im Rhein.
- Moussa, A., & Altenmüller, H. (1977). *Das Grab des Nianchnum und Chnumhotep*. Mainz im Rhein.
- Paget, R. F. E., & Pirie, A. A. (1898). The Tomb of Ptahhetep. In *The Ramesseum* (pp. 25-36, pls. xxxi–xli). London.
- Petrie, W. F., & Murray, M. (1952). *Seven Memphite Tombs Chapels*. London.
- Porter, B., & Moss, R. L. B. (1974). *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings* (Vol III). *Memphi's* (Part I). *Abû Rawâsh to Abûsîr* (pp. 25-36, pls. xxxi–xli). Griffith Institute .Ashmolean Museum. Oxford.
- Porter, B. & Moss, R. L. B. (1978). *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings* (Vol III). *Memphis* (Part II). *Şaqqâra to Dahshûr* (Fasc I) (2nd ed.). Griffith Institute.Ashmolean Museum. Oxford.
- Porter, B., & Moss, R. L. B. (1979). *Topographical Bibliography of Ancient Egyptian Hieroglyphic*

- Texts, Reliefs and Paintings* (Vol III). *Memphis* (Part II). *Šaqqâra to Dahshûr* (Fasc II) (2nd ed.). Griffith Institute, Ashmolean Museum. Oxford.
- Porter, B., & Moss, R. L. B. (1934). *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings* (Vol. IV). *Lower and Middle Egypt (Delta and Cairo to Asyut)* (1st ed.). Griffith Institute. Ashmolean Museum. Oxford.
- Quibell, J. E. (1913). *Excavations at Saqqara (1911–1912). The Tomb of Hesy*. Cairo.
- Siebels, L., (1996). The Wearing of Sandals in the Old Kingdom Tomb Decoration. *Bulletin of Austerlian Center for Egyptology*, 7, 75–88.
- Simpson, W. K. (1980). *Mastabas of the Western Cemetery* (Part I). Boston.
- Soleiman, S. (2018). Ptahshepses standing or walking sheltered by the Sunshades in his recently discovered Tomb at Saqqara. *Journal of Historical Archaeology and Anthropological Sciences*, 3(3). 361-363. <https://doi.org/10.15406/jhaas.2018.03.00116>
- Soleiman, S., & El-Batal, A. (2015). *The Tomb of Ptahshepses* (Part I). *The Tomb Owner, Architecture and Dating of the Tomb*. Cairo.
- Strudwick, N. C. (1985). *The Administration of Egypt in the Old Kingdom. The Highest Titles and their Holders*. London.
- Swinton, J. (2014). *Dating the Tombs of the Egyptian Old Kingdom*. Sydney.