

The Funerary Procession Scenes at Private Tombs of Post-Amarna Period in Thebes and Memphis

Emad Ghaly Osama Ibrahim
Faculty of Tourism and Hotels, Fayoum University

Abstract

Post-Amarna period is transitional period in the whole culture of ancient Egypt. Elites used to install their tombs in both Thebes and Memphis after the fall of Amarna. This paper studies the funerary procession scenes at private tombs of each site in chronological order in context of iconographic analysis and art style.

Key words: Amarna, Memphis, Thebes, Private tombs, Funerary, scenes, and Procession.

Aim of the research

The current paper investigates the scenes of funerary processions at private tombs of post-Amarna period in Thebes and Memphis, which are ten tombs. It discusses the iconography and art style giving an ample description of the available scenes.

Introduction

“Post-Amarna period” as a term is used to name the historic period, which extended since the death of Akhenaten till the first third of Ramases II (c. 1335-1270 B.C.) (Dijk, 1986). Post-Amarna period is the transitional period between the art of Amarna period and the art of the Ramesside era.

After the death of Akhenaten, Tutankhamen converted back to the worship of Amun. King Tutankhamen had first moved the court from Amarna to Memphis (Málek, 1985) and then he moved his royal residence to Memphis as well, which encouraged the elites of his reign to select the Memphis necropolis for their burials (Dijk, 1986). King Tutankhamen left Amarna in his third regnal year and moved in Memphis rather than Thebes. Other officials preferred to be buried at Theban necropolis to be very close to the funerary monuments of Tutankhamen in western bank of Thebes (Dijk, 1986). After the fall of Amarna, artists left it and moved in Memphis and Thebes bearing their art style with them to both sites. For this reason the art of Amarna survived for some time and influenced the artistic work executed during the Post-Amarna period. Amarna art didn't disappear immediately after the death of Akhenaten, but it took some time to gradually disappear during the early Ramesside era later on (Shehawy, 2008). Interestingly, the position of the vizier was being given in two cities only. A vizier was being appointed in Memphis and a vizier was being appointed in Thebes, which may show the balanced significance of the two cities (Dijk, 1986). Some of the elites were living in Memphis and at the same time they were holding positions in Thebes and vice versa. This motivated the elites to travel between Thebes and Memphis transferring the iconographic ideas, decoration schemes, and funerary customs from a city to another. The same idea is applicable in case of chief artists themselves (Shehawy, 2008; Kiser-Go, 2006). Add to this that; the cult of Aten continued in Memphis at least at the first few years of king Tutankhamen and it didn't stop immediately after the death of Akhenaten. This has influenced the art in the two cities (Raven and Walsem, 2014).

The high officials of Thebes have selected extinguished places on the western bank of Thebes just to the east of the royal burials. More than 900 tombs were discovered in the western bank of Thebes (Hawass, 2009). The high officials benefited being buried adjacent to the mortuary temples dedicated to royal cult, which was dedicated to defied kings. Some of the tomb owners

in the Theban necropolis were priests working at those funerary temples. Some others were responsible for the estates of temples; hence they were deeply related to Thebes either at religious level or at career level (i.e. priests of temples and monarchs of provinces).

The general plan of tombs at Theban necropolis varied. Most of the tombs took the traditional T-shaped tombs with or without mud brick pyramid. The tombs contain superstructure cut on stone matrix of western mountains of Thebes and a substructure, which includes under ground passages and burial chambers. Shafts connected the two parts of the tomb. Some tombs included an open court and/or portico before its entrances. Some tombs contain inner chapel or central niche at the rear wall with or without a statue. Some tomb owners got a very simple plan for their burials, while others preferred a complex. The plan and art style of Theban tombs reflect the social and economic state of the tomb owners.

On the other hand, the Memphite necropolis (from Giza to Dahshour) was listed in the World Heritage since 1979 (Bresciani and Giammarusti, 2003). Cairo university excavations (1984-1988) resulted in discovering about 36 New Kingdom tombs to the south of Unas pyramid (Gohary, 2009). The high officials of Memphis chose to be buried at freestanding buildings, which included superstructure and substructure connected by burial shaft. They benefited from the prestigious significance of Memphis.

Although the tomb owners of Memphis didn't erect their tombs close to funerary temples, the Memphite New kingdom private tombs are considered to be funerary temples like the royal ones, where the cult of the tomb owner and his family was integrated into gods of hereafter, like Osiris and Sokar (Raven, 2003 and Schneider, 2012). The Memphite high officials installed their tombs close to the pyramid enclosures of Old Kingdom Egypt. One of the main spots of New Kingdom necropolis at Memphis was installed close to Teti Pyramid for he was defied during the New Kingdom (Martin, 1989). The majority of tombs ended with single chapel, two chapels, three chapels, or four chapels. Some of Memphite tombs were designed and built in the form of stone masonry, while the others were built up in mud-bricks and lined with stones at the inner side of the walls (Badawy, 1965). Some other preferred to cut their tombs inside the cliffs like the example of tomb of Maia the nurse of Tutankhamen. All forms of tombs received scenes, reliefs, and decorations.

All in all, the general plan of New Kingdom private tombs in Memphis is a complex, which includes forecourt, open courtyard with boundary walls, with/without columns (colonnades along the sides), and three chapels at the west end of the courtyard. The central chapel is divided in antechapel and cult-chapel. This cult-chapel is the sanctuary of the tomb with central funerary stela. The roof of the central chapel supports a mud brick pyramid crowned with pyramidion. A shaft in the courtyard leads to the substructure of two or more rooms in different levels, which are linked by inner shafts or stairs cut on the rock (Schneider, 2012). The superstructure was built in mud-brick while the inner walls of the central chapel, portico, and the courtyard were lined with blocks of limestone, which received the decoration (Ockinga, 2004). The Memphite tombs of post-Amarna period were east-west oriented, with an entrance at the east and a chapel at the west (Ockinga, 2004). The plans of New Kingdom tombs in Memphis varied (Kitchen, 1979). Sometimes the tomb contained a pylon and only one open court and sometimes two gateways and two courts (Gohary, 2009). During the Rameside era, the significant tombs were built totally in limestone instead of mud bricks, hence the roof of inner chapel was not able to support a stone pyramid. The architect built up the stone pyramid behind the central chapel as in case of the Memphite tomb of Tia and Tia (Martin et al, 1997). There are three different plans for Memphite tombs. The first plan is very simple one-room-chapel as at the tomb of Raaia. Second

plan appeared at the tomb of Paser, which is a single room ends with three chapels. The third plan is the temple-tomb like the tomb of generalissimo Horemheb and the tomb of the Tias (Martin, 1991).

The main problem, which faces the New Kingdom private tombs of Memphis, is that; most of them were built upon tombs of earlier dates. The early excavators destructed the New Kingdom tombs, while they were excavating the tombs of Middle and Old Kingdoms at the same spots in Saqqara. Some of these tombs were reused during Coptic era. Some of these tombs were used as a quarry for the adjacent monastery of Apa Jeremiah and for nearby villages. The luckiest tombs were discovered, registered, then dismantled, and stored far from its original locations. The Memphite New Kingdom tombs were excavated by Cairo University supervised by S. Tawfik, M. J. Raven, G. Martin, and the Australian Centre (Kanawati and Ockinga, personal interview, 2014). Selim Hassan unearthed a lot of stone slabs, which date back to New Kingdom private tombs, while he was cleaning the causeway of Unas pyramid (Martin, 1989).

This paper studies funerary procession scenes at ten tombs from Thebes and Memphis. This selection is based on their level of preservation, their confirmed dating, and the wealth of their scenes.

Previous studies

Many scholars have studied the funerary processions in ancient Egypt, but no body has investigated them in context of post-Amarna period following up the continuation of and the change in art styles during New Kingdom Egypt. Hays studied some rituals of the funerary procession (Hays, 2010). John Baines and Peter Lacovara have studied the traditional customs of the burial in ancient Egyptian society in a whole (Baines and Lacovara, 2002). Wolfram as well showed interest on the topic of Baines and Lacovara. The first has included the funerary traditions on his research work (Wolfram, 2003). The current study is more focused and it scopes the available scenes at private tombs of post-Amarna period.

Funerary procession scenes

The tomb owner used to make a selection of the scenes of daily life activities or funerary activities before their death. All funerary scenes depicted on tomb walls were imitating the real events done in funerals and mourning ceremonies happened before the death of tomb owner himself. The funerary scenes reflect the inner thoughts and the dreams of each tomb owner about the events that may take place immediately after his death or in other words the events and emotions he wished to be done during his real funeral. The artists and tomb workers did their best to make these thoughts and dreams reality.

The cases listed below are presented in Approximate chronological order:

1- Theban Tomb of Parennefer also called Wenennefer (Kampp 162)

Table 1: Tomb of Parennefer c Wenennefer

Tomb Owner	Parennefer also called Wenennefer (Kampp, 1994).
Principal Title	High priest of Amun (Kampp, 1995).
Date of Tomb	From Akhenaten and Tutankhamen to Horemheb (Kampp, 1994).
Number of Tomb	Kampp T 162 (Kampp, 1994).
Location of Tomb	Dra Abu El-Naga (Kampp, 1996).
Location of Scene	Transverse Hall, North Side, Eastern Wall (Plan 1).

Only vestiges of scenes of funerary procession could exist, but there is no available data about them as they are fragmented and dramatically demolished. The art style is very close to Amarna style with many influences of Amarna according to Kampp and Kiser-Go (Plan 1) (Kiser-Go, 2006).

2- Theban Tomb of Amenmose TT 254

Table 2: Tomb of Amenmose TT 254

Tomb Owner	Amenmose also called Mosi (Porter and Moss, 1927-1951).
Principal Title	Supervisor of the Treasury of Amun (Nigel and Helen Strudwick, 1996).
Date of Tomb	After Tutankhamen and at the early years of reign of Horemheb (Nigel and Helen Strudwick, 1999).
Number of Tomb	TT 254 (Porter and Moss, 1927-1951).
Location of Tomb	Khokha (Kampp, 1996).
Location of Scene	Southern wall of this single roomed tomb (Plan 2)

The scenes of the southern wall are arranged in three main registers. Upper register: shows scene of banquet. Middle register: comprises funeral procession. Lower register: depicts funeral procession of boats (Fig. 1).

- On the middle register: on the left there are six men represented in three pairs. They are said to be some of the priests participating the funerary procession of the deceased (the so-called nine friends). On the right the scene was divided into two sub-divisions. The upper sub-division shows the female mourners, while the lower sub-division shows the bringers of grave goods (Fig. 1) (Nigel and Helen Strudwick, 1996).
- The lower register: it shows the funerary boats and extension of the funerary procession. The main funerary boat is represented on the left while being towed by two boats, whose sterns could survive with traces of their oar men. The casket of Amenmose is flanked by the mourner goddesses Isis on the left and Nephtys on the right. Both of them are dressed in tight long tight dress leaving their breasts exposed. The steersman is represented on the back wearing a white long garment, while another man with the same garment bents down at the prow of the boat while holding the rope by which the funerary boat is being towed. A pile of offerings is depicted next to the casket of the deceased (Fig. 2) (Nigel and Helen Strudwick, 1996).

3- Theban Tomb of Neferhotep TT 49

Table 3: Tomb of Neferhotep TT 49

Tomb Owner	Neferhotep (Porter and Moss, 1927-1951).
Principal Title	Chief scribe of Amun (Davies, 1933).
Date of Tomb	Tutankhamen, Ay, and Horemheb (Porter and Moss, 1927-1951; Davies, 1933).
Number of Tomb	TT 49 (Kampp, 1996).
Location of Tomb	Khokha (Kampp, 1996).
Location of Scene	Transverse Hall, Southern Side, Eastern Wall (Plan 3).

The southern wall of the transverse hall comprises two main registers each of which contains two sub-registers. The lower main register contains scene of funerary procession on its upper sub-register. The scene represents four friends preceding a funerary procession, then female mourners, children, and four men at the end. All of them are represented with mourning gestures. All figures are represented on bare feet. The male figures are represented wearing long ceremonial garments and triangular aprons and/or sash kilts. The female figures are represented with long hair and long tight dresses (Fig. 3) (Porter and Moss, 1927-1951; Davies, 1933).

4- Theban Tomb of Hatiay TT 324

Table 4: Tomb of Hatiay TT 324

Tomb Owner	Hatiay (Porter and Moss, 1927-1951).
Principal Title	Overseer of priests of all gods (Davies, 1948).
Date of Tomb	Border between 18 th and 19 th dynasties (Kiser-Go, 2006).
Number of Tomb	TT 324 (Porter and Moss, 1927-1951).
Location of Tomb	Sheikh Abd El-Qurna (Kiser-Go, 2006).
Location of Scene	South Wall, Inner Room (Plan 4).

Only traces of funerary procession scene can still be seen on the south wall of inner hall, which can merely seen (Porter and Moss, 1927-1951; Davies, 1948).

5- Memphite Tomb of Meryneith/Re

Table 5: Tomb of Meryneith/Re

Tomb Owner	Meryneith/Re (Porter and Moss, 1927-1951).
Principal Title	Steward of the temple of Aten in Memphis (Porter and Moss, 1927-1951; Raven and Walsem, 2014).
Date of Tomb	Akhenaten – Tutankhamen (Raven and Walsem, 2014).
Number of Tomb	ATP98/MAFB II. 4 (new entry) (Bresciani and Giammarusti, 2003).
Location of Tomb	About 500 m to the south of step pyramid of king Zoser (Raven and Walsem, 2014).
Location of Scene	South wall of the inner columned hall (Plan 5).

South Wall of the Columned Hall:

The scenes start from the east to west.

- Scenes are represented in four registers, but only the lower register could exist. Traces of the lower part of third register can be seen. One can see goddess Isis, female mourner embraces the mummy, sem priest, lector, and nine friends of the deceased. The lower register represents lines of male and female mourners. All female mourners are represented with tripartite hair wigs, long tight garment, and bare feet. The males are represented with wigs or shaven heads, knee length kilts, and bare feet. They are all represented with mourning gestures (Fig. 4) (Raven and Walsem, 2014).
- Scenes are in four registers. The lower register only exists at the moment. It shows several groups of male and female mourners mourning the deceased in the funerary procession. The males are represented with shaven heads and bare feet wearing sash pleated kilts and/or triangular aprons. The female mourners are represented with long braided hair, headband,

tight dresses, and bare feet. Even children are participating at the funerary procession. The lower level represents servants at the funerary booths, which are full of loads of offerings. Between first booth and second booth, one can see the ritual of breaking the red pots at the funerary procession (Shehawy, 2008). Some other servants are depicted, while dismembering oxen (Fig. 5) (Raven and Walsem, 2014).

6- Memphite Tomb of Maya and Meryt

Table 6: Tomb of Maya and Meryt

Tomb Owner	Maya (and his wife Meryt) (Dijk, 1993).
Principal Title	Overseer of the treasury (Dijk, 1991; Dijk, 1993; Martin et al, 2012).
Date of Tomb	King Tutankhamen (Dijk, 1993).
Number of Tomb	BMS06/LS27 (Bresciani and Giammarusti, 2003).
Location of Tomb	On the north of Memphite tombs of Horemheb, Tia, and Ramose (Martin, 1991).
Location of Scene	South wall of the inner columned hall (Plan 6).

South Wall of Inner Court:

Between the two pilasters, there is a spot contains three registers (Plan 6) (Berlandini, 1986; Porter and Moss, 1927-1951):

- Upper Register: fragments of the scene showing the lower parts of men and animals (Fig. 6).
- Middle Register: four servants are depicted inside food booths of the funerary banquet of deceased Maya. The noteworthy here is that the artist was creative in depicting the activity and the produce inside each booth. The first worker on the left pouring liquid out of the pot in preparation for the rite of breaking the red pots, which is unique activity instead of depicting the broken pots as in other tombs. He wears long ceremonial garment with triangular apron. The second worker hangs a waterfowl on the ceiling. He wears knee length kilt and stands on bare feet. The third one touches his forehead as a gesture of mourning. He wears long sash kilt and stands on bare feet. The fourth worker places a waterfowl on an offering table. He is represented with long black wig, long ceremonial garment, triangular apron, and bare feet (Fig. 6).
- Lower Register: the faithful scribe of Maya leads the procession of dragging the sarcophagus by four servants. A bald priest libates the sarcophagus. Four other servants dragging the sledge of the sarcophagus, which is hugged by female. A bald lector priest follows the four servants (Fig. 6), and then fragment shows group of six standing female mourners and two squatting. They are represented with long detailed wigs, naked bodies, navels, and bare feet (Fig. 6).
- Another scene shows dragging process of two statues of Maya (standing statue and seated statue) into his tomb. A man pours liquid before the sledge of the statue at each representation. Bald priest is represented before each statue, while making the ritual of opening the mouth. Five bald workers transfer the funerary furniture and grave goods of Maya. Nine male mourners (may have been his friends), five of them are represented shaven-headed, while four of them are represented with wigs. All males on the lower register are represented with knee length kilts, and bare feet (Fig. 7).

7- Theban Tomb of Amenemope TT 41

Table 7: Tomb of Amenemope TT 41

Tomb Owner	Amenemope called Ipy (Porter and Moss, 1927-1951).
Principal Title	High steward of Amun (Assman, 1991).
Date of Tomb	Horemheb to Seti I (Assman, 1991).
Number of Tomb	TT 41 (Porter and Moss, 1927-1951).
Location of Tomb	Northern section of Sheikh Abd El-Qurna (Kiser-Go, 2006).
Location of Scene	Transverse Hall, South Side, Eastern Wall (Plan 7).

South Side, East Wall (Fig. 8) (Porter and Moss, 1927-1951; Assman, 1991):

Most of wall scenes are lost, but the traces show the remains of funeral procession, which are distributed in three registers under frieze of Hqr-Hqrw.

- Upper register: shows female mourners on the right and offering bringers on the left.
- Middle register: shows female mourners on the right and offering bringers on the left in addition to traces of fan bearers on the middle.
- Lower register: starting from the left, seated figures of Amenemope and his wife Nedjmet before offering table loaded with variety of offerings then a boat in water at the middle and traces of mourners.

8- Theban Tomb of Userhat TT 51

Table 8: Tomb of Userhat TT 51

Tomb Owner	Userhat
Principal Title	High priest of the royal ka of Thutmosis I (Porter and Moss, 1927-1951; Kiser-Go, 2006).
Date of Tomb	Ramases I, Seti I and Ramases II (Porter and Moss, 1927-1951; Davies, 1927).
Number of Tomb	TT 51 (Porter and Moss, 1927-1951).
Location of Tomb	On the roadway leading to Sheikh Abd El-Qurna (Porter and Moss, 1927-1951; Kampp, 1996).
Location of Scene	Transverse Hall, West Side, Southern wall (Plan 8).

On the Western Side, South Wall: the scenes are in three registers, but the funerary procession scenes are on the middle register (Fig. 9) (Porter and Moss, 1927-1951; Davies, 1927).

- The First Register: Anubis leads Userhat and his wife Hatshepsut toward the final judgment of the dead. Goddess Maat, god Thot, and a monster with crocodile head attend the process of weighing of Userhat against his heart in scales. This scene reflects the idea that the man can be judged by his own conscience or it might have been a mistake of the artist. After passing the judgment, Userhat could get the chance to adore in squatting position before Osiris and the Western goddess. There is an offering table in between full of offerings and jars underneath it, then long bouquets of flowers. This scene intersects with the first scene making graceful composition. On the right, Userhat, souls of Pe and Nekhen, and baboons worship Re-Horakhty in the form of falcon upon western emblem, and then Isis makes nini. Userhat is represented with long ceremonial garment, which touches his ankles. Userhat did all rites on bare feet before gods. He wears long wig, touches his shoulder and a broad collar (See details at Fig. 10).

- The Second Register: Ceremonies and funeral procession. Rows of male mourners (his family and friends). The mourners are represented with long wig and while three wab priests are preceding the procession with their shaven heads. All mourners on the funerary procession wear their sandals. A boat upon a sledge transporting the coffin, while being drawn by three cows and two mean. The funerary furniture is located on higher row of this register. Nine female mourners immediately appear while bewailing the deceased. The female mourners are represented with long wigs with extensions, while wearing long garments with a knot and central wide strip and they are on bare feet. All of them are in standing position, while only one bents down. On the middle, a priest followed by a lector. The priest censens and libates before the mummies and an offering table loaded with pile of offerings, while the lector reads (Htp di nsw) formula. At the end, Userhat adores the Western goddess before the pyramid tomb of Userhat and flower bouquets. Userhat is represented with long wig, ceremonial long garment, broad collar, and sandals on feet (Fig. 9).
- The Third Register: the reward ceremony of Userhat before the temple (Fig. 9).

9- Theban Tomb of Roy TT 255

Table 9: Tomb of Roy TT 255

Tomb Owner	Roy (Porter and Moss, 1927-1951; Kampp, 1996).
Principal Title	Royal scribe (Porter and Moss, 1927-1951; Kiser-Go, 2006).
Date of Tomb	Seti I or early Ramessid era (Kiser-Go, 2006).
Number of Tomb	TT 255 (Porter and Moss, 1927-1951).
Location of Tomb	Dra Abu El-Naga north (Porter and Moss, 1927-1951; Kampp, 1996).
Location of Scene	South wall of the single chambered tomb (Plan 9).

The southern wall is divided into two main registers. The upper register contains five different scenes, while the lower register contains the funeral procession scenes starting from the left:

- A male mourner guides the procession, which starts with eight female mourners, who are walking before four priests with shaven heads carrying the coffin of Roy surmounted by figure of recumbent jackal god Anubis. The maidservant of Roy squats under his coffin in mourning gesture. Four friends of Roy follow the procession. The female mourners are represented with tripartite wigs, transparent tight dresses leaving the breast exposed, and bare feet. The female mourners are represented a line downwards under their eyes to imitate tears. The four priests are represented with shaven heads and bare feet. They are semi naked as they wear knotted kilts only. The friends of Roy are represented in one row in standing position putting their hands upon their mouths as a sign of the respectful silence for the death of Roy. They are represented with heavy black hair wigs and bare feet. They wear long garments and triangular aprons. Each of them holds his staff (Fig. 11) (Baud et Drioton, 1928).
- A female mourner on the right, but the figure is quite demolished. Two workers lead four oxen, which pull the sledge upon which the mummy of Roy is enshrined and embarked. Another worker holds a vessel to pour liquid on the way of the sledge. The priest called Thutmose makes libation and fumigation before the bark. Two goddesses in small scale and two bouquets of flowers are flanking the mummy. The bark is followed by the wife of Roy in mourning gesture, who is followed by another worker and part of the friends of

Roy can still be seen. The three workers are represented with knee length kilts and bare feet. The bald priest is clad in leopard skin and priestly costumes. The wife of Roy is represented with long hair with headband, long tight dress, and bare feet. The other worker is represented with long kilt and bare feet, while the two friends of Roy are represented with ceremonial long garments and bare feet (Fig. 12) (Baud et Drioton, 1928).

- Anubis holds the mummy of Roy before a stela and pyramid tomb, which is surmounted by two eyes of Horus. Nebettawy squats and mourns the mummy of Roy. Immediately behind Nebettawy, there are offering table loaded with offerings. Priests making the ceremony of opening the mouth, and then stands a lector. The procession of male and female mourners starts, where friends of Roy, female mourners, and relatives can be seen. A head of a calf can be seen at the end of the scene. The males are represented with long black wigs, long ceremonial garments, triangular aprons, and bare feet. The females are represented with tripartite wigs, pleated long robes opened in the middle, and bare feet (Fig. 13) (Baud et Drioton, 1928).

10- Theban Tomb of Nebwenenef TT 157

Table 10: Tomb of Nebwenenef TT 157

Tomb Owner	Nebwenenef (Porter and Moss, 1927-1951).
Principal Title	High Priest of Amun (Lefebvre, 1929; Bell, 1973).
Date of Tomb	Seti I – Ramases II (Porter and Moss, 1927-1951; Peck, 1997).
Number of Tomb	TT 157 (Porter and Moss, 1927-1951).
Location of Tomb	Dra Abu El-Naga south (Porter and Moss, 1927-1951; Kampp, 1996).
Location of Scene	Inner Hall, East Side, Eastern Wall (Plan 10).

The scenes of TT 157 varied. All walls have received decorations, but most of the scenes were covered by soot. Some expeditions worked at TT 157, but it always needs a continuous work to uncover its beauty (Bell, 1968). The vast space of TT 157 gave bigger surfaces for depicting the scenes of special significance, i.e., the appointment of the vizier and the adoration scene before Osiris.

Inner Hall, East Wall

On the Right: Scenes are in two registers. The upper register contains texts only. The lower register contains the funerary procession scene in which statues are being dragged and being carried. The scene can merely be seen (Porter and Moss, 1927-1951).

Discussion and conclusion

The art of post-Amarna period is a transitional period in which the art of Amarna dissolved and disappeared; moreover the art of this period prepared the ancient Egyptian culture to initiate a new phase of art called the Ramesside art after the first third of regnal years of Ramases II. The influences of Amarna are very clear at Theban tombs of (PARENNEFER Kampp T 162, Amenmose TT 254, Neferhotep TT 49, Hatiay TT 324) and at Memphite tombs of (Meryneith and Maya). These influences of Amarna can be described as elongated skulls, over large heads, long wrinkled neck, elongated faces, passive faces, lazy eyes, full lips, full breast, fleshy torso, paunch, elongated limbs, higher placed buttocks, and pointed heels.

In case of the Theban tomb of Amenemope TT 41, its style is quite close to Amarna style. Influences of Amarna can be distinguished easily. The influences can be explained as elongated skulls in baldheads, wrinkled necks, familiar paunch, swelling buttocks, and long limbs.

In case of Theban tombs of both Userhat TT 51 and Roy TT 255, the art style kept the same influences of Amarna. The artists softened the Amarna influences.

In case of Theban tomb of Nebwenenef TT 157, the artists meant to soften all influences and to depict all figures on style a way far from the Amarna art style preparing the way for the appearance of Ramesside art. The human proportions became slimmer and longer.

All Theban tombs of the targeted historic period represented the scenes of funerary procession at its transverse hall, except for TT 324 of Hatiay and TT 157 of Nebwenenef, in which one will find the funerary procession scenes at the inner halls.

The Memphite private tombs depicted the funerary procession scenes on the southern wall of inner columned court.

According to the above discussed data about the funerary procession scenes, one may conclude that; the funerary procession was an organized ceremony, which comprised many rites i.e. the procession itself, dragging the coffin, pouring liquids, libation, fumigation, towing the funerary boats, breaking the red pots, mourning, bewailing, transferring the funerary furniture, funerary banquets, preparing food booths, mummification, opening the mouth, ... and etc. The procession was depicted in many stages showing as much details as possible according to the wall spaces of each tomb.

Many persons were depicted on the funerary procession. The family of the deceased, especially his wife, sons, and daughters participated on many stages of the funeral and of the funerary procession. The male and female mourners were among the main representations on the funerary procession. They were represented while finely dressed; however the only naked representations of female mourners appeared on fragmented scene at the Memphite tomb of Maya (Fig. 6). Interestingly, the children got the opportunity to be represented with all signs of childhood participating with their parents at the procession. Many categories of priests (i.e. wab, sem, and lector priests) were represented while practicing their priestly activities. They were represented clad in leopard skin, sash kilts, long garments, and kilts. Priests were depicted with wigs or with baldheads and with or without sandals. Faithful scribes, maidservants, workers and servants were represented in great deal actively participating at all stages of the funeral. The nine friends (supposed to be friends, relatives, or priests) of the deceased initiated each procession together with the priests and lectors.

Gods and goddesses were also represented clearly on the funerary procession. Osiris, Re-Horakhty, and Anubis are the most represented gods on the procession scenes. Isis, Nephtys, and Western goddess participated actively on the funerary procession scenes of Theban and Memphite private tombs.

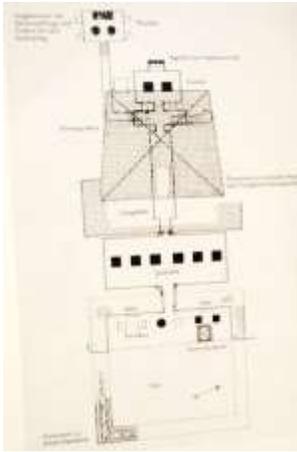
Figure 13 at the Theban tomb of Roy is unique because it has represented the whole procession since its beginning till reaching the façade of his pyramid tomb, which is preceded by a stela.

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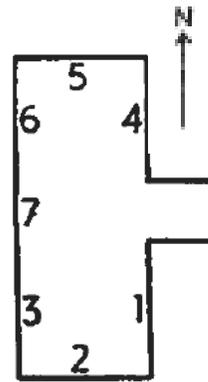
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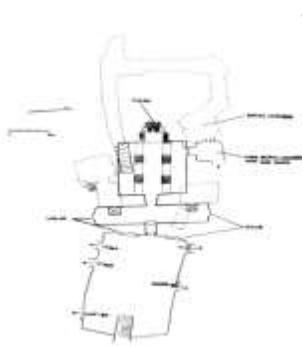
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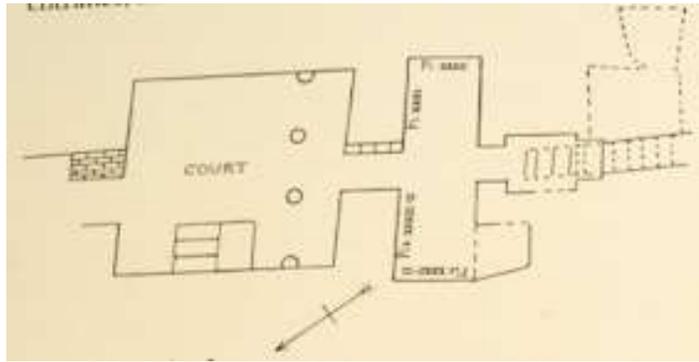
Plan 1
 Plan of Parennefer Tomb (Kampp 162)
 After F. Kampp, TN II, p. 715.



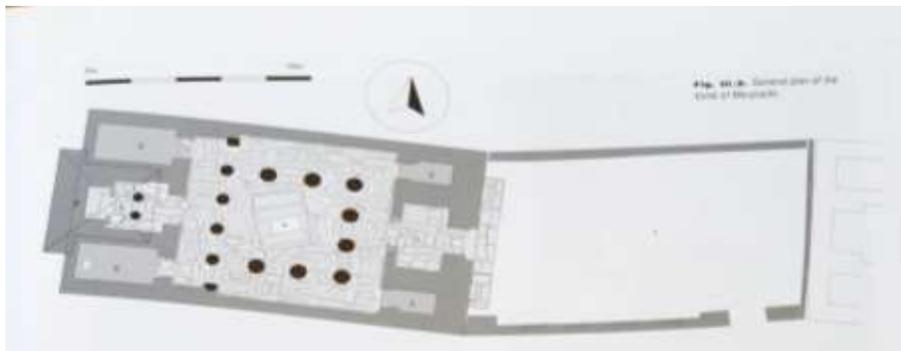
Plan 2
 Plan of Amenmose Tomb (TT 254)
 After PM I², p. 334.



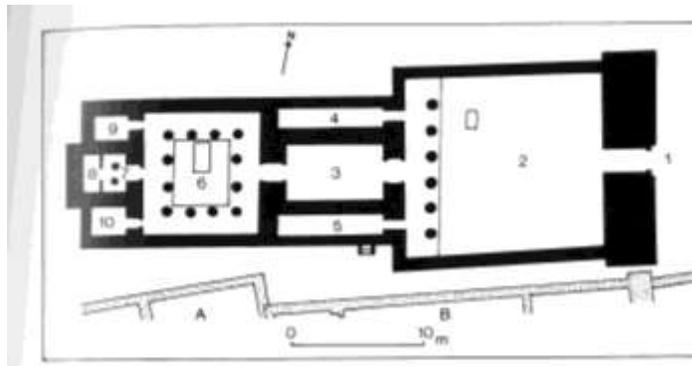
Plan. 3
 Plan of (TT49) Neferhotep Tomb
 After F. Kampp, TN I, p. 253.



Plan. 4
 Plan of Hatiaiy Tomb (TT 324)
 After Davies, *Seven Private Tombs*, p. 42.

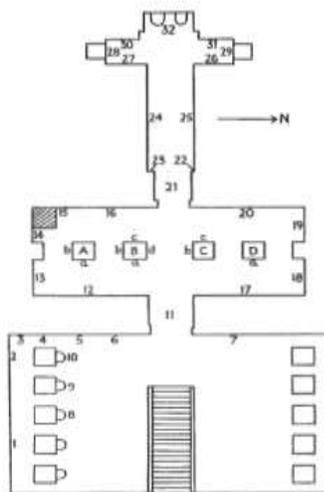


Plan 5
 Plan of Meryneith Tomb



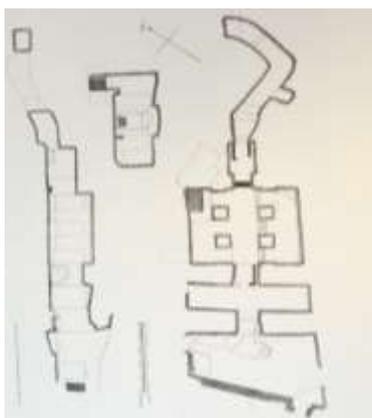
Plan 6

Plan of Superstructure of Maya and Meryt Tomb at Saqqara



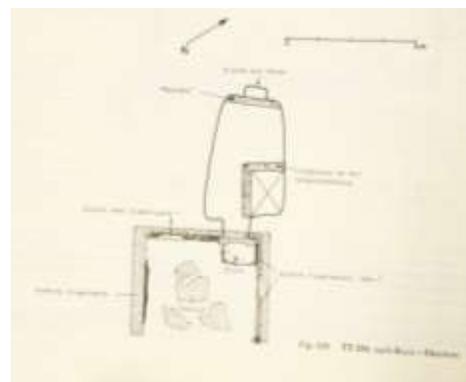
Plan 7

Plan of Amenemope also called Ipy TT 41



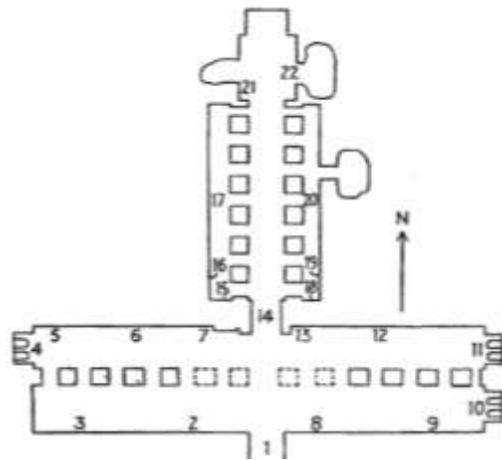
Plan 8

The Plan of TT 51 of Userhat
 After N. de G. Davies, *Two
 Ramesside Tombs at Thebes*, pl. III.



Plan 9

TT 255 of Roy
 After F. Kampp, *TN I*, p. 532.



Plan 10
Plan of Nebwenenef Tomb (TT 157) in Thebes
(PM I², p. 264.)



Fig. 1

South Wall, Tomb of Amenmose (TT 254)



Fig. 2

South Wall, Tomb of Amenmose (TT 254)

After Nigel and Helen Strudwick, *The Tombs*, pl.



Fig. 3

Funerary Procession of Neferhotep Tomb (TT 49)



Fig. 4

South Wall, Columned Hall, Meryneith Tomb at Saqqara



Fig. 5

South Wall, Columned Hall, Meryneith Tomb at Saqqara
After M. J. Raven and R. V. Walsem, *The Tomb of Meryneith*, pp. 94- 95.

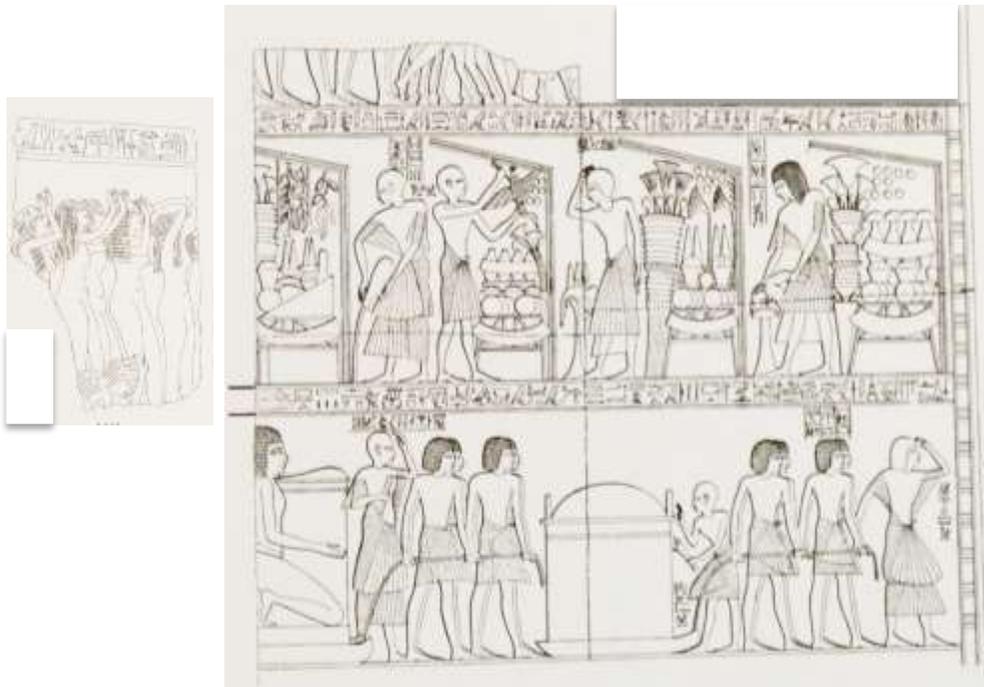


Fig. 6

South Wall, Inner Courtyard, Tomb of Maya and Meryt



Fig. 7

South Wall, Inner Courtyard, Tomb of Maya and Meryt

After G. T. Martin et al, *The Tomb of Maya and Meryt*, pl. 33.

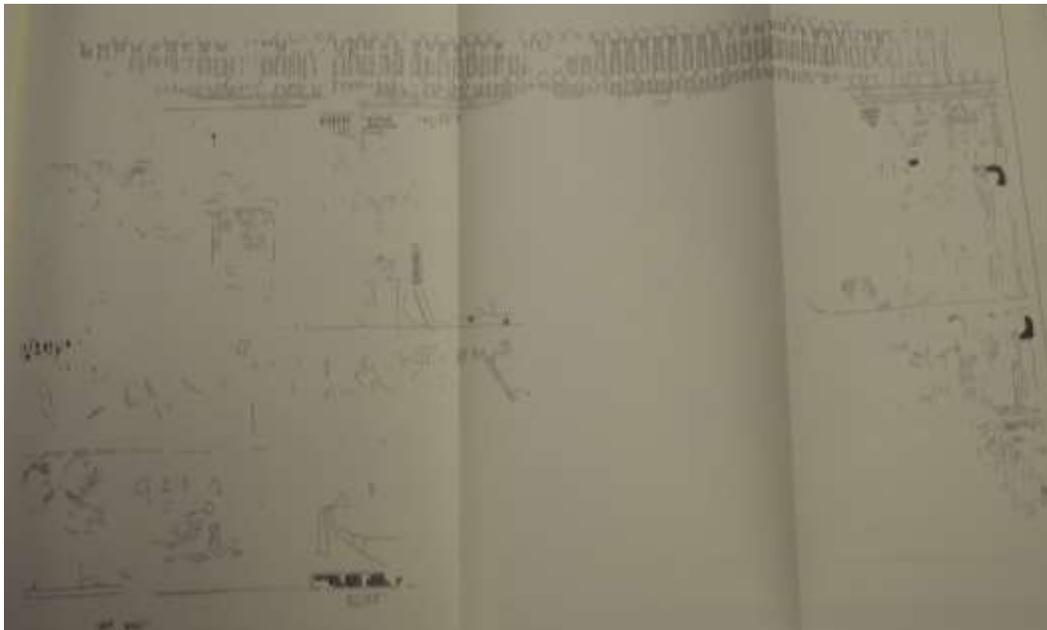


Fig. 8

South Side, East Wall, Funeral Procession, TT 41

After J. Assman, *Das Grab des Amenemope*, pl. 35.

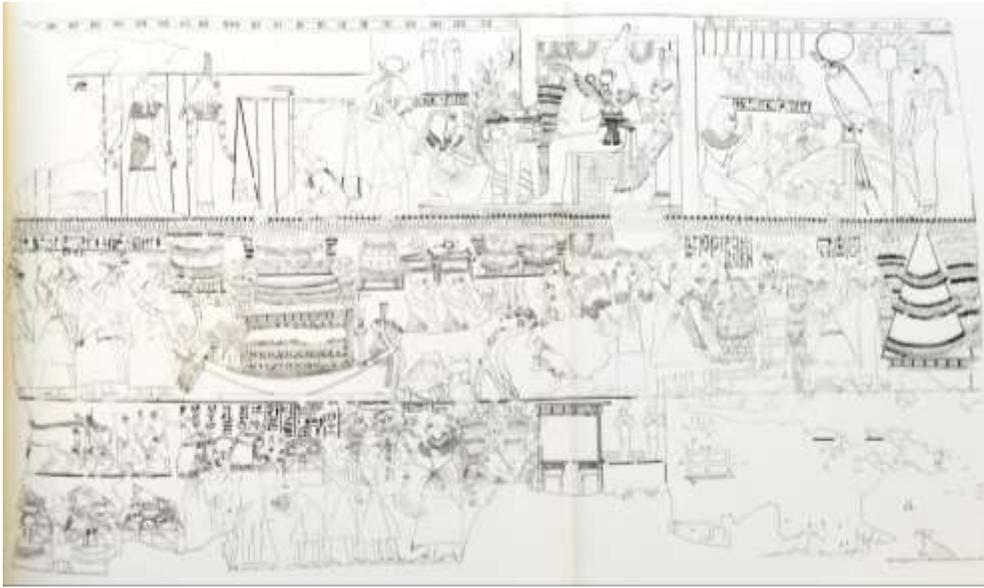


Fig. 9

West Side, South Wall, Transverse Hall, TT 51 of Userhat



Fig. 10

West Side, South Wall, Transverse Hall, TT 51 of Userhat



Fig. 11

South Wall, Lower Register of TT 255 of Roy

After M. Baud et É. Drioton. "Tombes



Fig. 12

South Wall, Lower Register of TT 255 of Roy



Fig. 13

South Wall, Lower Register of TT 255 of Roy