



Mansoura University
Faculty of Tourism and Hotels

**SCENES OF PAPYRUS BOATS MAKERS AS ARTISANS AT THE PRIVATE
TOMBS IN THE OLD KINGDOM.**

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== Scenes of Papyrus Boats Makers as Artisans at the Private Tombs in the Old Kingdom. ==

الملخص:-

ترجع أهمية مناظر صانعي مراكب البردى المسجلة على جدران عدد كبير من مقابر أفراد الدولة القديمة كونها سجل حافل بمختلف مناحى الحياة اليومية التي عاشها الحرفى فصورت لنا طبيعة بيئة العمل المحيطة بالحرفى وطبيعة الحرفه ومراحل الصنائه نفسها والمواد الخام المستخدمه فيها، وايضا الامراض التي عانى منها الحرفى والازياء والاوزاع الحركية التي اتبعها الحرفى لاتمام العمل، وعرفنا ايضا من خلال النصوص الأدبيه والبرديات المسكن والحياة والمشكلات الاجتماعية التي عانى منها الحرفى البسيط كالضرائب، الثورات، البطاله والسخره، بفضلها ايضا تعرفنا على الازياء المستخدمه اثناء العمل، العلاقات داخل العمل ومع المشرفين.

إستخدم الباحث المنهج الوصفى التحليلى والمقارنة ، يهدف البحث الى الوقوف على الحياة الاجتماعية والوضع الاجتماعى لصانعي مراكب البردى من خلال الملابس والمسكن والعلاقات داخل العمل والأدوار الموزعه حسب المهارة والخبرة، عدد مرات ظهور المنظر داخل المقابر وفى الجبانات، مكان المنظر.

-الكلمات الدالة:-

حصاد البردى-عصا المرادى-جبانة منف-الحواويش-سيقان البردى-صناع مراكب البردى.

-Abstract:-

The scenes of Papyrus Boat Maker, which are depicted on the walls of the private tombs in the Old Kingdom, are very important scenes, through which we learned more on a large scale about the daily lives of those craftsmen, aspects of social life, social status and problems they faced, laws of works, the relations between craftsmen with each other and their superiors, their costumes, and their housing.

The researcher used a descriptive, analytical, and comparative approach so that he could stand on all aspects surrounding the craftsman inside and outside the work environment, within the work environment, a statement of his role in the work and the work environment itself, and the relations of craftsmen with each other outside the work environment, housing, social problems, and social status.

The research aims to study the social situation of papyrus Makers, including the work environment, work uniforms, work organization, and steps of making the papyrus Boats, Listing all the scenes of papyrus makers in all Necropolis of the Old Kingdom, Comparison of all scenes in terms of the number of appearances in the Tombs and the whole Necropolis, the place of depicting the scene in the Tomb, the method of executing the scene, the number of craftsmen participating in the scene, the position used in the Process of making the Boat ,and the costume.

- Key words:-

Papyrus stalks-Boat Makers- Rope making- Papyrus harvesting- Papyrus bushes- paddle (Mardi-Stick)-Memphis-El Hawawish-El Sheikh Said-Zawyet El Amwat.

-Previous studies:-

أحمد مدنى، سميرة، الأوضاع الحركية لأرباب الحرف والصناعات فى الفن المصرى فى جبانة منف حتى نهاية الدولة القديمة، رسالة دكتوراه (غير منشورة)، كلية الآداب، جامعة الإسكندرية، ٢٠١٦.

The study focused on the positions of craftsmen during the performance of their work, mentioned only the scenes of Memphis cemetery.

عبد الله الطيب، هانى، مقابر الأفراد فى الأسرتين الخامسة والسادسة فى سقارة، رسالة ماجستير غير منشورة، كلية الاثار، جامعة القاهرة، ٢٠٠٧.

The study focused on the daily life scenes including scenes of craftsmen, mentioned only the scenes of Saqqara Tombs during 5th and 6th Dynasty.

-Introduction:-

Papyrus Boat Makers belonged to the lower class in ancient Egyptian society, which consisted of three main classes: upper, middle and lower class^١, which represented the majority of the inhabitants of the Nile Valley^٢, Literary texts described us the social status of craftsmen in a miserable way^٣, represented in the lack of livelihood, and Housing^٤, The craftsmen lived a fair life and treated well, their own wage agreed upon in advance, as stated in the literary texts that the king " Menkaura ", ordered the construction of a Tomb for one of the men of his court, the pharaoh ordered not to mock anyone in this work^٥, Laws and legislation for craftsmen in general prohibit the use of force or increase work, increase the salaries of craftsmen and employees to prevent bribery^٦, The researcher believes that forced labor as a Term has existed since ancient times, but it is multi-descriptive, as the ancient Egyptian describe it as a hard work without pay or forced to work additional with the same pay, which is one of the reasons for revolutions, such as what happened in the late of the Old Kingdom, but it was a temporary relative matter, which is one of the things that were hated by the ancient Egyptian^٧, but the general character predominantly in the life of the ancient Egyptian is its absence because forced labor can't generate creativity , **Forced labour**^٨,

^١-Posener,G., De La divinite du Pharaon, Paris, 1960,p.17.

^٢-Strouhal, E., Life of Ancient Egyptian, cairo,1992,p.137.

^٣-Drenkhan, R., "Hand Werker" in; la,vol2,Wiesbaden,1977,p951.

^٤-Simpson,W.k, The Literature of Ancient Egypt, London, 1977,p.329.

^٥-Pirenne, J.,Historie des Institutions et du Droit prive dela Ancienne Egypt, No,Bruzelles,1934,p.321.

^٦ محمد بيومى مهران، الحضارة المصرية القديمة، الجزء الثانى، الطبعة الرابعة، دار المعرفة الجامعية، الإسكندرية، ١٩٨٩، ص٢٩١-٢٩٢؛ عبد الرحيم صدقى، القانون الجنائى عند الفراعنة، القاهرة، ١٩٨٦، ص٥٦-٥٨.

^٧ رمضان عبده على، حضارة مصر القديمة منذ اقدم العصور حتى نهاية عصور الأسرات الوطنية، الجزء الاول، القاهرة، ٢٠٠٤، ص٤٢٩-٤٤١.

^٨ عبد العزيز صالح، حضارة مصر القديمة وأثارها، ج١، مكتبة الأنجلو المصرية، القاهرة، ١٩٦٢، ص٣٣٦.

Feudalism, unfair Taxes, and Revolutions^٩ are among the biggest problems faced by artisans in ancient Egypt.

The forms of craftsmen's houses and furniture differed according to the economic situation , the social status of the craftsman and their Relation with the Royal palace, the greater the financial and social situation, the greater the luxury of the house in terms of architecture and furniture until it reaches the form of royal houses^{١٠} , The houses of the lower class of craftsmen, including papyrus makers, were characterized by simplicity in architecture, as they did not exceed one or two rooms, and the furniture is simple wooden boxes, mats and pottery Vessels^{١١} , The clothes of the papyrus makers did not exceed the short kilt open from the front to ensure free movement, and in many Scenes they were depicted naked or .semi-naked.

Artisans were organized into sects, and some of them were self-employed, what is now known as liberal professions^{١٢} , It is worth noting that the group of papyrus makers was divided into different social Layers, which the Supervisor of the Work comes in the top and then the oldest and most skilled craftsmen until he ended up with assistants.

Papyrus makers preferred teamwork, There was a professional sequence within the work group, starting with the boy or assistant and ending with the supervisor of the work, so this sequence was ascending based on the

Abdul Aziz Saleh mentioned that" the love of the ancient Egyptian for their kings as successors of the gods on earth is what pushed them to dedication and sincerity in their work and not forced labor".

^٩-Gardiner,A.H, Admonitions of an Egyptiane Sage, Gerorg Olms, Hildsheim,1909,p55.

^{١٠} بير مونتيه، الحياة اليومية في مصر، ترجمة: عزيز مرقص منصور، الهيئة المصرية العامة للكتاب، ١٩٩٧، ص٢٣.

^{١١} أحمد بدوى؛ محمد جمال الدين مختار، تاريخ التربية والتعليم في مصر، الجزء الاول، الهيئة المصرية العامة للكتاب، القاهرة، ١٩٧٤، ص٢٢.

^{١٢}-David, R., Hand Book to the Life in Ancient Egypt, New york, 2003,p.322.

years of experience gained by the craftsman^{١٣}, The relationship between the craftsmen each other and between them and their superiors was marked by Respect^{١٤}, so they called each other with friendly words such as my brother, my colleague^{١٥}, The work was divided within the work group, for each role and importance, there are those who cut papyrus sticks and there are those who tie them in the form of bundles and there are those who carry them to the work site and the craftsman collects and forms these bundles to make the Boat.

-Description of the Scene of Papyrus Boat Making:-

The papyrus had its sanctity by the ancient Egyptians, as he was keen to depict the scenes of Papyrus harvesting and all Craft's industries which depend on it on the walls of their tombs^{١٦}, as it is a multi-use plant, such as Making of Papyrus Boats which he used to cross the swamps and stroll them in the Nile^{١٧}, Picnicking and transport fruits, grains and Animals, so it was one of the River Transport means in Ancient Egypt^{١٨}, It has a lot of features, as it was Easy to manufacture it, low manufacture coast, light and small size, and the ancient Egyptian artist excelled in depicting the smallest details of this Scenes, the Scene start with the harvest of papyrus from the bushes, where it is abundant, Papyrus is a plant with long stems up to six meters high and ends with flowers and

^{١٣}-Strouhal, E., op.cit,p.155.

^{١٤} عبد الحليم نور الدين، الطبقة العاملة في مصر القديمة، الموسم الثقافي الأثري السابع، الإسكندرية، ٢٠٠٩، ص ١٠.

^{١٥}-Gardiner, A.,H., Ancient Egyptian paintings, Chicago, Voll,1936,p15-41.

^{١٦}-Wild,H, Observations sur quelques scenes du Tombeau de Ti et leur enchainement, in Melanges Mariette, BdE32,Le caire1961,p.187.

^{١٧}- Wild,H., Brasserie et Panification au Tombeau de Ti,Bifao 64,le Caire,1966,p.95-120.

^{١٨}-Partridge,R., Transport in Ancient Egypt,London,1996,p.130-150.

grows so densely that it is difficult to pass through it^{١٩}, there was an a Ceremony related to Papyrus , known as Zss W3d "pulling the papyrus", was connected with the Cult of Hathor^{٢٠}.

The Scenes of collecting papyrus from the bushes appeared in abundance on the walls of the private tombs of the Old Kingdom, and its first appearance was in Saqqara, in the Tomb S3080 which is located north of the stepped pyramid, and date back to the fourth Dynasty, The assistants cut the stalks of papyrus back and back and then collected in the form of bundles and then transferred to the work site, The number of assistants in this scene varied and ranged from two to seven, but the dominant feature is that one of them uproots the stalks of papyrus and the others put it in bundles and transports it to the work site, and the ingenuity of the artist here in depicting the difficulty of the work through the facial expressions of the assistants such as depicting one of them almost falls to the ground from the weight of the belts carried (fig 2), and we find him depicts the legs of papyrus long almost touch the ground^{٢١}, and we find him depicting the happiness of one of the assistants as he catches a bird caught him from the bushes and this scene indicates the simplicity and poverty of this layer of assistants, The Scene also includes the making of ropes and cutting it with a Knife (fig3), which is one of the necessary works to tie the papyrus Stalks together to make the boat hull, The basic making stages start with classifying papyrus Bundles on the ground in a system that varies according to the different shape of the boat to be made, then linking papyrus packages irregularly to form the parts of the boat, then linking the different parts of the boat together, The

^{١٩} - جورج بونزير وآخرون، معجم الحضارة المصرية القديمة، ترجمة أمين سلامة، القاهرة، ٢٠٠١، ص ٧٩.

^{٢٠} -Kanawati,N, El Khouli,A, the Old Kingdom tombs of El-Hammamiya, Australian Center for Egyptology, Macquarie University,Australia,1990,p.35.

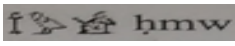
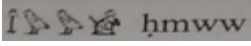
^{٢١} -Davies,N.G, The Mastaba of Ptahhetep and Akhethetep,part I,London,1900,part II,London,1901.

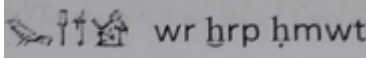
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bow and rear of the boat take the cylindrical shape, sometimes a wooden board is placed in the boat to stand on it^{٢٢}, These boats did not have sails or oars, but they were moved by "Muradi" fig (1), which is a long stick .Pushed in water against the direction of the boat's travel.

-Names of craftsmen in Ancient Egypt and their Tools:-

There are many Names and Titles of craftsmen in ancient Egypt such as:-

 it means all craftsmen,  which means well experienced Craftsmen^{٢٣}.

 which means Chief of Craftsmen^{٢٤}.

 Sickle^{٢٥}.

 Ini Rope^{٢٦}

^{٢٢} عطا الله، مصطفى، أسماء المراكب وإستخداماتها من خلال النصوص
والمناظر المصرية القديمة حتى نهاية الدولة الحديثة، رسالة ماجستير، غير
منشورة، كلية الآثار، جامعة القاهرة، ١٩٧٨، ص١٧-١٨.

Gardiner, A.H, Egyptian grammar being an introduction to the Study^{٢٣}
of hieroglyphs, oxford university press, 3rd, oxford, 1973, p581.

^{٢٤}-Dickson, p, Dictionary of middle Egyptian, USA, 2006, p.240.

^{٢٥}- Wb, I, p.19.

^{٢٦}-Wb, I, p.93.



(fig 1) Muradi Stick.

G7530-G7540-The Mastaba of Queen Mersey Ankh III.

Location of Scene : Main Room, East wall, north of Entrance.

After: Simpson,W.K, Dunham,D, The Mastaba of Queen Mersey Ankh III,Giza Mastabas, VolI,Museum of fine Arts, Harvard University, 1974, PlateIV.

Scene description, In this scene, we find the owner of the Tomb and his wife standing in the middle of the papyrus boat, and the boat captain holding the long stick of El Muradi and pushes it against the direction of the boat's travel.

-Fig (2):

Collecting and Transporting Papyrus Bundles, Ti Tomb D22, Saqqara Cemetery.

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-After:

-Steindorff, G., Das Grab des Ti, Band III, Leipzig, 1913, taf. 110.

We find in this Scene four assistants carrying papyrus bundles, the 1st one from the left side carrying the papyrus bundle with the rope with his right hand and in his left hand a bird brought from the bush, the 3rd person tries to get up after falling to the ground and is helped by his colleagues who precedes him and the next, the three people carry papyrus bundles with the rope except the 4th person the first one from the right side, they're all naked, All of them are in a bent position from the weight of the bundle and so that it does not fall to the ground, we also notice that Papyrus up and stems down and the Belly is hanging something that may be a hernia, between the first and second person from the right side it is written that you get up Tsi-tw^{yy}.



^{yy}-Gardiner, A., op.cit., p. 602.

-Making of Papyrus Ropes& collecting papyrus bundels, D64 Tomb of ptah hetp,Saqqara, Memphis.

-After: Davies, N.G., op.cit.,pl.XX.

- We find in this Scene six people, the 1st one from the left side take off papyrus sticks, the 2nd and 3rd carry papyrus bundles with ropes in a simple curvature position, the third one carries a pottery pot in his left hand, we find the 2nd person extending his left hand to modify the tied rope wrapped around the papyrus bundle carried by the 3rd, we note here that the direction of papyrus flowers up with the 2nd and down with the 3rd, there is no difference between the three people on the left side in terms of height, age and hairstyle and facial expression that express fatigue, All three wear a ribbon wrapped around their waist only, The artist's depicted birds with papyrus to indicate the bushes, on the right side in the scene at the top we find two people sitting opposite each other braiding the rope sitting on one knee and the other adjacent to the chest, At the bottom we find one person sitting glued his right knee to his chest and the left foot is spread and curved at the knee and passes between the two toes the rope tied on one side almost in a tree and the other in the hand of the person sitting and braids the rope with both hands, There is a difference in the shape of the hairstyle between the people depicted inside the scene, each group involved in the same work is similar and different from the others, the papyrus bearers are different from the rope makers different from the one who rolls the rope at the end of the scene.

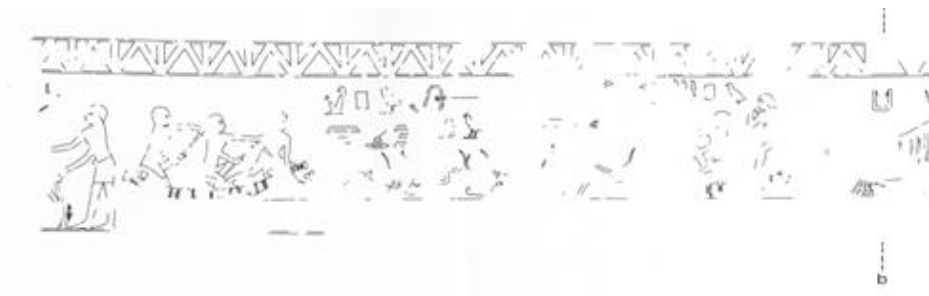
-Some selected scenes of papyrus Boat Makers from some Private Tombs dating back to the Old Kingdom:-

-fig (2).

Papyrus Boat Makers & Making.

* The Scenes of papyrus makers in the Old Kingdom are listed in tables No (1-2).

-Some selected Scenes from different Tombs all dating back to the Old Kingdom:-



-Tomb M22- Hesi Min –East Wall -El Hawawish-Old Kingdom.

After: Kanawati,N., The Rock Tombs of El-Hawawish, Macquarie University,sydney ,Australia,1983,(fig.18).

-The scene is largely shattered, but it has retained some details, which show a group of assistants collecting and carrying papyrus bundles and another group macking the boat, the ancient Egyptian excelled in the curvature of the front and rear of the boat by placing a cylindrical wooden column in the middle of the boat ends from the top of two branches installed between them rope and connects the end of each branch to the party of the boat opposite him and then put a stick in the rope connecting the two parties and wrap the stick makes the distance narrows between the two parties and thus pulls the parties of the boat inward.



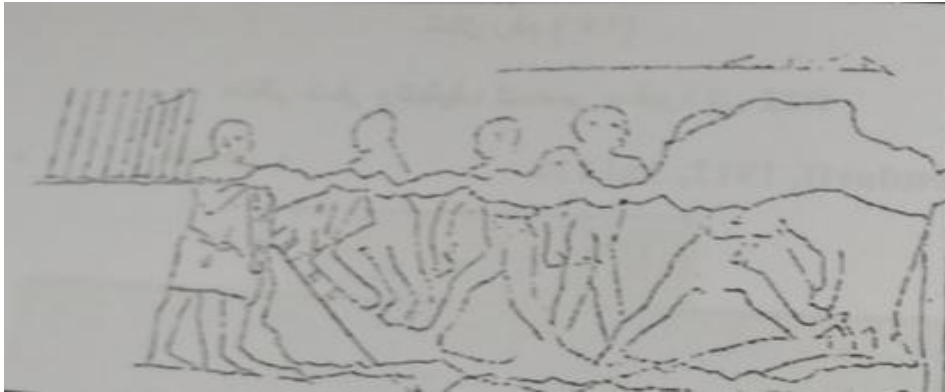
-Making of papyrus Boat-D64-Tomb of Akhtihotp &Ptahhotep II-
Saqqara-Memphis Cemetery.

--After: Davies,N.,G., Ptah Hetep and Akhet hetep, I, PL.XX.

We find here in this scene 12 craftsmen make three boats of papyrus, of scenes full of movement, what distinguishes it is the realism of the artist's ingenuity in depicting and realism, this was manifested in the depicting of the first and second craftsman on the right side suffer from hernia in the abdomen, so we can notice that the abdomen are hanging something, and the second craftsman in the second boat from the right side stopped working to drink from his pottery, the distinctive and first appearance of the boys and their role in bringing pottery water vessels for everyone to drink, a young boy was depicted in front of The front of the first boat from the right side, The first letter in the second boat takes the right side the same position as the first letter in the first boat on the right, but the direction of the body is different and it also suffers from a hernia, we find a number of letters around their waist a strip of cloth, and the majority are naked, The first craftsman in the third boat from the right side rests his whole body over the boat bow, placing his right leg under his thigh and the other pressing the edge of the papyrus bundles that form the front of the boat and this position in this place is unusual, this may be for several reasons, the most important of which is the presence of the wooden support completely below the papyrus bundles below his right leg so the weight of the craftsman and the package falls directly on it, or that the craftsman is lightweight, but this is highly unlikely, or Inside the boat there is a cylindrical wooden support form the backbone of the boat,

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it is worth mentioning that this craftsman suffers from a hernia, The researcher noted in this scene the artist's keenness to show the difference between the boats that are about to be completed and the other boats, we find that the first boat on the right side the ropes were wrapped on it completely, the craftsman used the rounded stones as an alternative to the short wooden supports that he puts between the ground and the front of the boat and we find this under the front of the first boat on the right.



-Making of papyrus Boat-D23-Tomb of Ka Im Nefert-Saqqara-Memphis Cemetery.

-After:

Simpson,W,K., Giza Mastaba, 1978, fig 3,p.5.

There is no difference in this scene from other scenes other than the presence of the supervisor of the workers who wears a kilt up to the knees, and the presence of four craftsmen making one boat and the distinctive position of the first craftsman to the right who is left on the papyrus bundles and pulls the rope strongly , as the close proximity between his left hand and his left foot and to make balance he bent his body forward and his right leg almost reaches the middle of the boat, we notice that the appearance of the supervisor here indicates that there is a

delay and the increase in the Craftsmen number here to increase the speed, all the four Craftsmen are naked.



-Making of papyrus Boat& Transporting papyrus Bundels- Innerhall – north wall-Tomb of TI D22-Saqqara-Memphis Cemetry.

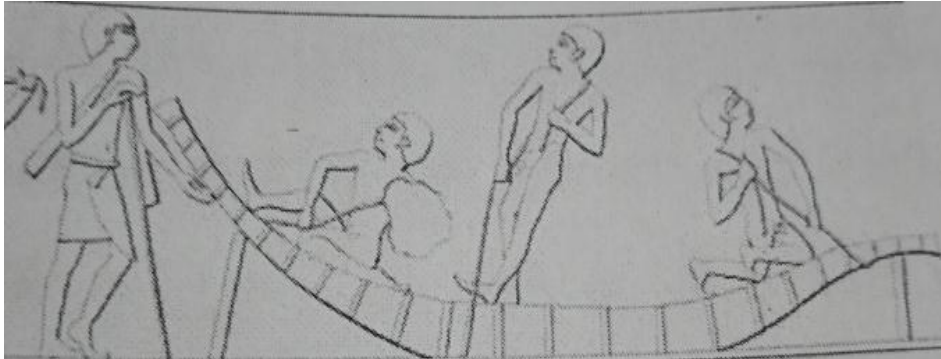
-After:

Steindorff, G., Das Grab des Ti, Band III,leipzig,1913, taf.110.

We find in the second register 11 craftsmen make three boats and they are about to finish the work, which is one of the distinctive scene for several reasons, The appearance of the owner of the cemetery observes the work, the kinetic position of the first craftsman on the right side and the second in the third boat on the right side is strange, the legs are crossed in the form of X Sign, and the third cliff in the first boat on the right side and the first of the second boat on the same hand, they put their foot inside a circle of rope resting on them, most of the craftsmen in this scene are opposite each other, Use of explanatory texts as it is written between the first and second craftsmen to the right(pull the rope on you. STA R.K^{٢٨}), also is written between the 3rd one in the first boat right side and the 1st one in the second boat(Ir.I.mnx-it mean I am working well^{٢٩}), all craftsmen and Assistants are naked.

^{٢٨} - Gardiner, A., op.cit.,p.593.

^{٢٩} -Ibid.,pp.554,569.

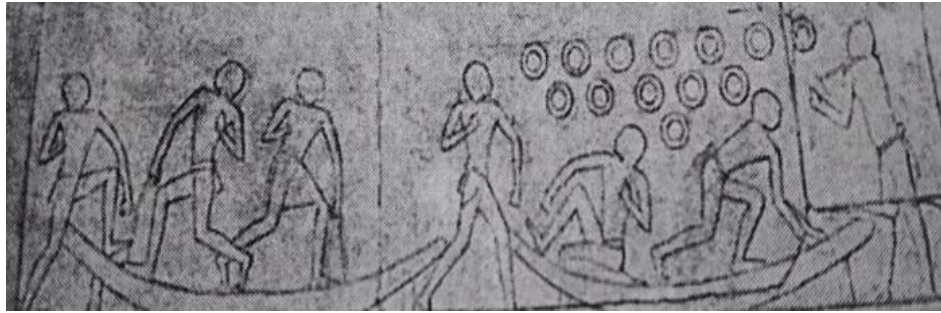


-Making of papyrus Boat – Room B, Southern wall-3rd Register- Tomb of Neb im Akhet-Giza-Memphis Cemetry.

-After: Hassan,S., Excavation at Giza, vol IV,Cairo,1932-1937,fig.77,pl.XXX VII.

This scene is characterized by some details which make it different as the other scenes, we can see here for the first time the supervisor of the workers came to monitor the progress of work and is distinguished from other three craftsmen that he wears the kilt up to his knees and depicted in a higher stature than the others, we notice here in this Scene a distinctive feature of the work environment in ancient Egypt, which is respect and humility, it is clear to the viewer the Facial expressions of both the supervisor and the first and second craftsmen from the left, as it give an Intimation that there is a talk between them or instructions from the supervisor and they listen to him as a kind of respect, On the other hand, it shows humility, so we can see the supervisor of the work holds the stick in his hand and puts a roll of papyrus under his right armpit so that he can help with his left hand, which pushes the bow of the boat up with it, We also find that there are two wooden supports under the bow and rear of the boat in a vertical form on the ground to help the craftsmen in curving the beginning and end of the boat, We also find that the three craftsmen took different positions that are not repeated, the first from the left side put his left foot under his thigh and the right foot presses the bundles to form the front of the boat and pulls the rope wrapped on his

left shoulder, and the second stands in the middle of the boat presses the bundels with his two feet and pulls the rope wrapped around the bundels from the middle and pulls the rope wrapped on his left shoulder and with his right hand at the same time, and the third craftsman took a rare position that did not appear except in this scene while sitting with his two knees Leaning above the stern of the boat, pressing with his full weight above the beams and leaning with his body back to bend the bundle up, In this Scene, it is clear that the craftsman used his weight while making the Canoes, all craftsmen are naked.



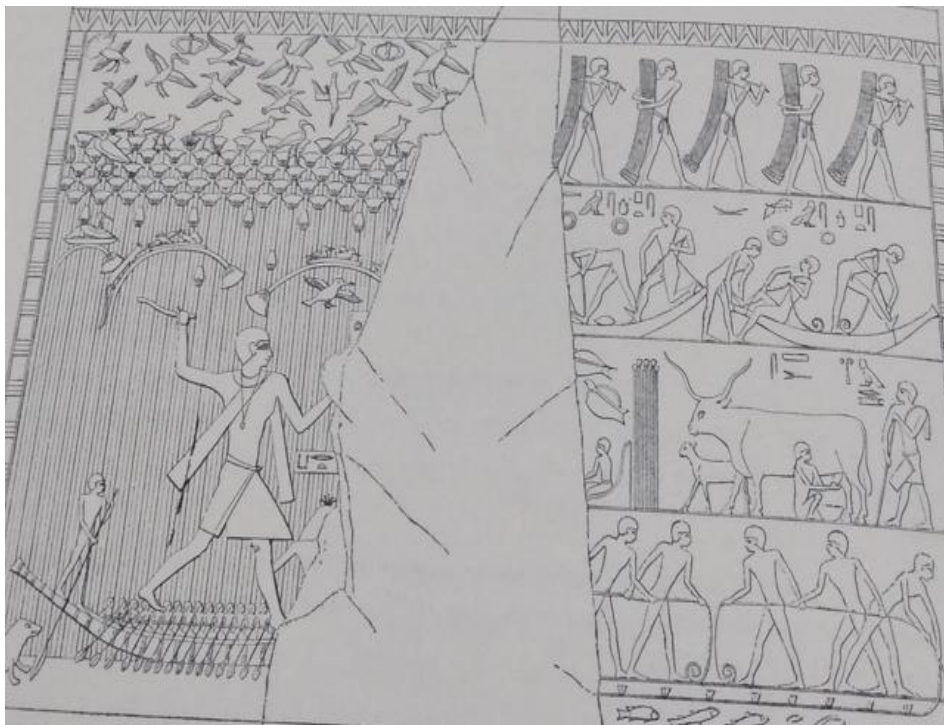
-Making of papyrus Boat -2nd Room, Eastern Wall- Tomb of Senedjemib Inty-Giza-Memphis Cemetry.

-After: Brovarski,E., Giza Mastabas, The Senedjemib Complex partI, vol.7,Boston,2000,pl.38.

We find in this scene, seven craftsmen making two papyrus boats, Usually two or three craftsmen make one boat, but in the right boat in this scene we find four, the researcher notice that the first person standing in front of the boat from the right side , is one of the assistants because he did not take any position of boat making positions, only he reaches out to the rope rollers, The first craftsman on the right side bends his body towards the front of the boat and pulls a stick of papyrus, and the second put his left foot under his thigh and presses the papyrus bundels with his right foot, and pulls the rope with his two hands and bends his body back to bend the back of the boat, it is also worth noting that the fourth person from the right side is most likely to be assistants, but by observing the movements of his feet on the ground, the left one advances right towards the front of the boat and his right hand is tight upwards,

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simulating the position of pulling the rope wrapped on the shoulder, and his left hand above the bow of the boat had a rope, perhaps one of the assistants and he come to help the craftsman in the making of the bow of the boat. In the left boat, we find that the first craftsman from the left side stands with his right foot on the ground and presses with his left foot the papyrus bundles to bend the bow of the boat, followed by the second craftsman standing with his feet in the middle of the boat and presses and pulls with the rope and leans his body back to press the beams, and the third craftsman took the same position but his body tilts towards the back of the boat to bend it, all the people in this scene are wearing a strip of cloth around their waists. One of the things that caused the researcher to puzzle in this scene is this hanging 13 rope circles and it appeared for the first time in this scene, but the question here is: these circles are hanging on the wall or placed on the ground?, and the artist wanted to make it clear to the viewer, if they were hanging on the wall, then the making of boats was inside one of the workshops contrary to the customary.



-Scene of gathering papyrus and making Canoes- Khunes Tomb-Zawyt El Amwat-Hall.

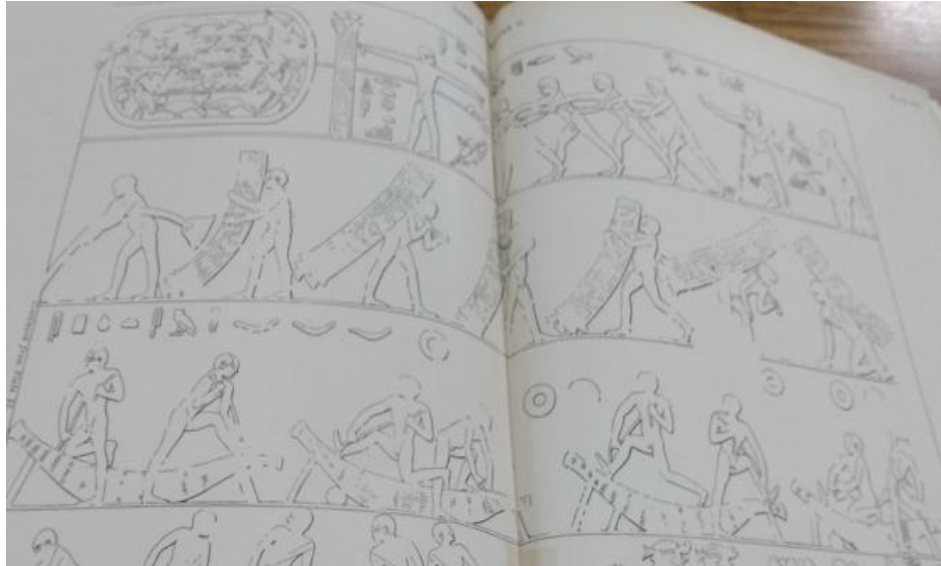
-After:- Varille, Alexandre, La Tombe de Ni-Ankh-Pepi a zaouyet el-Mayetin, le Caire,1938,p.12.

-Scene Description:-

We can see in the top Register five men carrying papyrus bundles , the flowers are down and Stems up, perhaps out of a desire to keep the stems intact because they are the most important in the Canoes making process, from the right ,The second and fourth person carries the bundles on their back without a rope, but the others with Ropes, The bundle carried from the fourth person touches the ground perhaps because it is the longest or heaviest, The five people are almost naked only a rope tied or a simple kilt around the waist, The researcher notes that the five people are the same height, age and stature.

We can see in the 2nd Register A group of five Papyrus Boat Makers in different position making two Papyrus Boats, In the first boat, to the right of the observer, there are three craftsmen, the first on the right side makes the front of the boat and pulls and compresses the papyrus bundles using the rope placed on his right shoulder and bends them upwards to form the front of the boat. We notice here that the craftsman compresses the bundles with his left foot and his weight so that he can gather the bundles and bend them well, and his right foot in The middle of the boat and the craftsman are in a crouched position, While the other craftsman is making the back of the boat, he is pulling the bundles of papyrus through the rope around his left shoulder, but while he is sitting with his left foot on the ground and the other is pressing the bundles with it, the craftsman leans his back back and uses his weight in the process of bending, and a third person helps him, holding the back of the boat to prevent it from straightening again. The researcher believes that the third person here is one of the assistants who is learning to become a craftsman. As for the second boat, to the left of the viewer, we find that the craftsman places his left foot on the beam without pressure for balance only, and the other one presses it in the middle of the boat and leans forward with his body weight while in an upright position. As for the second craftsman on the same boat, he took the same position as the first craftsman to the right in the first boat, the researcher notes. Here that the craftsman places the rope on his right shoulder and presses the strap with his left foot, and vice versa, and all five craftsmen are completely naked.

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-Scene of gathering papyrus and making Canoes- Werirni Tomb-El Sheikh Said- outer Hall-North Wall.

After:- Davies, G,N.DE, The rock tombs of Sheik Said, London, 1901,

-Scene Description:-

We can see in the 2nd Register from the left side of the viewer 7 persons , The first person uproots the papyrus sticks by hand, and this is the norm in most scenes of making papyrus boats, that one person carry out this task, The other six carry bundles of papyrus to the work site, The second person from the left collects papyrus sticks into bundles, The third person carries the bundles with a rope, and the fourth person carries them in his hand, The fifth person had the package fall from him, but he got up and tried to carry it again without a rope, and this was clear to notice it from the movement of his feet and The direction of his body is opposite to the direction of other people, The sixth and seventh person are carrying the bundles with a rope, but the sixth person is bent almost close to the ground. Perhaps he wants to help his colleague to get up, and the seventh or first person from the viewer's right has already fallen, but he is

trying to stand up again. We notice here, through this scene, the artist's desire to show the effort exerted by these people and the extreme care. We did not find that despite the holder falling to the ground, that the Bundels was damaged. We also notice that the flowers at the bottom of the bundels and the ends of the stems at the top, so that the stems are not exposed to damage as a result of friction with the ground. as Flowers are not used in this industry.

We can see in the 3rd Register from the left side of the viewer 8 persons, making four boats, We find that the eight craftsmen collect the bundles and compress them by pulling with the rope wrapped around the shoulder and pressing the bundles with the foot or the knee, and all of these are the usual positions in this industry, but the researcher noticed that the third craftsman in the scene in the second boat to the left, that is, the first in the second boat from the left, took His position is different, as he rests his body on the boat and presses his right foot to form the front of the boat. He pulls with the rope wrapped around his left shoulder while resting on his left knee on the beams in the middle of the boat, Some may see this position as illogical, but upon observation, we find that under of the front and back of the four boats in this Scene there are wooden supports fixed to the ground to push the front and back of the boat upwards to make it easier to curve them upwards. There is also a small round rock resembling a ball in the corner between the ground and the beginning of the bow of the boat's curvature from Below, this small rock and wooden supports made this position logical, It is also worth noting that all the craftsmen and helpers in this scene are completely naked, and the researcher also notes that the greater the number of boats to be made, the greater the number of assistants and craftsmen and the greater the weight and size of the papyrus bundles.

*Scenes of papyrus makers Table Nr (1).					
Number	Tomb NR	Tomb Owner	Necropole	Scenes Details.	location of scene in the Tomb
1	G2370	Senezemib good Name Inti	Memphis	In 4 Registers from right pulling papyrus , carring bundels, and	Second Room 2nd Register.

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				making papyrus Canoes.	
⤵	G6020	Iy Mery	Memphis	In 3 Registers men pulling papyrus and carrying Bundels of papyrus	Second Room Above Doorway
⤶	G7530	Meres Ankh III	Memphis	men pulling papyrus	First Room
⤷	G2091	Kabi	Memphis	Making papyrus Boat.	Eastersn Wall-north of vestibule-left side.
⤸	G1029	Sekhemka	Memphis	In 5 Registers men pulling papyrus Boat and carrying Bundels of papyrus.	Chapel
⤹	D22	Ty	Memphis	carrying Bundels of papyrus & Making papyrus Boat.	Innerhall
⤺	Ls10	Kagemni	Memphis	Making papyrus Boat.	3rd pillard Hall/north wall
⤻	Irenkaptah	Irenkaptah	Memphis	Harvest –carrying bundels&making papyrus Canoes.	Offeringsroom/southern wall.
⤼	Nüfer	Nüfer	Memphis	Papyrus Thicket-Harvest-making canoes.	Offeringsroom eastern wall
⤽	D64	Akthitotp& PtahhotpII	Memphis	Men making papyrus Canoes Papyrus Harvest&making papyrus Canoes.	Hall of Akthitotp/eastern wall.&offeringsroom of ptahhotp/ eastern wall.
⤿	No57	Kaemnefert	Memphis	In 5 Registers Rope Making and making of papyrus canoes	Chapel
	Unisankh	Unisankh	Memphis	Harvest&making papyrus Canoes.	Second Room
13	Khunes	Khunes	Zawzet El Amwat	Papyrus gathering and making canoes	Hall
14	Werirni	Werirni	El Sheikh Said	Papyrus gathering and making canoes	outer Hall-North Wall.

Scenes of papyrus makers Tabel Nr (2).

Number	Tomb NR	Tomb Owner	Necropole	Scenes Description	location of scene in the Tomb
⤿	Nebkauhor	Nebkauhor	Memphis	Papyrus Harvest& making papyrus canoes-men plucking	Pillard hall/eastern wall.

				papyrus.	
٢	Akhtihotp	Akhtihotp	Memphis	Pulling and bringing bundels of papyrus-making papyrus Canoes&Ropes	Above the doorway
٣	D60	Hetepherakhti	Memphis	making papyrus Canoes.	Offering room/north wall
٤	Seshseshet-Idut	Seshseshet-Idut	Memphis	Papyrus Harvest& making papyrus canoes	Second Room/western wall
٥	M.22	Hesi-min	Hawawish	Making papyrus Boat.	Easterwall/left side.
٦	LG86	Nebemakhet	Memphis	In 4 Registers men carring bundels and building papyrus canoes	1st Room
٧	S3080	Name Lost	Memphis	Papyrus Harvesting	Chapel
٨	LS16	Rashepses	Memphis	Gathering papyrus	Chapel
٩	Bia,Irery	Bia,Irery	Memphis	men carring bundels	1st Room
١٠	Neferherentah	Neferherentah	Memphis	Three men plucking papyrus.	Chapel
١١	S3080	Missing	Memphis	Lost	Chapel
١٢	Khnut	Khnut wife of king unis	Memphis	building papyrus canoes	North wall
١٣	Nebt	Nebt wife of king unis	Memphis	building papyrus canoes	Western wall
١٤	D23	Ka em nefert	Memphis	building papyrus canoes	North wall
١٥	Ni ankh nesut	Ni ankh nesut	Memphis	building papyrus canoes	Unknown

*- The Researcher followed in his study of the makers of papyrus boats as craftsmen a number of references in the same numbering of tombs, both in counting the number of tombs, their history as well as in determining the location of the Scene.

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-Conclusion:-

- The scenes of papyrus makers depicted in many Tombs of the capital Memphis and the Territories, as a distinctive feature of the strength of the economic situation of the Tomb owner.
- Making papyrus boats industry was characterized by the high spread in Ancient Egypt, as it easy to be manufactured and its low cost in raw materials, as it depends on papyrus that is abundantly available in the Delta bushes.
- Papyrus makers belonged to the lower class in ancient Egyptian society and suffered from what the rest of the craftsmen suffered, but their impact was more severe than them, such as unemployment, taxes, forced labor, and Revolutions.
- The life of papyrus makers was characterized by simplicity in terms of the Housing consisting of two rooms or one room and the simplicity of furniture consisting of mats, pottery, and box, simplicity of clothing,

simple kilt, and in most of the scenes, naked or semi-naked, The researcher suggests that depicting the bearers of papyrus bundles naked or semi-naked in abundance due to several reasons, including: the lack of time available to complete the work, which we can notice in carrying heavy bundles of papyrus, and not paying attention to the clothing if it had fallen or cut in the bushes, The nature of the work environment, it is in the bushes and water swamps, so it is feared that the kilt will wet and infect the body, the simplicity of the financial situation for them if it is lost or damaged the kilt, it will cost to buy a new one, and Ensures free and easy of movement.

-The artist excelled in depicting the difficulty of work and life for the makers of papyrus boats, we see one of them almost falling to the ground from the weight of papyrus bundles as in the Tomb of Ti D22, and Werimi at Sheikh Said and in another hand it shows us the spirit of help and fear for his colleague at work, and the happiness of the other after he caught a bird from the bushes, so he got a free Meal.

- The number of papyrus collectors reached 13 as in D64 the Tomb of Akhet Hetp , and 8 in the Tomb of Ptah Hetp D64 and it is the highest Number of papyrus collectors in the Old kingdom Tombs.

- The number of carried papyrus bundle directly increases with the number of boats depicted in the scene, the more boats, the more number of bundles, the direction of papyrus flowers inside the package varied from tomb to other, once up as in the tomb D22, D64, and Neb im Akhet and once down as in the Tomb of Khunes and Werirni, or once up once down as in the tomb D64 Akhet hotp.

- The depiction of the man almost falls to the ground from the weight of the papyrus bundle appeared only in two Tombs: Ti D22 at Memphis and Werirni at Sheikh Said.

- The depiction of the man holding a bird brought from the bushes depicted only in the tombs of the fifth dynasty, such as D22 , the artist

used the bird or uprooted the papyrus to indicate the bushes as in Tomb D64.

- The craftsman used his weight to press the papyrus bundles in different positions, and also used small wooden supports that are tied to the sides of the boat from the front and back, a couple on each side to fix the boat on the ground and help in curving the front and rear of the boat, and in order to carry the weight of the craftsman during work, he replaced them in some scenes with circular pieces of stone in case they were not available.

- Tomb D64 has a unique Scene which two men collecting papyrus, as usual in all Tombs only one Person collect papyrus, also Placing the knee bend over the bow of the boat and the other on the ground is one of the distinctive positions.

- The researcher noted that the artist deliberately differentiated between each group within the work, for example, we find craftsmen on the boat different in the form of hairstyle from the assistants who carry papyrus from rope makers and even who braids ropes different from his colleague who braids them and collects them in rollers, A good example of this is the scene of the tomb D64.

- The number of papyrus makers ranges between three or four in each Boat, but it reached five in the Tomb of Idut, and the number of boats makers in all Scene reached 12 craftsmen as in the Tomb M22 at El hawawish, D64, 11 in the Tomb of TI D22, and the number of Boats in the scene ranges between two or three as in the Tombs D22 , D64, Tomb of Imry, neb im Akhet, ptahhotp D64, Senedm ib Inty, Werirni, Ka im Nefert, Akhthotp D64, and four boats in the Tomb M22 at el-Hawawish.

- The Scene of the supervisor of the work appeared in some Old Kingdom tombs such as, D23 Ka im Nefer tand Neb im Akhet.

- The majority of craftsmen depicted completely naked or put a strip of cloth around their waist and the researcher noted that this tape has a very important role, which is to protect the abdomen from hernia.
- The artist showed the diseases that the craftsmen suffered as a result of heavy loads such as hernias as in the D64-Tomb of Akhtihotp & Ptahhoto II.
- The appearance of rope rollers as in the Tomb D64 and tomb of Sendem ib Inty.
- The Scene of one of the men, pulling the rope, kneeling on one knee and lifting the same foot up behind his back, put the other foot in a position upright on the boat, depicted only once in the tomb of Kagmni LS10, but it is not possible physically.
- Depicting children holding poetry vessel full of water appear only once in the Tomb D64, in the 2nd Boat from the right side we notice that the 2nd craftsman stop working He stopped work for a moment until he drank. That only appeared in this Tomb.
- Making papyrus Boat scenes starting from collecting Papyrus Bundles ending with Making the boat appears in the Old Kingdom in 28 Tombs, Memphis Necropole, only once in the Tomb S3080 Giza Necropolis dating back to the 4th Dynasty but the scene is missing, and one Tomb M22 in El-hawawish, once in the Zawyet el Amwat in the Tomb of Khunes, and Tomb of Werirni at El Sheikh Said, the Scenes dating back to the 5th dynasty are characterized by a large number of details , craftsmen and boats inside the Scene, while the scenes of the Sixth Dynasty are brief, also he use text to illustrate the scene as in the tombs, D22 and D64 and others.
- The scene was not depicted in a specific place in the Tomb, so it was depicted 7 times in the eastern wall, three times in the second room, three times in the first room, and in the north, south and west wall, pillard Hall and chapel.

- The position taken by the craftsmen during making papyrus boat is different among themselves, the researcher notice more than 25 position ,standing and bending and sitting, but there are strange position, some of which are illogical, such as in the Tomb D22, first craftsman one the right Boat , and the 2nd one in the 3rd Boat.

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