Richard A. Fazzini, friend and colleague, was one of the first Egyptologists I had the good fortune to work with in a field excavation. In 1965, as a graduate student, he joined the work at Mendes in the eastern Nile Delta then being carried out by the Institute of Fine Arts, New York University, the Brooklyn Museum, and the American Research Center in Egypt. He continued to excavate in Egypt, went on to also excavate in southern Iraq, and eventually formed his own mission to the precinct of the goddess Mut, Karnak, where Elsie Holmes Peck and I joined him. It is our honor to be included among those paying tribute to him with this small offering on a relief of the Ptolemaic Period.

Almost from its founding in 1885, the Detroit Museum of Art, predecessor to the Detroit Institute of Arts, had Egyptian artifacts on display. These included a broad range of materials from amulets to mummies, almost all either lent or donated by Frederick Stearns, a local pharmaceutical manufacturer who had traveled in Egypt. In 1900, the museum received a shipment of artifacts from Egypt as part of the return for some financial support of the Egypt Exploration Fund. This material, sent from recent excavation, was a small but important contribution toward the building of a larger Egyptian collection and contained, among 145 objects, a quantity of Predynastic pottery and one sandstone relief sculpture clearly of Ptolemaic date (fig. 1).

The Egypt Exploration Fund (EEF, later the Egypt Exploration Society, EES) was a relatively new entity, having been organized only 18 years before this material was sent to Detroit. Early in its history, it supported the work of William Matthew Flinders Petrie, the doyen of British archaeology, and it is from one of his excavations that the objects in question came. How the fledgling Detroit museum came to contribute to the EEF is not recorded in the archives or Annual Reports of the museum at the time, only the fact that such contributions were being made. It is most likely that it was a result of two lectures given in Detroit by Amelia Edwards, one of the founders of the EEF, when she was on a promotional tour of the United States in 1889. As a possible result of her proselytizing, the museum was awarded a selection of finds over a few years from several excavations carried out by the Fund, including work at Deir el-Bahri, Dendera, Abydos, the Fayum region, and Abadiyeh.

Record keeping in the new museum, after only 15 years of experience, was not particularly thorough in 1900. The Annual Report for that year mentioned only that the objects came from some of the “most prominent sites” in Egypt. For about 75 years, the exact source for that year’s award was unknown. There were some clues, most importantly the year of the contribution. A.C. Mace, who collaborated with Petrie, wrote to the museum in a letter dated May 28, 1899, that he had dispatched to Detroit six cases of antiquities from Egypt, including “New Race” pottery and “two pieces of a slab of Ptolemaic date.” Given the date and the identifications in

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3 Margaret S. Drower, “The Early Years,” in James, ed., *Excavating in Egypt,* 23. Miss Edwards gave 115 lectures in five months and succeeded in creating great interest in the organization in the United States. Only four other lectures were sponsored by the Detroit Museum that year, in addition to the two given by Miss Edwards; see The Detroit Museum of Art Historical Report, May 1891.
5 Letter in the curatorial files, Detroit Institute of Arts. A very similar letter describing other material dispatched
the letter, it was possible to assume that the objects had come from a recent excavation, and one that was central to Petrie’s erroneous designation of material from the Predynastic Period as “New Race.” The most likely prospect was doubtlessly the excavation at the site of Abadiyeh, 75 miles north of Luxor, published by Petrie and Mace in *Diospolis Parva* in 1901. A careful examination of the plates in that publication made the identification of the source definite. A drawing there represents the Detroit fragment with the upper part of a female figure and parts of two columns of text (fig. 2). This discovery also provided a major clue for the provenance of the associated ceramics.

How the two pieces described by Mace were broken into a number of smaller fragments is not known, but when the present author joined the staff of the museum in 1960, they were a disassembled group in storage and further missing the fragment with the face of the female figure. It was not much later that, on a visit to storerooms of the Cranbrook Museum of Science, Bloomfield Hills, Michigan, the missing fragment was identified; it had been taken there as a gift. The face was reunited with the other fragments and the sandstone, filthy from 75 years of museum dust and grime, was cleaned and a small amount of fill was added.

In its present condition, the coarse-grained sandstone block represents a female figure, queen or goddess, facing right, backed by two columns of vertical hieroglyphic text in raised relief, with a faint trace of the end of another column on the upper right. Only one of the extant columns is part of the scene with the figure; the reason will be explained below in a discussion of the text. The figure wears a vulture headdress with pendant wings over the lappets of her wig. Her garment is indicated only by a neckline, and her two arms are extended slightly, probably in a gesture of receiving an offering. The image is deeply modeled and, from the shape of the face and single breast, is clearly of the Ptolemaic Period. The attribute on the head can be interpreted as the bottom of an Isis throne, the bottom of the house hieroglyph of Nephthys, or most probably the beginning of an element like an attenuated Hathor capital. There is not enough to positively identify this iconographic element except that it suggests a goddess rather than a queen.

Highly fragmentary Ptolemaic inscriptions such as the one discussed here are particularly susceptible to problematic translation. I have turned to my colleague, Jacobus van Dijk, for aid in this case, and his suggestions are as follows:

... behind her is the concluding column of the text belonging to her. The missing portion may have begun with “Words spoken by [name of goddess, epithets, etc.]: I herewith give you […]”, which is then continued in the surviving column: “… victory in the arena (mēn), slaying [your] enemies …” The other column is more difficult to translate. It is probably the last column of the text belonging to the king who stood before the deity in the adjacent scene on the left and was originally inscribed behind him. It may be part of a series of epithets of the king defining his role in the ritual. Such a concluding text often begins with “The King of Upper and Lower Egypt (or: The Son of Re) NN is …” The fragment of text on your block may refer to “… [providing?] all [the inhabitants?] of Egypt (?)—reading Kmt with their needs, taxing [all] foreign lands (?) …”

It is clear from van Dijk’s comments that the two vertical columns are parts of two separate statements, one emanating from the “goddess,”...