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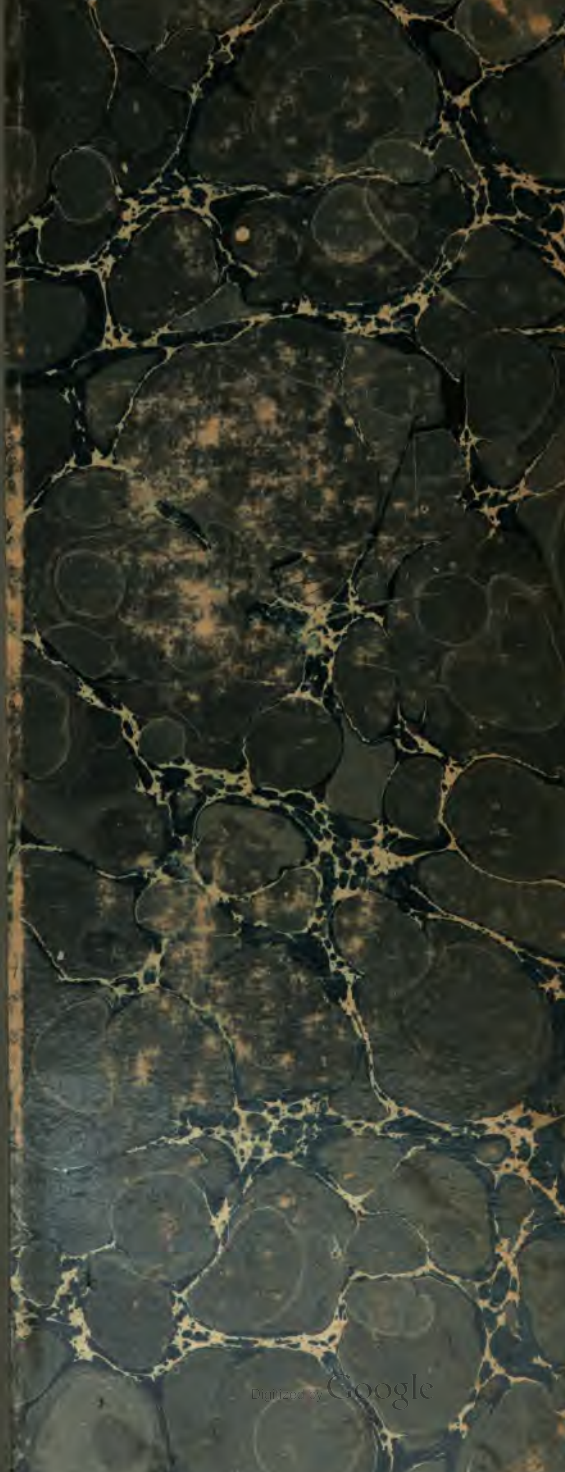
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OF THE

FOGG ART MUSEUM





**GUIDE**  
**TO THE**  
**CAIRO MUSEUM**



G. MASPERO

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GUIDE

TO THE

CAIRO MUSEUM

TRANSLATED BY

J. E. AND A. A. QUIBELL

(THIRD EDITION)



CAIRO

PRINTING-OFFICE OF THE FRENCH INSTITUTE

OF ORIENTAL ARCHÆOLOGY

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1906



**FOGG ART MUSEUM  
HARVARD UNIVERSITY**

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1906

## PREFACE. .

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*The Gizeh Museum, like that of Bulak before it, is now but a thing of the past. The moving of the monuments, begun on March 9<sup>th</sup> 1902, was finished four months later, on the 13<sup>th</sup> of July. The setting up in the new rooms had, from the beginning, proceeded so as to keep pace with the moving, so that in the early days of August the new Cairo Museum could already, if necessary, have admitted the public: nothing remained to be done but to cover over the bases and pedestals, and to give to the walls and pillars the trifling repairs always needed after thousands of heavy objects have been moved into place.*

*The inauguration took place on the 15<sup>th</sup> of November, and since then the rooms have remained open to visitors. We have given up the whole of the years 1903, 1904, 1905, 1906, to the task of correcting, as well as might be, the original classification which was anything but satisfactory. In order to avoid confusion during the time of moving, we were obliged to retain the rather unsystematic arrangement of the objects which prevailed at Gizeh, and as it was impossible to adapt the contents of the former rooms to those of our present Museum without overcrowding some parts and leaving others sparsely furnished, some of the rooms were too full and others were half empty. Besides this, the monuments which had been acquired during*

*the last three or four years had seldom been classed with the objects of the period to which they properly belonged, but had been placed provisionally among other monuments with which they had no connection. Some of the Halls on the first floor have become in this way a sort of lumber room, where an accumulation of antiquities of every period is gathered together. We tried, during the last winter, to correct this disorder, but our task is in part only accomplished. We have made a new classification of the monuments on the ground floor, but the painting and the structural alterations which have been necessary on the roof to make it water-tight, have prevented the rearrangement of the upper floor, which must therefore remain for another year as it is at present, that is to say, a dépôt of antiquities out of which, as soon as possible, an Egyptian Museum will be evolved. Now, however, that all those material difficulties are removed we hope to be able to begin the classification on the first floor, during the year 1907.*

*Under the then prevailing conditions, the first French edition of the Catalogue could only be provisional. I have tried to make the English editions more complete, and I have added to them notes and descriptions which were wanting in the other. It has always appeared to me that, for collections such as ours where the nature of the monuments is difficult to understand, the most useful method of writing a catalogue is not to enumerate a vast quantity of objects, but rather, when treating of each category of monuments, to*

*explain their purpose and destination, then to instance some typical examples and to leave it to the intelligence of the visitor to apply the principles thus learned to the objects which attract his attention. It interests the tourist very little to be told that n° 234 or n° 560 is inscribed with the name of some absolutely obscure Egyptian; he would far rather learn what a stela or a statue means, what ideas it sets forth of life or of future existence, or why the scenes and inscriptions should be disposed in one way rather than in another. I endeavoured formerly to give the visitor such information, in the GUIDE TO THE BOULAQ MUSEUM which I published in 1883, and I should have liked to do the same for the new Museum. It was not possible, owing to the shortness of time to do this in the case of the French edition, but for the English one I have been able to treat of everything that relates to the larger monuments, and I hope to revise the description of the upper floor when the classification of the objects there is completed. Following the same idea, I have inserted into the printed text figures of the best statues and stelæ or of such objects which may interest the visitor. As it would have involved a deal of expenses to have the drawings and clichés made all at once and on purpose for our GUIDE, I have asked from MM. Hachette in Paris permission to use the vignettes which they had made for the illustrated edition of my HISTOIRE ANCIENNE DES PEUPLES DE L'ORIENT CLASSIQUE. They granted it kindly, and the readers of this book have to thank them for such engravings as are to be found in*

*its pages. New clichés are being prepared for the next English and French editions.*

*The English translation has been made by Mr. and Mrs. Quibell and Miss Pirie, with a patience and care that all its readers will appreciate. In the name of the translators and myself I beg those who make use of our common work to be indulgent towards the errors and omissions that will be found in it, and to point these out to us. We have tried to do our readers a service in carrying out the work quickly, they on their part will render us a service in helping us to make it more accurate.*

Cairo, 1<sup>st</sup> November 1906.

G. MASPERO.

## NOTICE.

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The Museum is open, during the winter season, every day but Friday, from 9 a. m. to 4 30 p. m. An entrance fee of 5 P. T. is charged.

Visitors are requested to leave their sticks, parasols or umbrellas at the entrance. Smoking is strictly forbidden.

No permission is required to copy the monuments exhibited in the Museum, nor to take photographs with a hand-camera, except for such monuments which having been given over by private excavators remain for a space of three years under the control of the inventor. It is forbidden to take squeezes or rubbings, or to use a stand-camera, without obtaining permission from the Director.

Visitors who may wish to study any monument more closely, are informed that a students' room will be placed at their disposal if they will apply to the Director or to one of the Keepers.

The attendant at the door speaks the principal European languages.



# EGYPTIAN MUSEUM

## CAIRO.



### I

#### GROUND FLOOR.

The Ground Floor of the Museum contains the whole collection of the heavier monuments, statues, stelae, stone sarcophagi and architectural fragments. These have been arranged chronologically, so that, beginning on the left of the main entrance, we find first the objects belonging to the Memphite period, then, in succession, those of the two Theban Empires, of the Saitic and Graeco-Roman periods, and lastly, on the extreme right, those dating from Coptic times.

It is not within the scope of this work to give an account, or even a summary, of the principal events of Egyptian history; but it is highly necessary to subjoin a list of the dynasties which ruled over the country. Recent excavations have brought to light monuments dating from the earliest of these dynasties, and have proved to us that the chronological order in which they have been handed down by the historian Manetho of Sebennytos is good enough for the time being.

#### ARCHAIC PERIOD.

I <sup>st</sup> Dynasty Thinite.....	B. C.	5000-4750
II <sup>nd</sup> Dynasty Thinite.....		4750-4450

#### MEMPHITE EMPIRE.

III <sup>rd</sup> Dynasty Memphite.....	B. C.	4450-4240
IV <sup>th</sup> Dynasty Memphite.....		4240-3950



V <sup>th</sup> Dynasty Elephantite.....	B. C.	3950-3700
VI <sup>th</sup> Dynasty Memphite.....		3700-3500
VII <sup>th</sup> Dynasty Memphite.....		3500
VIII <sup>th</sup> Dynasty Memphite.....		3500-3350
IX <sup>th</sup> Dynasty Heracleopolitan.....		3350-3200
X <sup>th</sup> Dynasty Heracleopolitan.....		3200-3100

## FIRST THEBAN EMPIRE.

XI <sup>th</sup> Dynasty Theban.....	B. C.	3100-3050
XII <sup>th</sup> Dynasty Theban.....		3050-2840
XIII <sup>th</sup> Dynasty Theban.....		2840-2400
XIV <sup>th</sup> Dynasty Xoite.....		2400-2200
XV <sup>th</sup> Dynasty Hyksós and Theban.....		2200-2000
XVI <sup>th</sup> Dynasty Hyksós.....		2000-1750
XVII <sup>th</sup> Dynasty Hyksós and Theban.....		1750-1600

## SECOND THEBAN EMPIRE.

XVIII <sup>th</sup> Dynasty Theban.....	B. C.	1600-1368
XIX <sup>th</sup> Dynasty Theban.....		1368-1220
XX <sup>th</sup> Dynasty Theban.....		1220-1080
XXI <sup>st</sup> Dynasty Tanite and Theban.....		1080-950
XXII <sup>nd</sup> Dynasty Bubastite.....		950-800
XXIII <sup>th</sup> Dynasty Tanite.....		800-721

## SAITIC EMPIRE.

XXIV <sup>th</sup> Dynasty Saitic.....	B. C.	721-715
XXV <sup>th</sup> Dynasty Ethiopian and Saitic.....		715-666
XXVI <sup>th</sup> Dynasty Saitic.....		666-525
XXVII <sup>th</sup> Dynasty Persian.....		525-408
XXVIII <sup>th</sup> Dynasty Saitic.....		408-399
XXIX <sup>th</sup> Dynasty Mendesian.....		399-378
XXX <sup>th</sup> Dynasty Sebennytic.....		378-340

There is an uncertainty either way which amounts to several centuries in all the above dates from the beginning of the first to the beginning of the XVIII<sup>th</sup> Dynasty; after that, the possible variation is from a quarter to half a century, and from the XXIV<sup>th</sup> Dynasty onwards, it can

only be a few years. The Ptolemies and the Roman Emperors are not reckoned as forming dynasties.

On entering the Museum, the visitor sees, facing him to the north, the portico with four pillars, which leads to the Central Atrium, while the Principal Gallery branches out, east and west, on either side. A little to the front of the portico are placed :


1-2. **Red Granite.** — Height 1 m. 20 cent., length 2 m. 50 cent. — *Karnak.*

Two sphinxes with cartouches of Thutmôsis III. The noses and part of the beard were restored in 1881 by the sculptor Parisot. — XVIII<sup>th</sup> Dynasty.

The sphinx was not, in the eyes of the Egyptians, an arbitrary combination of the body of a lion with a human head; it was regarded, even by philosophers of the Graeco-Roman period, as the reproduction of a real animal, one rare indeed, but which might be met with in the Libyan or Ethiopian desert. The union of leonine strength with human intelligence in a single being rendered it highly to be feared; and it was accordingly worshipped as a god, Harakhutti or Harmakhuit (Harmakhis), the rising and setting sun, to whom the great Sphinx of Gizeh is dedicated. The king being the Son of the Sun and moreover often identified with this Harmakhis, the kings, when considered as guardian deities of the temples, were invested with the form of the sphinx. The sphinx of Gizeh is the only isolated sphinx figure known, otherwise there are always pairs of sphinxes, sometimes forming long avenues in front of the temples which they guard: the feeling that the sphinxes went always by pairs was so strong, that the Copts and Arabs supposed it to have been the case even for the sphinx at Gizeh, and made up a tale according to which a second colossal sphinx, facing this one, was somewhere to be found in the desert on the other side of the Nile. The female sphinx is rare in Pharaonic Egypt; I have only seen it on some bas-reliefs where it represents a queen. There are some royal sphinxes, male and female, which hold jars of perfumes of water, offerings of flowers. These are generally of bronze and of small dimensions.

## PORTICO OF THE FOUR PILLARS.

Two colossal figures stand facing each other on the inner side of the two southern columns :

3. — The larger of these, which is of red granite, is upwards of 4 metres in height. It came from Eshmûnên, the ancient Hermopolis Magna, and was found by *sebakhdiggers*, in May 1901, lying in front of a half ruined pylon on which are long inscriptions of Menephtah and Setut II. Notice of the discovery having been given to the Department of Antiquities by M. Perrichon Bey, manager of the sugar factory at Rodah, the statue was removed to Gizeh. It appears to have been carved out of an architrave from an earlier temple, and traces of some hieroglyphs belonging to the inscription on the architrave are still to be seen on one of the arms, especially part of a cartouche which seems to contain the prænomen of Thutmôsis III. The monument had been painted; there are traces of red colour on the lips and eyelids, and of yellow in the stripes ornamenting the couffieh. The cartouches inscribed on it are those of Menephtah, but in reality it represents Rameses II standing on the festival sign . This Pharaoh, having foreseen its probable usurpation by a successor, had his cartouche engraved underneath the base thanks to this precaution, we are enabled to ascribe it to the rightful owner. — XIX<sup>th</sup> Dynasty.

4. — The second figure, which is not quite so large, is of a darker red granite, and was brought from Karnak by M. Barsanti. It represents the celebrated Amenôthes, son of Haput, who lived under Amenôthes (Amanhatpu) III. In Ptolemaic times he was regarded as a god, and was worshipped at Thebes in the temple of the Theban Phtah on the east bank and in that of Deir-el-Medineh on the west. He stands erect, the left foot advanced, and wears the short kilt and round headdress. — Ptolemaic period.

The two northern pillars overlooking the atrium have been equally adorned each with a colossal statue :

**5. Red Granite.** — Height 3 m. 75 cent. — *Abydos*.

Colossus bearing the name of Sanuosrt (Useratesen) III.  
— XII<sup>th</sup> Dynasty.

**6. Red Granite.** — Height 5 m. 20 cent. — *Karnak*, 1903.

Colossus bearing the name of Rameses II. — XIX<sup>th</sup> Dynasty.





Under the portico, on the right and left, are two large wooden boats of peculiar construction (n<sup>o</sup> 7 and 8). They are made, as Herodotus describes Egyptian boats, of planks of acacia-wood fitted together with wooden pegs and held in place by wooden dovetails on the inside. They have decks and are provided with two uprights, over which the steering gear was worked. After having served to convey the mummy and funeral procession of the Pharaoh Autiabri Horus of the XIII<sup>th</sup> Dynasty, they were buried near the pyramid of this monarch along with six other boats of the same dimensions, and were brought to light again by M. de Morgan in 1894. They were transferred to the Gizeh Museum and put together by M. Barsanti.

Behind the bark n<sup>o</sup> 8, at the south-west end of the portico, the stone chapel of a Memphite tomb of the VI<sup>th</sup> Dynasty has been built up.

**111. Limestone.** — Height 1 m. 65 cent., breadth 1 m. 50 cent., depth 2 m. 95 cent. — *Sakkarah*.

Funerary chamber of the mastaba of Doshiri, disinterred and brought to the Museum by Maspero, in 1884: the wooden sarcophagus was placed on the stone pavement. It is a good example of the oven-shaped mastabas of the VI<sup>th</sup> Dynasty.

Retracing our steps after having gone round the portico of the four pillars, and turning to the left, we enter the west wing of the Principal Gallery where the series of monuments belonging to the Memphite period commences.

As almost all of these were found in tombs and are of necessity of a funerary character, we can only understand their meaning and importance by considering what ideas the Egyptians had formed of the continuance of life in a human being and of the nature of the tomb in which they believed it to be enclosed. They regarded man as composed of two parts both equally perishable, the body, and a soul which they imagined in many different forms, as a crane  *Bai*, as a hawk or falcon, often human-headed , as a luminous spectre  *Khu*, *Iakhu* or as a double  *Ka*, *Kai*. The *double* was a sort of second edition of the body, a projection, coloured but unsubstantial, of the individual and reproducing him exactly. If the individual is a child, the *double* looks a child, if a woman, the *double* looks a woman, if a man, the *double* looks is a man. The fate of the *double* was closely bound up with that of the body, and when the body decomposed after death, the *double* would have decomposed along with it had not measures been taken to preserve both by artificial means. Various modes of conservation were employed, but the chief were, at first desiccation, then mummifying. The continuance of the *ka* or *double* was now secured for so long as the body remained intact, but the second existence thus procured for it would have been a miserable one, had no other provision been made; for, left to itself, the *double* was unable to obtain the food and all the other objects which were as necessary to it now as before. These, consequently, had to be supplied by the living, and indeed, if the living had not done so of their own accord, they would have been compelled to by the *double*, who would have come by night to remind them and would have glided into their houses and into their very bodies, to waste them away by disease till they too should perish in their turn. To avoid such persecution, the living endowed the *double* with all he required, a tomb for him to inhabit near the body, and provisions of everything to render his existence there supportable. All objects of every sort which we find in tombs, stelae, sarcophagi, statues, tables of offerings, vases and domestic utensils, stuffs, weapons, grain and fruits are intended to contribute to this purpose, by methods which we shall describe as the occasion presents itself in the course of our walk through the Museum.

## PRINCIPAL GALLERY.

## WEST WING.

And, to begin with, the west wing of the Principal Gallery contains, between its columns, the finest specimens of stone sarcophagi belonging to the Memphite period and to the first Theban Empire, while, behind most of the sarcophagi, large stelae of the Memphite period have been set up against the wall.

*Southern Colonnade.*

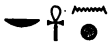
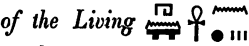

**15. Alabaster.** — Length 1 m. 80 cent. — *Dahshur.*

One of two fine sarcophagi found at Dahshur in 1895 by M. de Morgan. The base is rectangular and the lid rounded. It has no inscription, but is noticeable for beauty of material and excellence of workmanship. — XII<sup>th</sup> Dynasty.

The stone sarcophagus was modelled at every period after the wooden sarcophagus in use at the time. The sarcophagus of the Memphite period, therefore, was carved in imitation of wooden sarcophagi such as the one we see on the upper floor, in Room C' (cf. n° 1402), and occasionally the imitation was carried so far as to construct it of separate stones arranged like planks of wood (cf. p. 85, the sarcophagus of Harhotpu, and p. 147, n° 526, the sarcophagus discovered by Naville in 1905, — XI<sup>th</sup> Dynasty), but more frequently the two parts, the base and the lid, were each cut out of a single block of stone. The lid is not very thick; it is flat inside, but variable in its outer form, sometimes either flat or very slightly curved, sometimes rounded and finished at the ends by a kind of rectangular plinth set endways. It is by no means rare to find on the sides or ends large knobs or bosses projecting, in order to give a better hold to the workmen when lowering it into place. The base is usually of an oblong shape, the stone finely dressed on the sides, but left almost,

if not completely, rough below. It was either enclosed in a cavity specially prepared, or else concealed with sand, in order to satisfy the exigencies of the rites connected with the consecration of the tomb.


A very hard stone was generally selected, black or red granite, red sandstone, breccia of different colours, and, more rarely, white limestone or alabaster. The materials which often had to be brought from a great distance, as far even as the first cataract or the desert East of the Nile, were extremely expensive for private individuals: it sometimes happened that a Pharaoh, wishing to recompense one of his officers, presented him with the entire decoration of his tomb. This was generally of fine limestone from Turah (cf. p. 11, n° 16). Should the sarcophagus have got broken by an accident during the transport or the stone cutting, the fragments were put together as well as possible with a cement which was painted the colour of the stone (cf. p. 20, n° 17). The base and the lid were fitted to each other by means of grooves, the arrangement of which varied according to the fancy of the workman; most frequently the projecting border was on the lid (cf. p. 23, n° 27, p. 24, n° 29, and n° 31). When the two parts were put together, a thin layer of mortar, of *homrah* or lime, was run in between them which speedily became very hard: it is easier to break a wall of the sarcophagus than to detach the lid. This firm cement protected the interior very effectively against possible causes of destruction from the outer air, from rain, from insects, even from robbers, and the dried or mummified body was given every chance of the indefinitely prolonged duration which was believed to be essential to the preservation of the *double* and the other forms of human survival. The sarcophagus was consequently one of the most necessary parts of the tomb equipment, not only for the happiness of the dead man, but for his very existence.

It was called the *Lord of Life*  or the *chest of the Living* ; it was regarded, like the entire tomb, as the *House of Eternity* , and this conception modified to a considerable extent the form with which it was invested. Several of our finest sarcophagi are ornamented on their four sides with designs which give the effect of a princely dwelling house of the period. Take, for instance, that of prince Khufutânukhu of the

IV<sup>th</sup> Dynasty (cf. p. 24, n° 29). In the centre of each of the long sides, the sculptor carved a door with its lintel and door-posts and all its panelling of vertical and horizontal grooves, then, on either side, he cut three longitudinal grooves, which terminate in an ornament formed by two lotus stems intertwined. There is no door on the ends of the sarcophagus, only a single panel with three grooves. The inscriptions contain the name of the deceased, his titles, formulae of adoration in honour of the gods Osiris and Anubis; and their purport is firstly to secure to Khufu-ânukbu the perpetual possession of his sarcophagus-dwelling-house, and secondly to procure him, while in the sarcophagus, the provisions necessary for his subsistence. The sarcophagus therefore, considered as a house, could take the place of the tomb itself, or if not of the entire tomb, at least of that part of it where the body was laid, the funeral vault. If this latter were left undecorated, or if the decoration were destroyed, the *double* remained independent of it, and in assured possession of continued life so long as his sarcophagus lasted. He was able to inhabit it along with the dead body, and to enter or leave it at will, and if the door marked on the walls was not absolutely indispensable to him, it certainly facilitated the freedom of his movements.

As always in Egypt, this idea of the sarcophagus, once adopted, was developed with rigorous logic to its utmost limits. We have not yet enough material to enable us to follow each successive step in this development, but the wood and stone sarcophagi of the XI<sup>th</sup> and XII<sup>th</sup> Dynasties which we possess, shew us the process already far advanced. Granted that the sarcophagus was a sort of epitome of the entire vault, considered as the dwelling house of the dead man, it became necessary to decorate it with all the figures and inscriptions proper to the vault itself. The scenes of every day life, such as crowded the walls of the outer chapel, were not reproduced here, only the facsimile of the doors which served for the going and coming of the *double*, and the pictures of his provisions, weapons, clothing, the granaries or chests which contained these, the list of the offerings made to him by his own descendants, the magic or religious texts by means of which he was enabled to exist in his retreat, or to circulate throughout the universe in quest of the particular paradise which pleased him most.



When we examine the wooden (cf. p. 22, n° 23) or the stone sarcophagi of the XII<sup>th</sup> Dynasty, which are in the West wing of the Principal Gallery, we perceive that their exterior decoration is analogous to that of the sarcophagi of the Memphite Empire; the dead man's name, his titles, funerary formulae, and, either on all the four sides, or at least on the side which is turned to the east, we see a false door, and, still on the east side, the two eyes  which were placed above doors. We shall give, when we come to describe the oldest wooden sarcophagi which are exhibited above in Room C' of the first floor, the reason why those two eyes were engraved on this special spot; let us understand for the present that they mark exactly the place behind which the face of the dead body was laid.

On the other hand, the interior which, in Memphite times, was always plain, is now decorated as far as possible in the same way as the tomb chamber. The doors are painted on the walls, with bolts for the *double* to draw as he goes out, and to replace when he comes back, so as to shut himself safely in; on the east wall is the menu of the funeral feast, and over all the walls an accumulation of foodstuffs, furniture, weapons, tools, toilet objects and clothing, and, besides these, below the figures, sometimes even on the floor of the coffin, are prayers taken from the different funeral rituals. Here too, the wooden sarcophagi served as model to those in stone. They were covered with scenes and texts written in hieratic with black ink, the headings of the chapters being in red; and, in imitation of these, the interior (p. 21, n° 19), and subsequently the exterior (sarcophagus of Harhotpu, p. 87) of the sarcophagi in white limestone were covered with inscriptions also. These were not in hieroglyphic characters cut in the stone, but in hieratic drawn in with ink.

It will be seen that, after the XI<sup>th</sup> and XII<sup>th</sup> Dynasties, there are often two rectangular sarcophagi belonging to the same burial. One is inside the other and there may be also a mummy-shaped coffin laid in the sarcophagus. The reason of there being two of these is explained by the nature of the material used; as wood decays rather easily, it was believed that the outer sarcophagus might act as a covering for the inner one, and so increase the protection afforded to the body. The decoration of the two sarcophagi is identical, which makes it clear to

my mind that the reduplication was not caused by any development of a religious idea, but that the second was simply intended to give the *double* a better chance. To explain the presence of the mummy-shaped coffin, we must remember that the individual having been disfigured by the desiccation or mummification so as to render him almost unrecognisable, the effort had been made, even from early times, to restore to him a more presentable physiognomy, by placing a mask of cartonnage or painted linen over his head which reproduced his features, and by enclosing the body in a sheath of some similar substance which corresponded to the general outline of it. The whole was encased in a sarcophagus of wood or stone, and the cartonnage formed an additional barrier against destruction. In course of time it was seen that this inner defence would gain in strength by being made of wood instead of cartonnage or canvas, and substituting for a cartonnage with human face a wooden casing of the same form. In this manner a wooden coffin was added to the sarcophagus of wood or stone: such coffins first are known to us from the time of the VI<sup>th</sup> Dynasty. Precisely as the second wooden rectangular sarcophagus is only a duplication of the first, so the wooden mummy-shaped coffin is a duplication of the cartonnage; the more the outer envelopes were multiplied, the greater were the chances of duration for the body, and, consequently, of prolonged life for the *double*.

**16. Limestone.** — Height 3 m. 17 cent., breadth 2 m. 14 cent. — *Sakkarah*.

Stela of the chief royal physician Sakhimkhitiniānukhu contemporary with King Sahuri. He tells us in his inscriptions how the Pharaoh, as a reward for his long services, sent to the quarries of Turah for the fine white limestone necessary for the decoration of his tomb, and presented it to him. — V<sup>th</sup> Dynasty.

The name of stelae is given to slabs of stone of variable dimensions, rectangular below, and at the top either rectangular or more or less rounded. They were sometimes mounted separately on a pedestal, so that both faces, and if necessary the sides might be utilised (cf. p. 100, n° 260

and p. 101, n° 264), but more frequently they were set up against a wall; at times, when the position allowed it, they were not carved out of a separate block of stone, but out of the side of the rock or wall itself. At every period stelae necessarily belonged to one of two categories: they were either funeral monuments, which are oftenest met with in subterranean tomb chambers, or they were votive monuments dedicated by kings or private personages in temples or other public places. Those to be seen in the Principal Gallery and the Rooms of the Memphite period (A-F) are almost all funerary stelae.

The stelae of the Memphite period represent the façade of a house, or, more correctly, a doorway, sometimes framed in by the façade in the centre of which it opened (cf. p. 53, n° 97-98) but oftenest without this façade. That it was originally a real door, by which the chamber of the dead man communicated with the chambers accessible to the living, no one can doubt who considers the parts of which it is composed, the posts, lintel, cornice, and the manner in which the inscriptions are distributed over them. But, as it was important to protect the body and its tomb outfit from the ravages of time or of evilly-disposed mortals, it was very early found convenient to cut off entirely all communication between the funerary vault and the outer world. The opening was walled up by large blocks, if necessary, and, afterwards, even this precaution being thought inadequate, a separate entrance was made to the funerary chamber which was concealed as well as possible, and the outlines only of the former doorway were carved in relief upon the west wall of the last of the chambers accessible to the living, at the part behind which it was known that the deceased was lurking. This false door was at first an integral part of the wall, and built, like the rest of it, of stone blocks fitted together, but in course of time it came to be regarded as an object independent of the general construction, and it was made of a slab of stone, which was fixed on the wall at the point where the false door had generally been placed. This last step constituted the stela as we know it in the Memphite period, and the successive modifications which it had undergone had not altered in any respect the ideas which had prevailed formerly regarding it. Like the door and the false door which preceded it, the Memphite stela was at once the *Kiblah* which marked

the direction where the dead man was to be sought, and the opening through which he passed when entering or leaving his house. And, just as formerly the provisions which were brought for him were laid before the real door and afterwards before the false door, so now the offerings were heaped up before the door-shaped stela, that he might come out to receive them through this fictitious opening, as he had formerly come through the actual one. There are some monuments which make this very clear. In the tomb of Maruruka-Mari (Mera) at Sakkarah (fig. 1), the space in the middle of the stela is not left empty, but the statue of the deceased is seen in it, its face turned outwards, its left foot advanced, preparing to descend a flight of four steps into the chapel. The movement is so true and lifelike that, in the dim lamplight, those present at the funeral service must have had the sensation of the actual presence of the dead man among them. On the stela of Nutirnofir which we shall see in Room A (cf. p. 37, n° 65) the *double*, represented by his statue, is standing up, also in the middle of his door-stela, but his feet are close together. In the tomb of Nofirsimphtah at Sakkarah, the whole figure of the defunct is not shewn, but half the body is seen emerging from the other world. Lastly, on the stela of Nibari, which is of the XX<sup>th</sup> Dynasty, but is modelled on the form of the Memphite stela, the body has entirely disappeared and only the head is seen (cf. Room P, n° 551). Thus we have, in four acts, the material representation of what was effected by means of the stela. Nibari raises his head, Nofirsimphtah lifts himself to half his height above the barrier which divides him from the living world, Nutirnofir shews himself entirely, but awaits motionless the end of the sacrifice, Mari is moving forwards to gather up the offerings which are laid before him.

The more ancient the Memphite stelae are, the more nearly does their form approximate to the rectangular door of the tomb vault. Take, for instance, that of the Royal cousin Shairi (cf. p. 34, n° 61) and that of Khâbiusokari, surnamed Hatesu (cf. p. 34, n° 60), and you see that they have absolutely the aspect of a door, rather low and narrow with the central panel closed. The decoration and inscriptions correspond to the idea of their purpose, as I have explained it. The inscriptions on the lintel and on

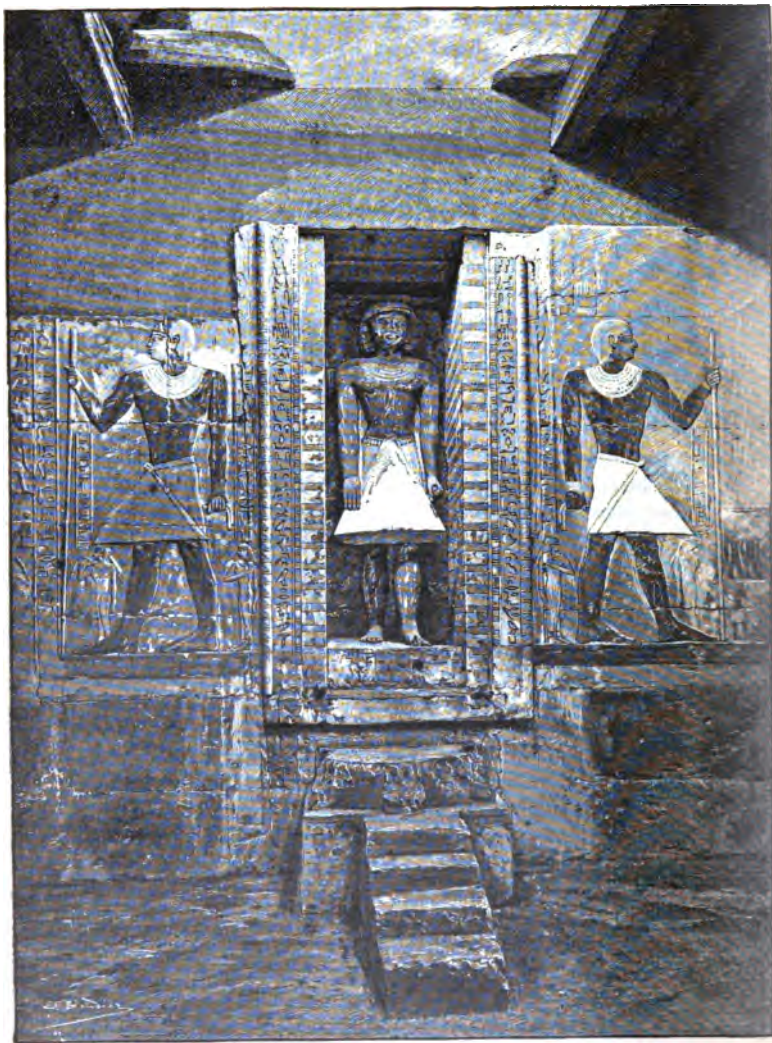


Fig. 1.

Stela in the Tomb of Maruruka (Sakkarah).

the round bar tell us the name and estate of the owner of the tomb. The scene at the back of the niche, on the blocks which wall up the opening, shews us what happens behind the door, within the vault, when the proprietor has taken possession of the offerings. He is seated before the low table on which his meal is to be served, and before him, above him and below him are drawn or carved the food and other belongings which provide for his needs. In the thickness of the door-posts are servants in rows one above another, who bring the provisions which are to be laid on the table of which I have just spoken. The outer side of the door-posts is either plain, or embellished with lines of inscription which are terminate in a figure of the proprietor. Here all the constituent elements of the door are in their proper place and in their due proportion, but, later, they lose their architectural signification and come to be no more than an assemblage of lines, where it is sometimes difficult to trace their original purport. Even while the stela is still of enormous dimensions, like that of Sakhimkhitiniânukhu (cf. p. 11, n° 16), neither the door-posts, nor the embrasure nor the opening have suitable dimensions; they are only narrow bands, one projecting a few centimetres before the other. Besides their being thus carried out on an almost flat surface, all these parts and their decoration were still more distorted from their original character by the Egyptian rules of perspective. The artists generally composed their scenes in vertical planes which were arranged in any number of registers beginning from the lowest. The register next the ground was the plane nearest the spectator, and the successive registers above this, up to the top, represent planes always further and further distant. On this principle, the scene of what took place within the tomb chamber had to be removed from the back of the niche, and inserted above the lintel, and to make room for it, the lintel had to be separated from the band which supported the cornice. The outer sides of the door-posts then were made to project a little beyond the sides of the recess, and finally the niche which had replaced the primitive door became no more than a long, narrow groove; the rounded bar became short and often nearly flat, and with such a small surface that it was no longer possible to engrave the name on it. The stela after all these modifications looked more like the façade of a house than like the door of a room, and it

was, in fact, sometimes regarded as the copy of a real façade. The stela of Situ (fig. 2), for instance (cf. p. 53,

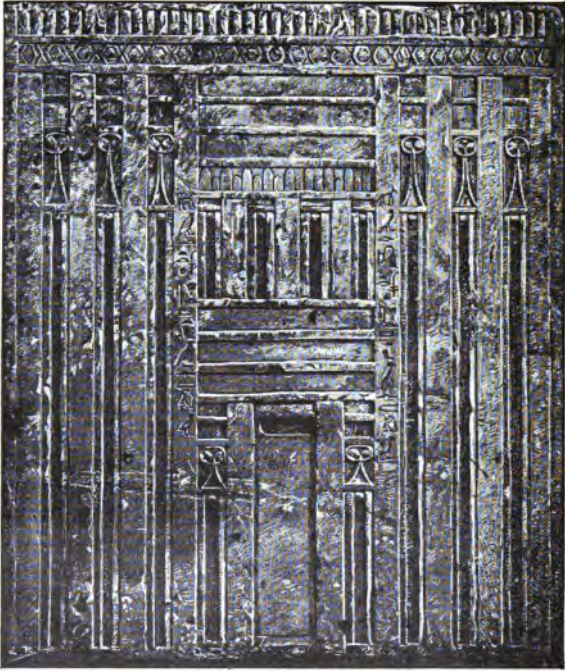


Fig. 2. — Stela of Situ.

n° 97-98), have the same kind of decoration as I have noted on the sarcophagi, the door in the middle with its leaves and posts; above, instead of the usual scene, is an epitome of the system of projections and recesses seen over the doors of houses, and on either side the three prismatic grooves (cf. p. 20, 22-24). But, as this style of ornamentation had the drawback of leaving very little space for the inscriptions which gave to the monument its religious value, it was but little used; and those arrangements were adopted which we see on the stela of Sakhimkhitiniánukhu (cf. p. 11, n° 16), where any change which was made was in the direction of simplicity rather than of complexity of the lines.



The inscriptions which completed the stela and defined the use of it, were multiplied and developed together with the modifications of its outward form. In the beginning, they were suited to the door shape. On the round bar was the name, on the door-posts the name again preceded by titles, and with the seated or upright figure of the proprietor at the foot: on the flat lintel was a pious formula invoking the protection of the gods whose special function it was to watch over the dead. When these formulæ were first drawn up, which was probably before the historic age, at Heliopolis, these deities were, Osiris, generally referred to as the great god  $\overline{\text{I}}$   $\overline{\text{I}}$ , and the dog god Anubis, and they were not arbitrarily chosen for their office of guardianship, but according to the Egyptian tradition of the origin of funeral rites. It was believed that Anubis, the good jackal or dog, lord of the sacred land  $\overline{\text{I}}$   $\overline{\text{I}}$  *Tau-Zosir*, had invented the processes of desiccation and swathing by means of which the duration of the body, and with it of the *double*, could be indefinitely prolonged. He was lord of the swathing-bands, dweller in the wrappings  $\overline{\text{I}}$   $\overline{\text{I}}$  *Amui-uit*, and in the city which derived its name from the grave wrappings. But the dead thus embalmed by the processes of Anubis passed their time under most miserable conditions; they were plunged in perpetual gloom and were inert and incapable of ever returning to enjoy the light of the world. Osiris was the first of the dead who escaped from this wretched state. His wife Isis, his sister Nephthys, his son Horus, aided by Anubis the embalmer and by Thoth the magician, discovered the means of revivifying his mummy and restoring to him the use of all his members; they rendered him capable of entering on a new existence in the light of the sun, quitting his tomb and ascending to heaven, there to reign in a glorious island-paradise, the fields of Ialu, where he received the souls of the Egyptians who had worshipped him while they lived on earth. The rites which resuscitated the god were equally powerful when exercised upon his worshippers; the dead were identified with Osiris, rose from their tomb and went forth upon the earth during the day, repairing if they wished it to the fields of Ialu. It was natural, therefore, that these two divinities should be invoked upon the funeral stela, for they were the patrons of the dead.

But as the stela was the equivalent of the door before



which were laid the heaps of provisions for the *double*, what the formula expressly demanded was the presence or the continual arrival of these provisions. It would seem that, primarily, the gods were addressed directly, but, in the formula as we know it, there comes between them and the dead the king as an intercessor, he being the son of a god and himself a god and alone having the right to approach the gods. The king was to give a table of offerings  $\ddagger \overset{\text{A}}{\text{—}} \overset{\text{A}}{\text{—}}$  to Anubis and to the Great God, and in their turn Anubis and the Great God (Osiris) would each give a table of offerings,  $\ddagger \overset{\text{A}}{\text{—}} \overset{\text{A}}{\text{—}} \overset{\text{A}}{\text{—}}$  and  $\overset{\text{A}}{\text{—}} \overset{\text{A}}{\text{—}} \overset{\text{A}}{\text{—}}$ , that they might grant to the dead man all that is necessary, and especially that meal of bread, cakes, wine and beer, which would suffice for his needs if no other was forthcoming, and which was called *Par-kherû*  $\overset{\text{A}}{\text{—}} \overset{\text{A}}{\text{—}}$  that which comes forth by the voice, for reasons which we shall explain further on when treating of the table of offerings (cf. p. 35-37). This was the fundamental idea of the formula, but it developed, as the door gradually became transformed into a stela and as the space available for inscription increased. On the large stela of the Memphite period, everything is enumerated which could contribute to the well-being of the *double* and of the soul both in and out of the tomb, and the inscription was distributed over the lintels and door-posts. There was «an excellent burial in his tomb on the western bank, among the loyal subjects, the friends of the Great God», then the meals at all the great festivals of the year which are carefully mentioned by name, and the power of leaving the tomb, of «passing over all the good roads» of heaven, «over which the subjects of the Great God have the right to pass». Thus, in the course of centuries, the purpose and intention of the stela was increased extremely. It no longer secured to the *double* only his material existence near the body; it now permitted him to go in search of a less dreary abode than his tomb.

We noted that the stela was placed on the west wall of the chapel and that it marked the site of the hidden vault. When the chapel was decorated, the stela and the table of offerings which was its necessary adjunct naturally became the culminating point of the scheme of decoration. We must keep in mind that the decoration of the tomb was not left to the taste of the owner or the artist, but was rigidly conformed to rules laid down beforehand to

secure the fulfilment of its functions. For example, if we see depicted on the wall all the processes of cultivation, hoeing the ground, ploughing, sowing, reaping, binding into sheaves, carrying the sheaves on donkey back, threshing, measuring the grain in bushels and storing it in granaries, or again, all scenes of the life of cattle, the birth of calves, the grazing in the fields, the change of pastures according to the season, the crossing of canals, the registration of the number of the herds, then the selection of the ox for the offering, its presentation, slaughter and cutting up, it is because all these were the necessary preliminaries to the sacrifice; they provided the material for the funerary feast, and without them it was impossible for living or dead to be supplied with the needful bread and meat. The same thing applies to the other scenes, weaving, carpentering, shoemaking, brewing of beer, burning of pottery, even to fishing and hunting in the marshes; all these contributed to the support and amusement of the deceased. All the products of these several operations arrived of necessity at the stela and the table of offerings beside it, for it was before the stela that were laid the viands, the bread, the liquors, and the stuffs, perfumes, fruits, flowers and the rest; and it was from the stela that the dead man came forth and gathered up all the objects which were there placed for him. When making the offering, the person officiating, whether a priest, a relative, or a friend, recited over each object a formula appropriate to its nature. If this formula was correctly pronounced, in the required tone and with the prescribed gesture, its effect was infallible. At first it was the dead man himself who came forth  *paru* at the voice  *kherûu* which summoned him; in later times it was the object which came forth at the voice, so that the funerary feast, thus called forth, was entitled the *par-kherûu*, that which comes forth by the voice. What thus came forth was not the object itself, but its *double* which went out to meet the *double* of its master, and thus the material part of the object could be used by the living. By an easy transition, the actual presentation of an object came to be regarded as not indispensable, but facsimiles were good enough and it was even believed that if the formula was recited before the stela, the magic effect would be accomplished, and the dead man's *double* would

receive the *double* of the provisions. For this, it was only necessary to specify distinctly the name of the individual for whom the offering was intended and he would immediately receive it, and as the name was always inscribed on the stela with his position, his titles, and sometimes his ancestry, it only remained to read the general formula of offerings on the stela to bring about the result as if the complete sacrifice had been offered. Thus the stela, by itself, was an adequate provision for the deceased, even if all the decoration of the chapel disappeared. If it was read by a priest, or a member of the family, or even by a chance passer-by, it assured the well-being of the dead man as well as if the tomb had remained intact and the family had regularly celebrated the worship of their ancestors. The stela, therefore, was the equivalent of the whole chapel, and could replace it completely for all purposes. We see the development of this conception carried to its furthest during the Memphite Empire, and it naturally influenced the outward appearance of the stela. The resemblance to the door from which it was derived was remote even during the earlier part of the period and gradually was entirely lost. The lines which recalled the door-posts, the recess, the cross bar, and the lintel disappeared, the surface became plain, and we only see a flat centre piece surrounded by a border and surmounted by a cornice; often even these are wanting and the stela is only a rectangular slab on which the scenes and inscriptions of the primitive stela are grouped in a novel manner. The scene of the deceased sitting before his table was at first the essential part of it, with the formula of prayer to the two gods on either side; afterwards there were added portraits of the members of the family who made the offering and who formerly were figured outside the stela, on the portion of the wall adjoining it. Lastly, we find occasionally engraved on it the figures of the intermediary deities of the offering, or the two eyes are drawn in the place where the figure of the deceased used to be seen, sitting at his meal. Such was the position at the end of the Memphite period.

**17. Red Granite. — Length 2 m. 20 cent. — Gizeh.**

Sarcophagus in the form of a house, brought to the Museum in 1902. The right side, which had been broken

and put together in ancient times, has been restored with the original fragments by M. Barsanti. It belonged to a royal prince called Khâfimînu, perhaps one of the sons of Chephren. — IV<sup>th</sup> Dynasty.

**18. Limestone.** — Height 2 m. 49 cent., breadth 1 m. 84 cent. — *Sakkarah.*

Stela of the nobleman Phtahhotpu. He is perhaps the author or compiler of the oldest book in the world, the collection of precepts and moral maxims preserved for us in the Prisse Papyrus. — V<sup>th</sup> Dynasty.

**19. White Limestone.** — Height 1 m. 15 cent., length 2 m. 35 cent., breadth 1 metre. — *Sheikh Abd-el-Gurnah.*

Sarcophagus of Dagai. As often occurs towards the beginning of the Theban Empire, there is only a base and no lid. Forgotten since the time of Lepsius, who copied it more than sixty years ago, it was rediscovered in 1882, and removed to the Museum in April 1883. It has no decoration on the outside, except a single line of uncoloured hieroglyphs, where we read the name of the defunct, and, near the head on the east side, the two eyes which, being just at the place where the face of the dead body was lying (see p. 10), marked the entrance to the eternal dwelling place. The interior is richly decorated and shows us the house made ready for its inmate. On the east and corresponding to the two eyes on the outside, is the principal door through which the *double* could come and go at will. On the walls are piled up the provisions, weapons, objects of toilet use, offerings, vases of perfumes, such as were placed in the tomb. Below these, prayers, written out in black ink, and similar in character to the prayers found in the Sakkarah pyramids, provide to Dagai the free and perpetual enjoyment of his treasures. — XII<sup>th</sup> Dynasty.

**20. Limestone.** — Height 3 m. 20 cent., width 2 metres. — *Sakkarah.*

Stela from the tomb of Nikhafitka priest of the Kings Sahurt and Usirkaf. The bas-reliefs in Room B (see p. 54,

n° 102 and p. 56, n° 110) come from this tomb. — V<sup>th</sup> Dynasty.

**21. Red Granite.** — Length 2 m. 33 cent. — *Gizeh.*

This sarcophagus bears no name. It represents the four sides of a house decorated with panelling and grooves like n° 17 (see p. 20). It was brought from Gizeh in 1902. — V<sup>th</sup> Dynasty.

**22. Limestone.** — Height 2 m. 27 cent., breadth 2 m. 82 cent. — *Sakkarah.*

Stela of Ahinas, surnamed Piupiânukhu. He was director of Turah, an important position, because of the quarries whence the fine white limestone used for royal constructions was procured. — V<sup>th</sup> Dynasty.

**23. Wood.** — Length 3 m. 30 cent., height 1 m. 45 cent. — *El-Bersheh.*

This huge wooden sarcophagus, which comes last in order, was discovered in 1901 at Bersheh by Ahmed Bey Kamal, and belonged to a prince of Hermopolis, Amenem-haft by name, who lived during the XII<sup>th</sup> Dynasty. It is made of cypress or cedar wood, which was probably brought from the Syrian coast; the planks of which it is composed were joined by pegs of the same wood and fixed at the corners by strips of copper. Inside, a smaller coffin, also of wood, contained the mummy. The decoration resembles that on the sarcophagus of Dagaî (see p. 21, n° 19), but the plaster on which the inscriptions were painted has fallen away in patches. — XII<sup>th</sup> Dynasty.

**24. Limestone.** — Height 2 m. 57 cent., breadth 2 m. 15 cent. — *Sakkarah.*

Large stela of Sabu, Director-general of works of art executed for the king. The cartouches of Tiuti (Teti) enable

us to ascertain the date. We shall see, further on (see p. 25-26), under n° 35 and 36, the two blocks which framed in this stela and formed along with it a niche similar to n° 39 and 40 (cf. p. 27-28). — VI<sup>th</sup> Dynasty.

*North Colonnade.*

**25. Alabaster.** — Length 1 m. 80 c. — *Dahshur.*

The second of the two XII<sup>th</sup> Dynasty alabaster sarcophagi found at Dahshur by M. de Morgan (see p. 7, n° 15).

**26. Limestone.** — Height 3 m. 75 cent., breadth 2 m. 25 cent. — *Sakkarah.*

Stela of the magistrate Ânukhumakai, priest of the Pharaohs Sahurî and Usirkaf. — V<sup>th</sup> Dynasty.

**27. Fine red Granite.** — Length 2 m. 30 cent., breadth 1 m. 19 cent., height 1 m. 45 cent. — *Gizeh.*

Rectangular sarcophagus with round lid and two bosses at either end. On the top of the lid is a prayer to Anubis for the dead owner, prince Haribiuf. There is no decoration except on the outside, which has straight lines recalling the design of the façades of building of the period (see p. 20-21, n° 17 and p. 22, n° 21). From the part of the necropolis in which the tomb-shaft was sunk, it is clear Haribiuf must have been a descendant of Cheops. — IV<sup>th</sup> Dynasty.

**28. Limestone.** — Height 2 m. 88 cent., breadth 1 m. 22 cent. — *Sakkarah.*

One of the stelae bearing the name of Rânikau. This one is sculptured in relief; the other is to be seen in Rooms B and F (see p. 50, n° 91 and p. 67, n° 173). — V<sup>th</sup> Dynasty.

**29. Red Granite.** — Height 1 m. 33 cent., length 2 m. 20 cent. — *Gizeh*.

Sarcophagus in the form of a house belonging to Khufufânuḳhu, who was connected with the cults of the White Bull, of the cow of Hathor or Isis, and of Apis. — IV<sup>th</sup> Dynasty.

**30. Limestone.** — Height 2 m. 65 cent., breadth 1 m. 59 cent. — *Sakkarah*.

Stela of Tapumânuḳhu (see p. 61, n° 154), priest attached to the three great pyramids of Cheops, Chephren and Mycerinus (IV<sup>th</sup> Dynasty), priest of Sanofruḳ (III<sup>rd</sup> Dynasty), and of Sahurḳ and Usirkaf (V<sup>th</sup> Dynasty). His eldest son Honmînu, of whom we possess a stela (see p. 56, n° 109), is represented in front of him, on the right side of the stela. — V<sup>th</sup> Dynasty.

**31. Red Granite.** — Height 1 m. 16 cent., length 2 m. 22 cent., breadth 1 metre. — *Gizeh*.

Unornamented sarcophagus of the royal prince Kamasakhimu. It has rounded corners, like the sarcophagus of Cheops, which is still in its place in the great pyramid. — IV<sup>th</sup> Dynasty.

**32. Limestone.** — Height 1 m. 51 cent., breadth 1 m. 57 cent. — *Sakkarah*.

Stela in the form of the façade of a house, in the centre of which a false door is simulated. A line of hieroglyphs, now much damaged, ran along the top of the stela: the part which contained the man's name is entirely destroyed, but two small inscriptions at the ends preserve to us the names of three of his wives. — IV<sup>th</sup> Dynasty.

**33. Limestone.** — Height 1 m. 20 cent., length 2 m. 10 cent. — *Gizeh*.

Sarcophagus of Zadutti, priest of the pyramid of Mycerinus. — IV<sup>th</sup> Dynasty.

**34. Black Granite.** — Height 2 m. 64 cent., breadth 2 m. 05 cent. — *El-Khizam*.

Large stela of Prince Usiruru found by M. Maspero at El-Khizam, north of Karnak. We notice, on the false door, the Egyptian double bolt and the two eyes, which have taken the place of the figure of the dead (see p. 10, 20, 21) and, at the same time, protect him against the evil eye. Along with this stela were first found specimens of the early black and red pottery, which was for some time supposed to be exclusively the product of the first three dynasties and the prehistoric period.

Set up against the two pillars between the gallery and the vestibule of the western staircase are :

**35 and 36. Limestone.** — Height 2 m. 60 cent. and 2 m. 41 cent., breadth 1 m. 08 cent. and 1 m. 03 cent. — *Sakkarah*.

Bas-reliefs which covered both walls of the niche at the end of which was placed the stela or false door from the tomb of Sabu, otherwise called Abibi, at Sakkarah (see p. 22, n° 24). N° 35, was on the left of the niche. On it Sabu is depicted as partaking of funerary viands which have been brought to him. He is seated before a table laden with joints of meat, geese, flowers, fruit and perfumes, and above him is a sort of tablet divided into compartments on which the menu of his dinner is written. To allay his thirst we find water either pure or perfumed in different ways; he has several kinds of red and white wine, four sorts of beer, milk and liqueurs, the composition of which we do not know. His meat courses are quarters of beef and gazelle, sirloins, cutlets, haunch, liver, breast, «kebab», geese, duck and pigeons. Bread, cakes, vegetables; dates, pomegranates, figs and the fruit of the *nabk* and of the *dôm* palm complete the banquet. And it was not only on the funeral day that this enormous feast was served to Sabu, but at all great festivals of the year, and, as the texts say, at all the festivals of the living and the dead.

N° 36 occupied the right side of the niche, and is divided into eight registers. At the top, Sabu, seated in a



palanquin, receives the offerings of his slaves; his family accompany him and scribes keep an account of the objects. Three consecutive registers are filled by these scenes; on the fourth and fifth workmen and priests are seen dragging along wooden statues of the deceased to be placed in the tomb. On the sixth, butchers are slaughtering the cattle destined for the funeral feast. Below this, boats loaded with furniture are bringing to the tomb all that is required to fit it up as the dwelling place of the dead. Finally on the lowest register, Sabu receives the cattle which are brought to him to replace those which have just been sacrificed. — VI<sup>th</sup> Dynasty.

## VESTIBULE OF THE SOUTH-WEST STAIRCASE

### *Centre.*

**37. Red Granite.** — Length 2 m. 68 cent., height 1 m. 60 cent. — *Deir-el-Medineh.*

This monument, which has been placed here out of its proper order, for want of a suitable space in the east gallery, is the sarcophagus of Queen Nitocris, daughter of Psammetik I<sup>st</sup>, and princess of Thebes by adoption. It was brought from Thebes in 1884 by Maspero. The queen is represented lying on the granite lid. — XXVI<sup>th</sup> Dynasty.

### *South Wall.*

**38. Limestone.** — Height 1 m. 12 cent., length 5 m. 16 cent. — *Sakkarah.*

Bas-relief found in 1883. On the left the Governor Aput is seated between his wife Sanbuft and his daughter Piupia-nukhunus. On the centre (fig. 3) Aput is seen, carried in a palanquin and making the round of his harvest fields. Boats are moving under sail or propelled by poles. This is all which was recovered of a mastaba of the VI<sup>th</sup> Dynasty

built on the ruins of a much larger one of the IV<sup>th</sup> Dynasty. Of the latter there only remained the lower part of the

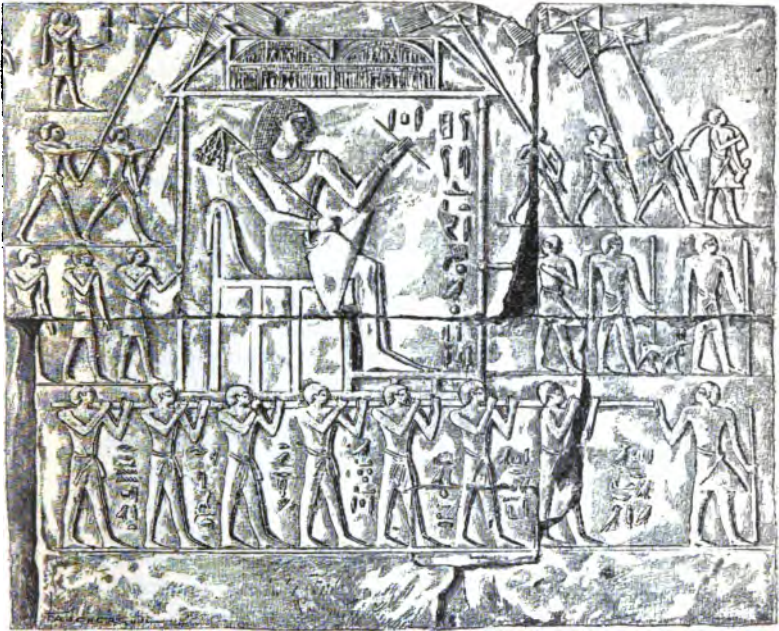


Fig. 3. — Bas-relief of Apui.

scenes on the lowest register and a few fine hieroglyphs. — VI<sup>th</sup> Dynasty.

*South-west Wall.*

39. Limestone. — Height 2 m. 89 cent., breadth 2 m. 42 cent. — *Sakkarah.*

Stela of the chieftain and nobleman Nofirsimuf-khuitabuf. It is framed in by two panels on which are inscribed the lists of offerings to be presented to the deceased, while he sits before a table and receives the gifts

of his retainers. The whole is surmounted by a massive cornice and gives an idea of the arrangement of the funerary niche as it is found in some mastabas of the VI<sup>th</sup> Dynasty.

*North-west Wall.*

**40. Limestone.** — Height 3 m. 16 cent., breadth 2 m. 09 cent. — *Sakkarah.*

This stela, as well as the tomb to which it belonged, had been made for a man called Ti; but a lady, whose name appears to read Honi, usurped the tomb, and had her name engraved on the false door. The two side walls give curious evidence as to the manner in which the usurpation was effected. The sculptor carved the figures on them over again, and altered the portrait of Ti, the man, into that of the woman Honi, but the masculine profile is visible beneath the softer outlines and feminine contour of the second owner. — VI<sup>th</sup> Dynasty.

(ROOMS A-F.)

MONUMENTS

OF THE ANCIENT MEMPHITE EMPIRE.

The six first rooms A-F contain, together with some objects of the III<sup>rd</sup> Dynasty, the bulk of the objects of the IV<sup>th</sup>, V<sup>th</sup> and VI<sup>th</sup> Dynasties found in the cemeteries of the large cities of Egypt, especially at Gizeh, Sakkarah and Abydos. It is, for sculpture, the finest period of Egyptian art, and statues and bas-reliefs alike shew a freedom of treatment which was never attained in later times. They are all portraits, more or less successful according to the abilities of the artist, but portraits which he strove to his utmost to render exactly like his model. For these are not, like our statues, simple works of art, but had, primarily, a religious signification. It was, in fact, on these that the *double* relied to secure to him the

continuance of life throughout eternity and the avoidance of the second death which was definitive and irreparable. As we have seen (cf. p. 17), this was provided for, at first by the desiccation of the dead body and afterwards by mummification. But, in the course of years, the mummy might be destroyed or decay, and moreover, it was shut up in an inaccessible chamber, where, after the day of the burial, the rites appertaining to the worship of ancestry could no longer be celebrated. It was, accordingly, devised that a figure should be placed there, representing the dead man as he used to be in his lifetime, and that this should serve as an auxiliary or even as a complete substitute for him. This was made of stone or wood so as to be durable throughout the centuries to come, and, as a single figure was liable to come by violence, the prudence of the owner of the tomb or the piety of his friends multiplied the number of the figures, so as to increase the chances of survival to the *double* by as many times as there were statues in addition to the body. These statues, when once consecrated by prayers at the time of the obsequies, became capable of being used by the *double* in every way in which he had used the body during life. Their mouth, eyes, nostrils and ears were *opened*, that is to say, a ceremony was instituted simulating the opening in them of the organs which the operations of embalming had shut up on the real body, and henceforward the *double* employed them to eat, to drink, to hear, to smell and speak for him. They were therefore not so much the images of the man as the man himself, restored to his rightful form and projected as far along the course of time as these images should last. These ideas necessarily imparted a peculiar character to Egyptian sculpture. The first condition which had to be realised before the *double* could adapt itself to its stone body was that this stone body should reproduce, down to minutest details, the features and proportions of what the living body had been, and hence the character, at once realistic and idealized, which we see in these funerary statues. There would have been small profit to the *double* in his length of days, if he had been forced to drag about for ever a body broken down with age or infirmity. Therefore a youthful body or that of a man in his prime was restored to him, and thus all the *double*- or *Ka*-statues imparted to their *double* the form which it was most useful

for him to have, and not that which he actually had at the time of his death. Only in case of a very serious deformity did the artist depart from this rule. The statue of the dwarf Khnumhotpu (see p. 51, Room B, Case C, n° 117) has all the ugliness of his dwarf body (fig. 4), for, if a statue of normal proportions had been placed in his tomb,

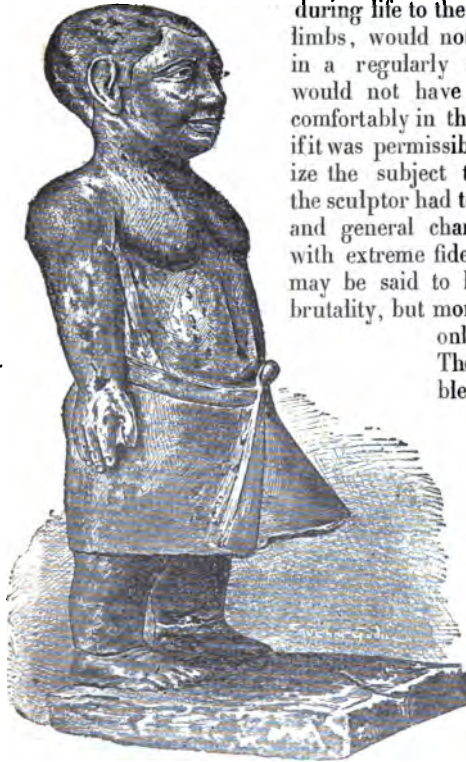


Fig. 4. — Statue of the dwarf Khnumhotpu.

the *double*, who had been accustomed during life to the irregularities of his limbs, would not have felt at home in a regularly shaped body, and would not have been able to live comfortably in the other world. But, if it was permissible generally to idealize the subject to a certain extent, the sculptor had to render the features and general character and bearing with extreme fidelity. Sometimes he may be said to have done so with brutality, but more often he displayed only a naïve frankness.

The statues are veritable portraits as like the living as the artist was able to make them, and the poses are typical of the class to which the sitters belonged. If the deceased was a scribe the statue is in a squatting position, if a king or a nobleman receiving the offerings of his vassals he stands in an attitude of command

or sits on a chair of state. And the same applies to all the statues placed in the tomb along with him, his wife, children, servants and slaves. Whereas they served as bodies for their *double*, and they secured to the master the company of all these individuals in the next world, they are in attitudes suitable to their position and place

in the household. The wife sits or stands with her arm thrown round her husband's shoulder in token of affection, or she crouches at his feet clasping one of his legs. The children are represented as of small size to shew their dependance on their father, and they either stand beside his leg or alongside his chair. The servants are performing different domestic services, kneading dough, grinding corn, daubing with pitch the jars which are to hold wine and beer. In return for the work done for their master in the other world, they received from him a portion of the offering brought to him, and so their own life was assured to them along with his, instead of their having to perish miserably for lack of personal bodies to support their *double*. As these statues were of immense value to the dead man, extreme care was taken to preserve them as long and as safely as possible. They are generally put in a kind of niche or cupboard, made in the thickness of the masonry behind one of the walls of the reception room, and only communicating with the chapel by a slit so narrow that one can hardly slip a hand through it. On stated days, the relatives of the priests came to deliver prayers or to burn incense before this orifice, in order that they might recruit the latent life which animated the statues and confirm them in the exercise of their functions.

## ROOM A.

### *West Side.*

On the south wall, to the left of the opening between Room A and the vestibule, there has been placed a very fine stela (n° 52), now unfortunately much damaged, which belonged to a person of high rank, Anukhumariya. Then, on the west wall we meet successively:

### *West Wall.*

#### 53. Diorite. — Height 0 m. 76 cent. — *Gizeh.*

Headless statue of a king, perhaps Cheops. It was found in the temple of Isis, to the east of the pyramid of the

daughter of Cheops, and within a metre of the spot where Mariette discovered the stela n° 82 (see p. 44-45). — IV<sup>th</sup> Dynasty.

**54. Limestone.** — Height 0 m. 95 cent. — *Gizeh*.

Many great Egyptian noblemen executed regular contracts with the priests, in which they made over to some specified temple certain lands of privileges, in exchange for sacrifices to be made in honour of their *double* or *Ka* at customary festivals. This is the oldest monument of the kind in the Museum. — IV<sup>th</sup> Dynasty.

**55. Diorite.** — Length 1 m. 22 cent. — *Gizeh*.

Headless statue with the name of Chephren, coming from the well in the Granite Temple, near the great Sphinx of Gizeh, as do the other statues of the same king which will be seen in Rooms A and B. — IV<sup>th</sup> Dynasty.

**56. Alabaster.** — Height 1 m. 22 cent., breadth 0 m. 56 cent. — *Mit-Rahineh*.

This stone, which is extremely archaic in style, with long vertical lines on the sides in imitation of the façade of a building (cf. p. 24, n° 32), seems to have been originally the pedestal of a monument which has disappeared, a sphinx of medium size or a colossal hawk, but it was used afterwards as a table or altar for libations. It was found in 1888 by Grébaut at Mit-Rahineh (Memphis), below the foundations of the XVIII<sup>th</sup> Dynasty temple, and it may, therefore, have belonged to the Old Empire temple founded by Menes, the first historical king of the I<sup>st</sup> Dynasty.

We then see the fragment of a seated statue in diorite (n° 57), also representing Chephren and found, like n° 55 (see p. 32) near the temple of the Sphinx, and, next to this, a large block (n° 58) coming from a tomb which is now destroyed. In order to secure to the dead man the provisions necessary for his subsistence, the inner walls of the funerary chapel were inscribed with scenes of daily life. We see the processes of husbandry from the ploughing of the fields to the gathering of the

harvest into granaries, and the registration of the amount of the grain stored up. And, as the formula engraved on the stela procured to the dead man whose name was there inscribed the enjoyment of the provisions and good things therein enumerated, so the reproduction of these scenes on the walls of the tomb guaranteed to him that the acts there represented should be accomplished for his benefit. If he wished for bread, he had only to look at the wall, and as all the operations necessary to the making of bread were forthwith performed, he provided himself with the necessary grain, which the female slaves in another picture ground down and baked into bread before his eyes. If he wanted meat, a series of pictures shewed him the capture and the rearing of animals: the bull leaped on the cow, the calf was born, grew up, became a bull in its turn and passed into the hands of the butchers who cut its throat, let the blood flow off, and presented the choice parts to be cooked for the deceased. It was the same with all the other pictures on the walls. All the figures sculptured or painted there were employed in making sandals or furniture, weaving and bleaching the linen, brewing beer and cooking for the dead master. They went hunting with him in the desert and fishing in the papyrus marshes; they danced and played on the harp and flute for him. In this way, every tomb was a magic precinct, where the images were endowed with a latent life by virtue of the prayers recited over them at the consecration of the tomb, and this life became real in them as often as the master required it. They thus were able to supplement the family or priests, when these failed to appear with the prescribed offerings.

58. Limestone. — Height 1 m. 20 cent., breadth 1 m. 80 cent. — *Sakkarah.*

Beginning at the top, this fragment shows us first the taking in of the harvest. On the two first registers, the labourers thresh, winnow and pile up the grain in heaps, then it is measured out in bushels and registered before being stored in the granaries. These are shewn on the right of the bas-relief, behind the principal scribe. On the third register, the bakers grind the corn and bake cakes, beside their comrades who pour the wine into jars. On the lowest register, carpenters, jewellers, sculptors and workers in



metal are plying their trades, while a scribe weighs and notes down the gold given out to the jewellers. — V<sup>th</sup> Dynasty.

**59. Granite.** — Length 1 m. 60 cent. — *Sakkarah*.

This piece and the lion's head next to it come from the excavations made by Barsanti for the Service at Sakkarah, in the chapel of Unas; they are both parts of a gargoyle. The work is fine and effective. — V<sup>th</sup> Dynasty.

**60. Limestone.** — Height 1 m. 68 cent., breadth 0 m. 43 cent. — *Sakkarah*.

Stela in the form of a door brought from the tomb of Khâbiusokari, surnamed Hatesu «the hyena». — III<sup>rd</sup> Dynasty.

**61. Limestone.** — Height 1 m. 40 cent., breadth 0 m. 95 cent. — *Sakkarah*.

This door-shaped stela is one of the oldest monuments in the Museum. It was taken from the tomb of Shairi, priest of king Sunadu (Sethenes) of the II<sup>nd</sup> Dynasty. — III<sup>rd</sup> Dynasty.

**62. Limestone.** — Height 1 m. 68 cent., breadth 0 m. 42 cent. — *Sakkarah*.

Two door-posts on which is figured the wife of Khâbiusokari, who was called Hathorneferhotpu as her great name, and Tonpis as her short name. This woman's features recall the Nubian type; she has a line of green paint under the eyes, which is also found on the archaistic statues of Sapui and his wife in the Louvre (cf. p. 54, n° 101). — III<sup>rd</sup> Dynasty.

#### *East Wall.*

**63-64. Alabaster.** — Height 0 m. 27 cent., breadth 0 m. 39 cent., length 0 m. 57 cent. — *Sakkarah*.



Libation tables, resting on two lions standing abreast: the backs slope slightly, and the liquid ran down a gutter

into a vase between the lion's tails. These come from a large archaic tomb near the Step Pyramid. — III<sup>rd</sup> Dynasty.

Next to the stela, the table of offerings is the most important part in an Egyptian tomb. Originally, it represented the mat on which were placed the indispensable elements of every repast, whether destined for the living or the dead, the jar of water to drink, and the two round, flat, loaves of bread, on which the portion of meat was served and which were eaten along with it. As the mat was of too perishable a substance and would have had to be renewed at every ceremony, it was replaced by a round oblong slab of stone, on which the outline of the mat was engraved and which was henceforward the real table of offerings.

The circular shaped table may be designated as the table of offerings of independent use, and was only employed in certain ceremonies. It was used for the offerings which were made in the Hypostyle Hall, whether the provisions laid on it came from neighbouring temples, or whether they had been placed in the ante-chamber of the funeral chapel, which, as we see in the tomb of Ti, was sometimes a Hypostyle Hall. We possess several of these round tables, which have come from the tombs of Gizeh or Sakkarah. They are discs of alabaster or limestone, sometimes intended to rest on the ground, sometimes to be mounted on a low support, which may have been fixed into a stand of bronze or stone, thus forming a small table or altar (cf. p. 50, n° 90). It may be plain, only decorated with an inscription announcing its purpose, or we may find on it the conventional design of the oblong table of offerings, the *hotpu*, with cavities on either side to receive the water and the sacrificial liquids (cf. p. 54, n° 100). It seems to have had no special place in the tomb, as it is found in all parts of the chambers composing the funeral chapel.

The oblong table of offerings never varies in its position. It is placed before the funerary stela, and often set into the grooves of the false door so as to absolutely form a part of it. It is usually made of an oblong block of stone, not very thick, and having, on one of its long sides, a kind of projection or spout grooved in the centre to let the water run off. The straight side is next to the stela, and the side with the spout is turned towards the interior of the chapel. The upper surface is more or less hollowed

out and is decorated in various ways. We most frequently see on it the conventional representation on the ancient mat for offerings , over which are the two round flat loaves or other objects in low relief, representing offerings, libation vases, cakes, flowers, vegetables, fowls and butchers' meat. This was the entire funerary feast, as enumerated in the menu for the dead man which was placed above. In the Museum we have a table of offerings where these viands are not merely figured, but each one of them is named (cf. p. 80, n° 197) and in the same order as that given on the menu (cf. p. 25, n° 35). But the decoration varies very much, and on many examples which belong to the Memphite period, the chief preoccupation seems to have been that they should be suited to receive liquids. Many of them are just small troughs, or else rectangular troughs have been cut in the stone, somewhat like the stone-bordered basins which were seen in the gardens of great noblemen . This was with the object of assuring to the deceased the constant supply of water which he required, and, to make this even more distinct, this mimic basin was divided into levels by horizontal lines; on each successive level was inscribed the number of cubits answering to the height of the water during each of the three seasons of the Egyptian year.

On the most ancient of these tables of offerings, the inscription dedicating them is on the plain part of the upper surface (cf. p. 53, 54, n° 99, 100), but in later times, from the Theban period onwards, it is on the border of the upper surface or round the sides. The way the table of offerings was used is evident from the things represented on it and even from the formulae. It was the table on which the dead man's feast was served, in primitive times before the door of his funeral chamber, subsequently before the false door and the stela which successively took the place of the real door (cf. p. 12-13). The officiating priest took, one after the other, all the objects named in the menu, laid down the solids and poured the liquids on the table, reciting meanwhile a special formula over each. As soon as the formula was pronounced, the object became invisibly altered in nature so as to serve for the dead man's nourishment, either by the deceased himself emerging from his room and coming into the chapel to take possession of it, or by the object itself dying to the world and its *double* passing through into the funeral vault to feed the *double* of the

dead man. According to the latter notion, the table of offerings was the point of departure in this process of transmission, the point of arrival being the stand, or table, which we often see depicted on the stelae in front of the dead owner (cf. p. 15). At the voice of the priest, the object on the table of offerings *came forth* on to the dead man's table, and was ready to be partaken of by him.

**65. Limestone.** — Height 1 m. 34 cent., breadth 1 m. 13 cent. — *Sakkarah*.

This stela is one which gives additional proof of what has been said above as to the origin of the Memphite stela (see p. 15). The dead Nutirnofir is shewn to us here, in full face, at the moment when he is passing through the door of his funerary chamber, as he *comes forth* to take possession of the offerings. — V<sup>th</sup> Dynasty.

## ROOM B.

On entering by the western door, we see, opposite to us, in the eastern part of the room, the large limestone stela of Phtahkhâmaruru (height 3 m. 50 c., width 2 m. 10 c., Sakkarah, V<sup>th</sup> Dynasty) and on each side of it two large columns of red granite (n° 71 and n° 72) the capitals of which are formed of palm leaves attached to the top of the shaft by five horizontal bands. These come from the pyramid chapel of Unas, the last Pharaoh of the V<sup>th</sup> Dynasty, and they have his titles inscribed on them. They were discovered in 1901 and brought from Sakkarah to the Museum by Barsanti. A little in advance of the stela, sits the admirable statue of Chephren :

**73. Diorite.** — Height 1 m. 66 cent. — *Gizeh*.

This statue of Chephren (fig. 5), builder of the second pyramid, was discovered by Mariette, in the well of the temple of the Sphinx along with the débris of eight other statues which are also in the Museum, and which represent the same Pharaoh. Chephren is seated, his hands stretched out on his knees; a falcon, poised on the back of the throne,

spreads his wings round the head, an emblem of the God Rā protecting his son the King of Egypt. It is most surprising that the Egyptian artists were able to model with so much delicacy and skill such a hard and difficult material as diorite. All the detail in knees and breast is



Fig. 5. — Diorite Statue of Chephren.

rendered with marvellous vigour and truth to nature, and the whole figure is full of the grandeur of repose and strength. — IV<sup>th</sup> Dynasty.

Right and left of the statue of Chephren are placed :

74. Wood. — Height 1 m. 10 cent. — *Sakkarah*.

This statue (fig. 6), which was found by Mariette at Sakkarah, represents a contemporary of Cheops, one of the superintendants of works who built the Great Pyramid. He is about fifty years of age and heavy for his age. He is standing upright, stick in hand. The legs were wanting and have been restored, but the wood of the added parts has been allowed to retain its fresh colour. The expression of the face and the realism of the carriage have never been surpassed by any Egyptian sculptor in any time. The use of wood giving the artist a liberty which he had not when carving limestone or any kind of stone, details have been rendered there which are very rarely found in the Memphite school, thus the protuberance of the skull and the fleshy modelé of the neck and back. The eyes were inlaid, as is the case with many Egyptian statues. They are made of a piece of opaque white quartz, with a line of bronze surrounding it to imitate the lid; a small disc of transparent rock-crystal forms the iris, while a tiny spangle of polished ebony, fixed behind the crystal, imparts to it a lifelike sparkle. By a curious coincidence, the statue of this ancient



Fig. 6. — The Sheikh-el-Beled.

Egyptian was the exact portrait of one of the *Sheikh-el-Beled* or head men of the village of Sakkarah; our Arab workmen, always quick to seize on a likeness, straightway dubbed it *Sheikh-el-Beled*, and the name has stuck to it. This Sheikh-el-Beled and the statue of Chephren are perhaps the finest specimens of very ancient art that the Museum possesses; the squatting scribe of the Louvre is indeed the only other statue of the period that can be classed along with them.

From information furnished by the Reis Rubi, who was present at the excavation, we know that the statue was found standing in the recess of the granite stela on the west wall of the tomb, and that the tomb contained nothing but the statue and the stela. The female torso which is commonly said to have been found with it, and which passes for the wife of the Sheikh-el-Beled (see p. 55, n° 104) comes from another tomb. — IV<sup>th</sup> Dynasty.

**78. Limestone.** — Height 0 m. 51 cent. — *Sakkarah*.

Magnificent statue of a scribe, whose name is unfortunately not recorded. He is squatting in oriental fashion, and is writing or about to write at his master's dictation on a scroll of papyrus, which lies unrolled on his knees. The flesh colour is light red, the *shentuit* or skirt is painted white; on the chin is a short false beard. The eyes are inlaid, the alabaster and crystal composing them are set in copper lids; a small splinter of ebony behind the crystal imitates the pupil as in the case of the Sheikh-el-Beled (see p. 39-40, n° 74). The firm and accurate modelling, the finished technique and the expression of the features all render this statue worthy to be ranked among the masterpieces of Egyptian art; yet it is not equal to the Sheikh-el-Beled of our Museum nor to the Louvre scribe. — V<sup>th</sup> Dynasty.

**79. Calcareous Alabaster.** — Height 0 m. 70 cent. — *Gizeh*.

Statue of king Menkauhoru dressed for the festival of *foundation*. — V<sup>th</sup> Dynasty.

**80. Alabaster.** — Height o m. 635 mill. — *Mit-Rahineh.*

Statue of a king whose name is missing (fig. 7). It was found in 1888 at Mit-Rahineh, along with n<sup>o</sup> 75, 76, 77.



Fig. 7. — Statue of Cheops (?).

and 79. It probably represents Cheops, builder of the Great Pyramid. — IV<sup>th</sup> Dynasty.

*North-west Corner.*

**75. Alabaster.** — Height o m. 80 c. — *Mit-Rahineh.*

Statue of king Chephren, the builder of the second of



the great pyramids (see p. 32, n<sup>o</sup> 55 and 57, and p. 37, n<sup>o</sup> 73). The execution is rather weak. — IV<sup>th</sup> Dynasty.

76. Diorite. — Height o m. 545 mill. — *Mit-Rahineh*.

Statue of king Menkaurt - Mycerinus (fig. 8) successor to



Fig. 8. — Statue of Mycerinus.

Chephren and builder of the third of the great pyramids.  
— IV<sup>th</sup> Dynasty.

**77. Red Granite.** — Height o m. 75 cent. — *Mit-Rahineh.*



Fig. 9. — Statue of king Niusirri.

Statue of King Niusirri (Lathourès) (fig. 9); the work is hasty enough but spirited and effective. — V<sup>th</sup> Dynasty.

*South-west Corner.*

**81. Limestone.** — Height o m. 61 c. — *Sakkarah.*

Statue found near n° 78 (see p. 40), outside the mastaba, and representing the same person. He is seated, his right hand closed, the left stretched out on his knee. A large wig

covers the head so as to conceal the ears, but two points of a copper rod which project from it probably were to hold earrings; the eyes are inlaid and have retained all their brilliancy. This statue is of almost as fine workmanship as n° 78. The body is thinner, but the sculptor has modelled it with much art, and has given a pleasant smile to the features which are full of charm. — V<sup>th</sup> Dynasty.

**82. Limestone.** — Height 0 m. 70 cent. — *Gizeh*.

This stela (fig. 10) was built into the ruins of the temple adjacent to the southernmost of the three little pyramids near the east side of the Great Pyramid. The upper part of the pedestal projects and has on it an almost illegible inscription, which seems to contain the history of the monument. The stela itself is mediocre in style but easy to read. The inscription round it informs us that it was erected by Cheops «to his mother Isis, to the divine mother Hathor, lady of Nu». The order having been given for the erection of a stela, he established a ritual of offerings to the goddess, and built for her a temple of stone, in the sanctuary of which were the gods here represented. These gods are not only figured on the stela, but the inscriptions engraved beside them tell us the material of which their statues were made; the ibis of Thoth and the golden hawk were of gilt wood, Sokht was of black bronze, and so on. The last figure on the left, on the last register, is the Great Sphinx whose dwelling is «on the south side of the temple of Isis, lady of the Pyramid, and on the north of the temple of Osiris, lord of the necropolis». The inscription on the border then goes on to say that «the king Cheops found the temple of Isis, lady of the pyramid, which is near the temple of the Sphinx, on the north-west side of the temple of Osiris, lord of the necropolis, and that he built his own pyramid near the temple of the goddess». The present stela is not the original dedicated by Cheops, but a later copy. The temple of Isis was rebuilt where it was found, during the XXI<sup>st</sup> Dynasty, by the Tanite king Psiukhânu, and the stela must have been made anew, either by this king or perhaps by one of the Ethiopian Pharaohs. It probably preserves the original arrangement.

The bas-reliefs on the south eastern division of the south wall come from some of the Sakkarah tombs, and represent scenes of daily life, such as were depicted on the walls of the

funerary chapel, in order that the dead inhabitant might



Fig. 10. — Stela of Cheops' daughter.

find all his needs supplied in his life beyond the grave (cf. p. 32-33) :

**83. Limestone.** — Height 0 m. 50 cent., breadth 1 m. 40 cent. — *Sakkarah.*

Water tournament. The bas-relief below shows us part

of the sacrificial ceremonies : on the first register the sacrifice of fowls, on the second that of the ox. The individual who receives them and whose feet are seen on the left was called Sonu. — V<sup>th</sup> Dynasty.



Fig. 11. — Statue of Nofiru.

In the south-east corner is the charming statuette of a certain Phtahshepses of Sakkarah (n° 84, V<sup>th</sup> Dynasty).

The four niches in the south wall have been filled by glass cases in which have been placed such statues as, owing to their colour or to the material of which they are made, might have suffered in the open air, or which were too small to be conveniently exposed on separate pedestals.

### CASE A.

In the centre, above the group of Sanozmou-iabou and his wife Bibi (n° 112), is to be seen :

**85. Limestone.** — Height 1 m. 98 c. — *Sakkarah.*

A badly proportioned statue of the chief of the Royal Ten, Anukhiris. He is seated on a cube-shaped chair, his torso erect, his hands on his thighs : the right hand is clenched, the left is spread out flat. He wears a long wig which frames in his face and falls over his chest. This kind of headdress, which became common under the Theban

Empire, was very rare in statues of this period, and we know only a few examples of it. The statue had been painted, but the wig alone has preserved its original colour; the traces of colour on the face and body are very slight. — V<sup>th</sup> Dynasty.

Most of the other pieces are but of mediocre execution and have only the merit of being fairly well preserved. One, however, deserves special mention, that of the dwarf (n° 113) at the west end of the case. The old-fashioned and cunning look of the head has been very well rendered, as has also the contrast between the heavy head and the slight limbs: it is keenly observed, half the reality, half a caricature.

With his back to the pillar, between the two cases A and B, a statue stands:

**88. Limestone.** — Height 1 m. 19 c. — *Sakkarah.*

This portrait of the royal cousin Hakanu was formerly painted but the colour has almost entirely disappeared, and with it have gone all the details of costume and decoration upon necklet, braces, and the edging of the dress, which were brought out by the colour. The work is rude, but every one who has visited the Louvre will, at once, be struck by the resemblance of this statue to the statues of Saput and his wife which are in that Museum. They are evidently not only contemporary works, but most probably they come from the same workshop. The statue of Hakanu, thus, like those in the Louvre, belongs to a school, which, if not itself archaic, had preserved the archaic traditions in full life, so that they were still flourishing during the middle period of the Memphite Empire. — V<sup>th</sup> Dynasty.



Fig. 12.  
Statuette of a man  
in a large cloak.

### CASE B.

In the middle, low down, is a small statue of the chief of the corn-measurers Nofiru (n° 114. Height 0 m. 38 c. — Sakkarah) which is indeed (fig. 11) one of the chefs-

d'œuvre of our collection. On the left side (fig. 12) is another fine statuette in wood, of a man draped in a large cloak (n° 115. Height 0 m. 31 cent.).

**146. Limestone.** — Height 0 m. 35 cent. — *Sakkarah.*

This is one of the most interesting statues in the Museum (fig. 13), not so much on account of the work, which however is good, as on account of the attitude in which the personage is represented. He must have been, when living, a scribe in one of the royal offices; at any rate he has the mild look and humble posture which were usual twenty-five years ago in *katebs* who occupied in the modern *mudiriehs* such positions as he had in old Egypt. It shows how truthfully not only the racial type, but the moral formation and the acquired habit of body have been handed down from the oldest time to the present day.




Fig. 13. — The kneeling scribe.

**50. Painted Limestone.** — Height 0<sup>m</sup> 48 c. — *Gizeh.*

This curious little pair represent the «royal cousin» Aku, and his wife the «royal cousin» Hotpuhinofrit, seated together upon a stone bench. The woman's arm is round her husband and she is bending slightly towards him in an easy attitude. The man wears a short curled wig, a large necklet, and an apron reaching to the knees. The woman's wig falls away behind her head. She has a wide

necklace, and her white linen skirt is like a sheath. It comes under the bosom, and is kept in place on the shoulder by braces; the artist had added a network of black beads, but there is hardly any trace of it left. These two people are of a goodnatured, somewhat vulgar type. The man is heavy, the woman tall and slender. The work is occasionally somewhat careless, still it had been executed by a skilful hand. These groups of two, three, four or more persons generally represent a husband and a wife, either by themselves or with their children, and their presence in tombs are an outcome of the Egyptian conception of family life after death. When husband and wife shared the same grave, there was of course no difficulty in continuing the relation they had held to each other here below, but when they occupied different tombs how were they to proceed? These family groups offer the solution of the problem. When one of them was deposited in the grave of the husband and father, he was assured of the company of his wife and children, and, in like manner, when one of them was placed in the grave of the wife or children, these were certain that they would enjoy the companionship of the husband and father. The family life went on just as before in every tomb where family groups had been deposited.

**86. Black Granite.** — Height 0 m. 42 cent. — *Sakkarah.*

Sadunimât, in a crouching attitude. His legs are crossed underneath him, and are flat on the ground. His apron is pulled round by the motion of the legs, and his hands are placed symmetrically flat upon the apron. He is cut out of black granite, with the same skill, surety and precision as if made of soft limestone. His large necklace is in relief, and all the details of his face and dress were touched up with colour. The wig which covers his ears is black, as are also the edges and the pupils of his eyes, but the eyelashes have a touch of red. A dark line on the upper lip accentuates a very slight moustache. The beads forming the necklace are green (dark and light), red, white, and blue inclining to black. On the breast, suspended by a chain of particoloured beads, lies the amulet  which was probably one of the insignia of his rank. The skirt is white, with a red edging at the fastening of the girdle. The nipples



are indicated by slate coloured touches. The navel is marked black. This is an excellent specimen of statuary in painted granite, as practised under the Memphite Empire. — VI<sup>th</sup> Dynasty.

**87. Red Granite.** — Height 0 m. 54 cent. — *Sakkarah.*

This statue of the royal scribe Ráhotpu belongs to the same class as that of Sadunimáit, and it bears the same relation to the statuary in red, as the other does to the statuary in black granite, but the work is less vigorous and the colours are not so well preserved. — V<sup>th</sup> Dynasty.

On the top of Case B, is to be seen squatting :

**89. Grey Granite.** — Height 0 m. 47 cent. — *Sakkarah.*

A nameless statue of a crouching scribe, who holds on his knee an open scroll. It is of the same type as the statue n° 86 (see p. 49) and had been painted like it, but the colour is gone. The scribe wears a wig which is broadest at the lower end. It falls over his shoulders, leaving the throat and ears uncovered. This statue is good enough and has a pleasant appearance, although the work is somewhat weak and the proportions are not well calculated. — V<sup>th</sup> Dynasty.

The space on the pillar between Cases B and C is filled with :

**90. Limestone.** — Height 0 m. 60 c. — *Sakkarah.*

Small altar bearing the name of Phtabkhûini. In the hollow part a charcoal fire was lighted, on which solid and liquid perfumes were sprinkled. — V<sup>th</sup> Dynasty.

Against the central pillar is a fine stela :

**91. Limestone.** — Height 2 m. 30 cent., breadth 0 m. 92 cent. — *Sakkarah.*

Stela in relief, with the name of Ránikau, making mention of his wife, priestess of Hathor (see p. 23, n° 28).

## CASE C.

In the centre is the painted limestone statue of Ráhotpu (n° 116) with spreading wig and white skirt brought round to the front of the thighs in a triangular apron. Just under it :

**117. Limestone.** — Height 0 m. 30 cent. — *Sak-karah.*

The dwarf Khnumhotpu «chief steward of the linen», and one of the most curious monuments in the collection (cf. fig. 4, p. 30, and p. 47, n° 113). — VI<sup>th</sup> Dynasty.

**51. Wood.** — Height 1 m. 03 cent.

Statue of Piupianukhu the Black. It belongs to the category of *double* or *Ka* statues (see p. 28 - 31). The style is poor, but it is in perfect preservation and it helps us to realise the appearance presented by statues like the Sheikh-el-Beled when they were still entire. — VI<sup>th</sup> Dynasty.

**92. Limestone.** — Height 1 m. 11 cent. — *Sak-karah.*

Anisakha the priest is represented nude and circumcised, two circumstances almost unique in a monument of the oldest period of Egyptian art. — V<sup>th</sup> Dynasty.

With its back against the pillar between the two Cases C and D has been placed :

**94. Diorite.** — Height 1 m. 08 cent. — *Gizeh.*

Headless statue of Chephren. It was found in the well of the Granite Temple near the Gizeh Sphinx, along with n° 73 (see p. 37-38) and others. — IV<sup>th</sup> Dynasty.

## CASE D.

The principal pieces in it are the pretty group in painted limestone (n° 118) dedicated to the memory of Sadunimâtt (cf. n° 86, p. 49-50), and

**93. Black Granite.** — Height 0 m. 48 cent. — *Sakkarah.*

A fine statue of black granite, of the same type as n° 86 and 89 (see p. 49 and 50). The colours are a good deal effaced. The individual, whose name has not been given, wears the same kind of wig as n° 89. — V<sup>th</sup> Dynasty.

**95. White Limestone.** — Height 0 m. 51 cent. — *Sakkarah.*

A group of three persons, two of whom, the husband and wife, are seated side by side, while their son stands beside them. The father's name only is given; he was called Sapunikau. The style is weak and lacks originality, but the grouping of the three figures is good, and the bright colours which have been used give them a cheerful appearance. The woman has the white skirt which was worn by all women at the time, but, instead of the usual braces, she wears a bodice of striped stuff which covers her neck and shoulders and opens on the breast in a point. The necklet was concealed under this bodice, and is seen only at the open throat. The stripes were horizontal. The nipples were indicated by concentric circles, which look as if moulded on the flesh. This peculiarity, which is rarely met with, gives us some information as to the change of fashion in female costume towards the middle of the V<sup>th</sup> Dynasty. — V<sup>th</sup> Dynasty.

The tablets on the top of the four cases contain a number of statuettes of the Memphite Empire, which are generally of poor quality and singly would possess very little interest: when gathered together, as they are here, they give a fair idea of what Egyptian funerary sculpture was like, at this the most brilliant period of Egyptian art. It was as commonplace and as lacking in originality as our own, and the stone-cutters whose workshops are planted besides our cemeteries show us exactly the same kind of work. It was art produced at low prices, to suit people of small fortune and easily satisfied taste. But, besides their historical interest, they have an ethnographical value which we cannot afford to despise. The people they bring before us belonged to every class of Egyptian society, and we can

see what a variety of types was to be met with. These types are all to be found in the present population of Egypt, a sure proof that the people are on the direct line of descent from the ancient Egyptians. We recognize the slight, alert, upright figure of the higher classes, and their fine, well cut features, the stumpy, heavy build of the lower middle class, and the thick-set ugly peasant with his round face and flat nose. The women, in particular, have a very modern appearance, and whoever goes much about in the country will meet them constantly among the women who go to draw water from the Nile. Travellers who have been in Upper Egypt will readily recall having seen many such faces in the course of their excursions.

**96. Wood.** — Height 0 m. 69 cent. — *Sakkarah.*


A very fine bust, belonging to a wooden statue the rest of which is lost. Although not equal to the Sheikh-el-Beled (see p. 39, n° 74) or even to the fragment n° 104 (cf. p. 55), this statue is very remarkable both for beauty and vigour. The inlaid eyes give to the face a marvellously lifelike expression. — V<sup>th</sup> Dynasty.

*West Side of the Room.*

On either side of the door leading to Room A, is a small limestone stela (n° 97-98) found at Gizeh in the tomb of Situ (height 0 m. 70 cent., breadth 0 m. 68 cent.). Like some of the large stelae in the Principal Gallery (see p. 24, n° 32) these shew the façade of a house with a central door, here the entrance to the dead man's dwelling (see p. 16, fig. 2). — IV<sup>th</sup> Dynasty.


Two tables of offerings (n° 99 - 100) are placed below them :

**99. Alabaster.** — Length 0 m. 32 cent., breadth 0 m. 56 cent. — *Sakkarah.*

Rectangular plaque with the name of Assinofir Sano-fruinofir, priest of the pyramid. The design shews that it is intended for a table of offerings; we see in the middle the conventional sign  for the table of offerings itself,

with a consecrated loaf of bread and three cups of different shapes for the liquids. — V<sup>th</sup> Dynasty.

**100. Alabaster.** — Diameter 0 m. 49 cent. — *Sakkarah.*

Round plaque, which may be cited as a good example of the round table of offerings, that which was called the table of offerings of the Hypostyle Hall (see p. 35). We see, in the centre, the table of offerings itself , surrounded by a rectangular oblong trench and ten cups of different shapes to contain the liquids. — V<sup>th</sup> Dynasty.

The part of the west wall which extends between the pillar and the north-west corner, is filled with a number of blocks found in the tombs and inscribed with scenes of offerings. On the middle, is affixed the middle panel (n° 101) of the stela of Hathorneferhotpu (see p. 34, n° 62). The figure of the lady, half broken, is seated at a table, with closely written columns below containing lists of the principal provisions of food and clothing. — III<sup>rd</sup> Dynasty.

**102. Limestone.** — Height 1 m. 41 cent., breadth 0 m. 72 cent. — *Sakkarah.*

Nikhafitka receives the produce of the property he has allotted to his tomb, as well as part of his funerary furniture (cf. p. 21, n° 20 and p. 56, n° 110). — V<sup>th</sup> Dynasty.

The three bas-reliefs placed one above the other on the right belonged to sculptures of the same description. One of them has a tragi-comic scene :

**103. Limestone.** — Height 0 m. 37 cent., breadth 1 m. 01 cent. — *Sakkarah.*

A cynocephalus, which is being led on a string, turns to bite the leg of a man who had probably been teasing him. The leader of the ape laughs sarcastically; he holds in leash a female of the same sort, whose little one clasps

her tightly in its arms round the waist, and who seems to look amusedly on the scene. — V<sup>th</sup> Dynasty.

**104. Wood.** — Height 0 m. 60 cent. — *Sakkarah.*

Part of a very fine female statue found at Sakkarah. She is thought to represent the wife of the Sheikh-el-Beled, but this is contradicted by the testimony of the Reis Rubi, which is quoted in connection with n° 74 (see p. 40). — IV<sup>th</sup> Dynasty.

**105. Limestone.** — Height 2 m. 05 cent. — *Sakkarah.*

Stela of a priestess of Hathor and Neith, called Nubhotpu, surnamed Bibi, surrounded by her sons and daughters. She was wife of the priest Honminu, whose stela is described below (see p. 56, n° 109). — V<sup>th</sup> Dynasty.

**106. Green Basalt.** — Height 1 m. 07 cent. — *Gizeh.*

Fine headless statue of Chephren. His cartouches are on both sides of the throne (see p. 32, n° 55). — V<sup>th</sup> Dynasty.

**107. Limestone.** — Height 2 m. 35 cent., breadth 1 m. 07 cent. — *Sakkarah.*

Stela of Hosusi, director of granaries, of the treasury and the royal apartments, head of public works, etc.; the hieroglyphs are incised and painted blue. Found in 1887, to the north of the step pyramid of Sakkarah. — V<sup>th</sup> Dynasty.

**108. Green Basalt.** — Height 1 m. 20 cent. — *Gizeh.*

Another seated statue of Chephren, found by Mariette, in the well of the granite temple, near the Gizeh sphinx. The king is older than when his diorite statue was made (see p. 37-38, n° 73), as may be seen by the wrinkles round his nose and mouth. The workmanship is very good. Parts of the face and figure, which were wanting, were restored

by Vassalli Bey in plaster painted green to imitate basalt.  
— V<sup>th</sup> Dynasty.

**109. Limestone.** — Height 2 m. 31 cent., breadth 1 m. 28 cent. — *Sakkarah.*

Stela of Honminu, eldest son of Tapumánukhu (see p. 61, n° 154) and husband of Nubhotpu, whose stela is described on p. 55, n° 105. He was priest of Mycerinus and of Usirkaf, the first king of the V<sup>th</sup> Dynasty. — V<sup>th</sup> Dynasty.

**110. Limestone.** — Height 1 m. 16 cent., breadth 1 m. 50 cent. — *Sakkarah.*

Bas-relief from the tomb of Nikhafitka (cf. p. 21, n° 20, and p. 54, n° 102). It represents the interlude of games and dancing which always relieved the tedium of the funeral feast. Above, the master of the house is seated before his table and provisions. Below, in the first register, is the orchestra, composed of singers and players on the flute and harp : on the second row five almehs are dancing, while two coryphees mark time with their hands. — V<sup>th</sup> Dynasty.

## ROOM C.

This room contains, under the central portico and in the four side recesses, a collection of statues and stelae which are of no particular interest except to the archaeologist. They all come under the category described above of *double* or *Ka* statues (see p. 28-31) and funerary stelae (see p. 11-20), and they have no characteristics worthy of special note; indeed they only differ from one another in details of dress and accessories. We may, however, remark several monuments of importance. First in the north-west corner, the almost shapeless fragment of a statue in coarse limestone (n° 127), which retains the semblance of the trunk, legs and characteristic signs of the god Minu. It was found in the ruins of Coptos by Petrie, and it preserves for us an image of the local deity dating from the Thinite period, the II<sup>nd</sup> or III<sup>rd</sup> Dynasty. It is therefore, one of the oldest statues, if not the very oldest in the Museum.

*Centre of the Room.***128. Limestone.** — Height 1 m. 20 c. — *Abusir.*

This column came from a chamber of the mastaba of Phtahshepses at Abusir, and is one of the oldest known specimens of the lotiform kind. Its horizontal section, from top to bottom, is developed from an oblong rectangle, not from a circle (cf. p. 62, n° 162). This is the most ancient form which we yet know for that type of column. The effect of the six papyrus stems which compose the shaft and of the buds placed among the half-blown flowers on the capital is extremely graceful, very much more so than when we see the same idea carried out in columns of the New Empire of which there are numerous examples in Upper Egypt.

A few other stones deserve the attention of archaeologists, if not of the general public. Thus, in the middle of the room, on the west side of the column, we see :

**129. Limestone.** — Height 0 m. 39 cent., length 0 m. 84 cent.

Forepart of a lion, like those which were used as gargoyles on the temples. The hinder part has not been cut out of the block which was embedded in masonry. The work is careful but clumsy. The paws, the face, the mane, are all quite conventional, and bear only a distant resemblance to nature. The way in which the ears stand out from the head and the mane surrounds the face, is the same as in the lions' heads which adorn the throne of Chephren (see p. 37, n° 73).

In the S. W. angle has been set up a monument which is of interest for the history of the VI<sup>th</sup> Dynasty :

**130. Schist.** — Height 2 m. 30 cent. — *Abydos.*

Door-post from the tomb of a certain Zâu, father of queen Mariânukhunas the wife of Piupi (Pepi) I<sup>st</sup>, and mother of Metesuphis I<sup>st</sup>. — VI<sup>th</sup> Dynasty.

And, in the northern part of the western division of the chamber, I would point out :



**131. Limestone.** — Height 0 m. 30 cent, length 0 m. 65 cent. — *Sakkarah.*



Fragment of a bas-relief from a mastaba at Sakkarah. It represents the arrival of the farmers bringing their rents to the «dairah» of the dead man. The scribe Mani is receiving the account of these from one of the peasants, who is standing with bent head, as if making excuse for himself. One of the overseers raises a stick as if to strike the shoulders of the farmer: the end of the stick is an open hand. The style is very poor, but we learn from this scene the use which was made of the «hand of justice» which is found in the hands of certain persons in tombs of the Memphite period (cf. the relief n° 103, p. 54).

## ROOM D.

Like those in Room C, the objects in Room D are mostly of purely archaeological or religious interest, but some few of them are deserving of attention from the ordinary visitors.

### *West Wall.*

The fragment from a large limestone stela (n° 137), which is set up in the embrasure of the window, comes from Sakkarah and is remarkable for the beauty of the hieroglyphs and figures which cover it.

The alabaster table of offerings which stands in front (n° 138. Length 1 m. 28 cent., breadth 1 m. 16 cent.), also from Sakkarah, is of a complex character. In the middle the *hotpu* , or table of offerings in the strict sense, is figured with the customary vase and the flat disc of which we have already seen instances (see p. 53-54): the two signs  on either side of the disc must have marked the place of some object necessary to the ritual, perhaps the oblong basins for libations or the vases on which the pieces of meat and the fowls were offered.

**139. Yellowish Limestone.** — Height 0 m. 68 c. — *Sakkarah.*

Small funerary obelisk found by Mariette in the mastaba

of one of the Phtahhotpu, who was surnamed the Red.  
— V<sup>th</sup> Dynasty.

**141. Yellowish Limestone.** — Height 0 m. 69 c.  
— *Sakkarah*.

Obelisk from the mastaba of Auni. — V<sup>th</sup> Dynasty.

These two obelisks belong to a class of monuments which are rarely found, except in tombs of the Memphite period. In their origin, the obelisks probably represented the two stelae or stone columns, which were set on the right and left sides of the house door of a king or personage of high rank, or of the temple of a god: it was a sort of ensign on which the name of the occupant was written. As the tomb was the dead man's dwelling house, it was natural that the same should be done for it as for his earthly habitation; and we therefore find, on the right and left of the stela, that is to say of the door which gave entrance to the vault, two small obelisks on which the name and titles of the proprietor of the tomb were inscribed. This custom seems to have died out in the interval between the Memphite period and the first Theban Empire, at least in the case of private tombs, but the funeral vault of the Pharaoh Antufi Nubakpirri of the XI<sup>th</sup> Dynasty, at Draḥ abu 'l Neggah, had two limestone obelisks at the entrance. In later times, however, the employment of obelisks was confined to palaces and temples almost exclusively. In some few cases, nevertheless, probably owing to an archaistic fashion, private individuals did set up obelisks in front of their tombs or villas.

**140-142. Red Granite.** — Width 1 m. 38 cent., height about 1 m. 10 cent. and 1 m. 60 cent. — *Kom-el-Ahmar*.

The two blocks of granite to the right and left of the window are among the most ancient monuments we possess. They were discovered by Quibell in 1897 at Kom-el-Ahmar, the Hieracônpolis of the Greeks, situated opposite to El-Kab. They have inscriptions of a king of the III<sup>rd</sup> Dynasty, whose tomb was excavated by M. Amélineau at Omm-el-Gaab, but of whom we as yet only know the *Ka*-name Khâsakhmuî. The titles of this prince are distinctly legible

on the side of the larger block, that on the left of the window. On the face there was originally a large scene, sculptured in relief, with inscriptions, but this was carefully chiselled out at the time when the block was re-used, and only the indistinct outline of figures and hieroglyphs is now to be seen. On the extreme left was the king, represented upright, the staff of authority in his hand, and his face turned towards a goddess, who is also standing erect. Royal titles and smaller figures carrying emblems completed the scene. — III<sup>rd</sup> Dynasty.

#### *East Wall.*

On the east side, to the north of the door leading to Room C, is shewn (n° 143) all that remains of one of the false doors from the tomb of Ainofir at Dahshur. Some of the missing parts have been destroyed, some carried off by the Beduins in order to supply the débris to European museums; finally, after a renewed attempt to plunder, it was decided to preserve in a safe place what the robbers had left and it was brought to our Museum in 1901. The sculpture is in the bold relief of the early IV<sup>th</sup> Dynasty and the drawing of both figures and hieroglyphs is of a rare elegance. A little further on, in Room E, we shall see large fragments in the same style of another stela from the same tomb (see p. 61, n° 152).

#### ROOM E.

Continuation of funerary statues and stelae, mostly of the later V<sup>th</sup> and VI<sup>th</sup> Dynasties.

Along the Western and Eastern walls, bas-reliefs from Wady Magharah in Sinai are exposed. These were cut out from the face of rock by Currelly, in March and April 1905, and brought to the Museum on the recommendation of Prof. Petrie. Two of them date from the Thinite period; the others commemorate expeditions which the Pharaohs of the IV<sup>th</sup>, V<sup>th</sup> and VI<sup>th</sup> Dynasties sent to the mines of that district, to extract the stone which the Egyptians knew as *mafkait*, turquoise, malachite and various green copper oxides. The largest one (n° 158)

represents king Niusirri of the V<sup>th</sup> Dynasty, killing one of the Nomads as a sacrifice to the Gods of Sinai.

In the window recess, we notice the fragments of a large stela (n° 152), in the form of a false door, which came from the tomb of Ainofir at Dahshur, like the one described in Room D (see p. 60). The work on this one is equally broad and good. On the sides of the false door are depicted the domains of the dead man marching in order and the ceremonies of the daily sacrifice which provided his food. — IV<sup>th</sup> Dynasty.

**153. Limestone.** — Height 0 m. 68 c. — *Gizeh*.

This group of Sannofir and his wife was found by Mr. Ballard in 1902, near the northern extremity of the Pyramid plateau. They are awkward in the extreme and badly proportioned, the bodies too long, the legs too short, the faces flat, with crooked eyes and mouth. There is coarseness too, even grossness, about the contours of the woman, and the breast and legs of both are carelessly and roughly carved. Did we not know to a certainty that these two monstrosities belonged to the IV<sup>th</sup> Dynasty, we should in all probability have set them down to the barbarous period between the IX<sup>th</sup> and XII<sup>th</sup>. It is another example of the danger of dating an object from its style of execution only; even in the best periods, there were bad workmen. — IV<sup>th</sup> Dynasty.

**154. Wood.** — Height 0 m. 68 cent. — *Sakkarah*.

Statue of Tapumánukhu whose stela was described above (see p. 24, n° 30). Unfortunately this statue is much damaged and does not now stand straight. It was almost as fine work as the Sheikh-el-Beled, but its condition has grown sensibly worse during the twenty years I have known it, and I fear that it cannot be preserved for much longer. — IV<sup>th</sup> Dynasty.

**155. Limestone.** — Height 1 m. 15 cent., breadth 2 m. 45 cent. — *Abydos*.

One of the most precious monuments in the Museum. The history of Uni, at first page of Tiuti (Teti), the first king

of the VI<sup>th</sup> Dynasty, afterwards minister to the succeeding kings Piupi (Pepi) I<sup>st</sup> and Marunirt-Metesuphis I<sup>st</sup>, conqueror of Nubia and viceroy of the country between Memphis and Elephantine. — VI<sup>th</sup> Dynasty.

**156. Red Granite.** — Height 0 m. 47 cent., length 0 m. 88 cent. — *Oussim*.

Lioness (?) suckling her cub, found in 1901, by Ahmed Effendi Neguib, at the village of Oussim, in the ruins of the ancient Letopolis, capital of the second nome of Lower Egypt. The work is poor and the date uncertain. There is indeed some reason to believe that it must be assigned to the Graeco-Roman period. Its position in this part of the Museum is therefore provisional.

**157. Grey Granite.** — Length 2 m. 13 cent.

Fragments of a sphinx which has between its paws the cartouche of the *ka* name of Piupi (Pepi) I<sup>st</sup>, with the epithet *Beloved of the spirits of Heliopolis*. This is, up to the present, the oldest sphinx known, except the colossal one in the mountain at Gizeh. At some unknown time it was used as a block for some building, and the right side of the body has been chipped down and smoothed. — VI<sup>th</sup> Dynasty.

## ROOM F.

We have erected, against the southern pillar of the door leading from this room into the long portico of the central atrium, a very fine column in red granite (n° 162), discovered in 1902, by Dr. Borchardt, in the ruins of the funerary chapel adjoining the pyramid of the Pharaoh Niusirri of the V<sup>th</sup> Dynasty. It is of the lotiform type, with a fluted shaft composed of stems and a capital of the form known as lotus bud. This was painted and we can still see clearly, on the side next the wall, the black lines which mark the leaflets and calyces, and indeed all the incised details of this design. This column has not the grace and elegance of the two columns of Unas in Room B (see p. 37, n° 71-72), and this is due to the plan adopted by the architect. He has constructed the base of the shaft with a section developed from a rectangle (see p. 57, n° 128),

longer in front than on the sides; higher up the shaft, the rectangle is less marked; at the spring of the capital, the section may be inscribed in a circle. In spite of this strangeness which lends it a somewhat thickset and dumpy appearance, it gives us an idea of the high level reached by architectural art during the Memphite Empire. The temple to which it belonged having been neglected and half destroyed during the times which intervened between the VI<sup>th</sup> and XII<sup>th</sup> Dynasties, the architects who built the pyramid of king Samsurrit (Usertesen) III took some of the columns which belonged to it and brought them over to Dahshur to be used in the funerary chapel of that king. — V<sup>th</sup> Dynasty.



Fig. 14. — Statue of Râhotpu.

The central place in the room is occupied by two of the most lifelike of Egyptian statues :

**163. Limestone. — Height 1 m. 20 c. — Meidûm.**

The two painted statues of prince Râhotpu and his wife princess Nofrit were discovered by Daninos, in the time of Mariette in one of the mastabas near the Meidûm pyramid, and they are believed to date from the end of the III<sup>rd</sup> Dynasty. The statue of the man is very fine, above all the head (fig. 14), which is very expressive of a certain inanity and weakness of character; however, except in excellence of technique, it does not differ from other male statues of the period. Contrariwise, that of the wife is distinguished by extreme freedom in handling, and has several characteristics which are entirely original (fig. 15). The way in which the

wig is laid on the real hair and held in place by a kind of enamelled band has not as yet been seen on any statue but this, and, on no other in Egypt is there so subtle a rendering of the modelling of the neck and bosom under the light garment with which Nofrit is clothed. — III<sup>rd</sup> Dynasty.

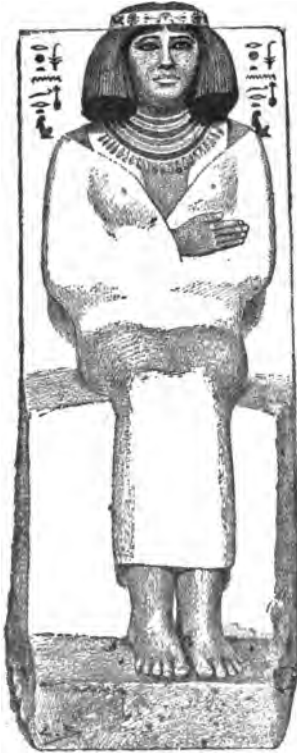


Fig. 15. — Statue of Nofrit.

In the four corners we have placed fine statues of the V<sup>th</sup> and VI<sup>th</sup> Dynasties. In the south-east and south-west corners are :

**164-165. Limestone.** — Height 1 m. 95 cent. and 1 m. 73 cent. — *Sakkarah.*

The two statues of Rânofir, priest of Pthah of Memphis are *Ka*-statues (see p. 28-31) destined to serve as a body for the dead man. One (n° 164) shews him as a priest, with shaved head. The other statue (n° 165) is one of the fine pieces of Memphite sculpture (fig. 16). Rânofir is standing, his arms by his side, the left leg advanced in the attitude of a lord looking on as his retainers defile past him. The play of the muscles in the chest and shoulders, the detail of the knees and legs is given

with an intelligence and attention which would do honour to our greatest artists. — V<sup>th</sup> Dynasty.

**166. Limestone.** — Height 2 metres. — *Sakkarah.*

Statue of Ti, found in his tomb which is the one best known to visitors of all at Sakkarah. The workmanship is mediocre. — V<sup>th</sup> Dynasty.

167. Copper or Bronze. — Height 1 m. 70 cent.  
— *Kom-el-Ahmar.*

The superb statue in copper or bronze which occupies the remaining corner, was found in 1897 by Quibell,



Fig. 16. — Statue of Rânöfir.

in the ruins of the old city of Hieracönpolis, now Kom-el-Ahmar, opposite to El-Kab. It was a mass of broken fragments the value of which was not ascertained at first by the finders; they were cleaned in the Museum, put together and mounted on a wooden core by Barsanti. From the scraps of inscription from the pedestal, which it has not been possible to restore entirely, we find that it represents one of the most celebrated Pharaohs of the Memphite Empire, Piupi (Pepi) I<sup>r</sup>, of the VI<sup>th</sup> Dynasty. The bust, arms and legs are made of plates of copper beaten into shape with the hammer, then rivetted and welded at the joints without any sign of soldering; the face, hands and feet have been cast. It is thus of compound workmanship, partly of cast, partly of beaten metal. The kilt was either of gold or electrum, and we can still see, round

the base of the torso and the top of the thighs, the marks of the rivets which joined it to the body; the headdress was inlaid with lapis-lazuli or blue glaze, like that of the statue mentioned in the Tale of Sinuhit. The small statue (n<sup>o</sup> 168), placed beside the large one, was



found along with it, and, it appears, inside the torso. It represents the same person. The legs and the upper part have been brought too near together by mistake at the time of the restoration; they had been separated formerly by a kilt in gold or electrum. The style and technique of both statues is admirable. The modelling is excellent, and the enamel inlaying of the eyes gives a singularly lifelike expression. Piupi lived about 3500 B. C., and there is nothing which shews us more strikingly than these two copper statues, to what a high degree of excellence Egyptian art and industry had attained at that remote period. — VI<sup>th</sup> Dynasty.

The rest of the monuments in the room belong to one or other of the classes of objects already described, and are not of sufficiently good execution to compensate for the want of interest in the poses and the mediocrity of the sculpture. We may, however, notice, on the east and west walls, some fragments from Sakkarah :

**169. Limestone.** — Height 1 m. 10 cent., width 1 m. 20 cent. — *Sakkarah.*

Occupations of everyday life, by which the wants of the dead man are provided (see p. 33-34, n° 58). His servants are seen baking bread for him and pouring beer into vases. Above, some are lassoing bulls, while lower down others are milking cows, preparing fish and game for cooking, and roasting birds in little ovens. Near them are two dogs, one sitting, the other lying down. — V<sup>th</sup> Dynasty.

**170. Limestone.** — Height 1 m. 43 cent., breadth 0 m. 42 cent. — *Sakkarah.*

Fragment of a bas-relief representing a tournament on the water. One of the boatmen has fallen in, and is struggling to catch hold of one of the boats. — V<sup>th</sup> Dynasty.

We should also remark the fragments of bas-reliefs (n° 171) which are fixed on the west wall, between the southwest corner and the pillar at the door. They come from the excavations undertaken by the Berlin Academy at the

instigation of M. de Bissing, among the ruins of the temple of deification which king Niusirri of the V<sup>th</sup> Dynasty erected in his own honour, on the sandy plain of Abu-Ghorab in front of his pyramid. They are so much mutilated that their meaning would be obscure, did we not know from other sources what scenes they represent. We see fragments of processions, offerings, dances, races, and, on the largest slab, the king dressed in the same way as the statue of Montuhotpu (see p. 83, n° 202). He is represented at the exact moment during the ceremonies when he is identified with the living Osiris, ruler of Egypt and of mankind, by a proceeding analogous to that which will, after his death, assimilate him to the dead Osiris, ruler of Eternity.

Lastly, two of the large stelae are deserving of special mention :

**172. Limestone.** — Height 2 m. 70 cent., breadth 2 m. 80 cent. — *Sakkarah.*

This is on the north wall between the north-eastern corner and the north pillar and really includes two stelae shaped like doors and joined by a flat slab of stone containing the daily menu for the deceased. This was the western wall of the tomb chapel of a rich Egyptian named Atui, priest of the pyramid of Usirkaf, who lived during the first half of the V<sup>th</sup> Dynasty.

**173. Limestone.** — Height 1 m. 98 cent., breadth 1 m. 11 cent. — *Sakkarah.*

The second stela, which has been placed on the south wall as a pendant to the first, was brought from Sakkarah at the same time. It belonged to a man called Rānikau, of whom we possess other monuments (see p. 23, n° 28, and p. 50, n° 91) and who was prophet not only of Usirkaf, but of one of his successors, Noferrī, of whom very little is known. These two doors, which gave the dead man access to the outer world, and one of which was used for entrance into the tomb the other for egress, are the most important part of the chapel and the point towards which all its decorations converged (see p. 18-19). Here are

piled up the offerings which are the combined produce of all the scenes of agriculture and industry depicted on the walls, the oxen, fowls, bread, wheat, vegetables, stuffs and furniture. These were placed on the *hotpu* —, which stood in front of one or both doors and the whole passed thence into the other world. The two little panels of servants, on the right and left, mark the place where the scenes carved on the adjoining walls correspond with the sides of the stela. — V<sup>th</sup> Dynasty.

## (ROOMS G-L.)

### FIRST THEBAN EMPIRE.

#### ROOM G.

The place of honour in the middle of the room has been assigned to a mutilated sphinx of limestone, which is of considerable importance in regard to the history of the disturbed times which divide the first Theban Empire from the second:

**184. Limestone.** — Height 2 m. 33 cent., length 0 m. 78 cent. — *El-Kab*.

Fragments of a sphinx discovered in 1891 at El-Kab, by M. Grébaud, in the vicinity of objects of the XII<sup>th</sup> and XIII<sup>th</sup> Dynasties. It had, standing against the breast and between the forepaws, a statuette now so mutilated that it is impossible to determine its nature. Like other objects of the same style of art, it shews us well-defined characters of the people inhabiting the neighbourhood of Lake Menzaleh. Although we may hesitate to attribute these monuments to the era of the Hyksós or Shepherd Kings, they must at all events be regarded as highly original productions of a Tanis school of sculpture, which had flourished under the Middle Empire probably during the second half of the XII<sup>th</sup> Dynasty. This artistic school, so near to the Syrian frontier, would be very likely to come under Asiatic influence, for the paintings of Beni Hassan give ample evidence of the peaceful relations existing between Asia and

Egypt, at a period previous to the invasion of the Hyksós.  
— XII<sup>th</sup> Dynasty.

In the north-west corner of the central portico is a headless statue (n° 185) of black granite and in a squatting attitude. The inscription in front of the kilt informs us that the monument represents an old prince of Thebes, Antufáu, and that it was erected by the Pharaoh Sanuosrit (Useresen) I<sup>st</sup>, in honour of this ancestor of his family. Opposite to this statue, in the south-west corner of the same portico is a sort of corner stone (n° 186), discovered at Coptos by Mr. Petrie, in 1896. On the vertical face, a king of the XI<sup>th</sup> Dynasty, Antufi Nubakpirri, had engraved the copy of a decree by which, in the fourth year of his reign, he deposed a certain Tiuti, son of Minhotpu, and pronounced maledictions on whomsoever should restore him or any of his descendants to the enjoyment of his offices. Several generations later, the block was re-used and scenes engraved on its northern surface, in the name of Sanuosrit I<sup>st</sup>.

**188. Limestone.** — Height 1 m. 89 cent., breadth 1 m. 05 cent. — *Sakkarah.*

Monuments of the Heracleopolitan Kings are very rare, and up to this year we had no clue to the site where they were to be found at Sakkarah. Several observations made at different times lead me to suspect that some at least of these kings, being poor personages, established their tombs in the neighbourhood of those of the wealthy Pharaohs of the Memphite period, and that the pyramid of king Marukari had been erected somewhere near the Pyramid of king Tiuti. The excavations made by Quibell in 1905-1906 in the spot thus defined lead to the discovery of several inscriptions which seem to justify this hypothesis. The present stela belonged to a certain Apui, the same perhaps whose coffin is in the Museum at Berlin, and who was an officer or priest attached to the pyramid of Marukari. — X<sup>th</sup> Dynasty.

**189. Limestone.** — Height 1 m. 52 cent., breadth 0 m. 96 cent. — *Sakkarah.*

Stela of Anupumehaft, who was attached like Apui to

the pyramid of Marukart. Found in 1906 by Quibell, near the pyramid of Tiuti (Teti). — X<sup>th</sup> Dynasty.

The rest of the stelae on the walls include some from Abydos, which mark the transition from the art of the Memphite period to that of the first Theban Empire, some from Akhmim, from Rizagat (south of Erment), from Naggadah, and from Mesheikh (near Girga), very barbarous in style, and others of the XII<sup>th</sup> and XIII<sup>th</sup> Dynasties, mostly from the necropolis at Abydos, many of which offer points of great interest to the Egyptologist, but are not deserving of attention from the ordinary visitor.

The stelae of the Theban period are some of them round-topped, some rectangular like the Memphite ones. This rectangular shape was very common in early times, but it lost ground as time went on, and although it did not altogether disappear, it became exceptional and latterly was only a sort of affectation of the antique. The use of the rounded form, on the other hand, spread with the growth of Theban power, and ended by becoming universal. By the end of the Memphite period, the square stelae had already come to represent the entire tomb chapel, as well as all those things which were intended to have a favourable influence on the fate of the deceased (see p. 20). A glance at our collections will at once furnish proof that this is also the part they played at the beginning of the Theban period. Some of them retain the suggestion of the false door: they have a cornice, either sculptured in relief, or simply engraved, or traced with the brush, two cylinders, or two bands to the right and left. More rarely we find only some trace of the cylinders or bands, and very often the whole decoration has disappeared and all that is left is a perfectly flat surface, just as in the last days of the Memphite period.



The scenes which are engraved upon these stelae bear frequent testimony to the change which, as I have before remarked, had taken place with regard to the primitive conception. I may cite as a characteristic example, the stela of the Theban prince Antufi (fig. 17), who was contemporary with the Heracleopolitan IX<sup>th</sup> Dynasty (see p. 91, n° 220). The lower part of this stela shows us the door of the tomb which is closed by two leaves kept in place by a bolt. To the left, two servants, upon different registers, are bringing gazelles of two kinds, while, on the right, two butchers are cutting up a bull which has just been

sacrificed under the surveillance of a priest. Above the door, inside the tomb, Antufi himself is seated under a dais supported by painted pillars; his favourite dog is lying under his chair. A little behind him, to the left, is a man





Fig. 17. — Stela of the Theban prince Antufi.

who is fanning him with a palm leaf. To the right is a servant, holding cane and sandals in readiness for the time when it shall please his master to make use of them. Three servants advance towards him. The first offers him sweet ale, in a large bowl which he is raising to the nomarch's lips, the second brings a leg of beef, and the third a basket of

bread, while, as we are informed by the inscription below, provisions of all kinds are displayed in front of him, bread and drinks, stuffs, oxen, geese, with other good things, all by thousands. In early times all these details of the slaughter and cutting up of the animals, the bringing of the offerings, and the processions of relatives and servants, were engraved upon the walls of the chapel. Here we find them all upon a stela. On account of the smallness of the space available, the details are abridged and summarised, but they are given so explicitly, that we cannot entertain a doubt that the stela was a summary of the tomb: indeed, on some of the votive stelae from Abydos, the stela is called *mahâouit* — , a tomb, as a variant for  *utu*, a stela.



This change of conception explains to us in some measure, how the stela had changed from the rectangular to the round-topped form. The Memphite tomb *par excellence* is the mastaba, or rock-hewn tomb which is like a mastaba, with its flat roof, and rectangular shape of doors and chapel. The stela which became its substitute naturally preserved the rectangular shape which was that of the original tomb. The Theban tomb, on the other hand, is the building of mud brick, with a rectangular base crowned by a little pyramid, or the rock-hewn tomb with vaulted chambers, as at Beni Hassan; the pyramid had arched doors, as in the cemeteries of Abydos explored by Mariette. It was, of course, the natural thing, that the stela which took the place of and summarised these tombs should have the round-topped shape which characterised the Theban period. Can it be on account of any similar reason that the royal stelae of the Thinite period which were found at Abydos by Amélineau and Petrie were rounded above? We are not sufficiently acquainted with this archaic epoch to be able to affirm this with certainty; besides which, the supremacy of the Memphite dynasties, having established throughout all Egypt the fashion of rectangular stelae in the form of false doors and thus entailed a break of several centuries in the tradition of the Thinite period, it is probably more prudent to leave the question in suspense for the present. One thing is certain, and that is that the round-topped Theban stelae correspond in outward shape to the contemporaneous tombs.

The study of the pictures, and of the inscriptions upon

them, demonstrate to us that the prevailing ideas with regard to the other world and the survival of the human body had undergone much modification since the Memphite period. The predominant idea upon the stelae of the IV<sup>th</sup>, V<sup>th</sup> and VI<sup>th</sup> Dynasties, the idea which guided the treatment of the pictured scenes and the expressions contained in the formulae was, that the dead man continued to live in his *Ka* or *double*, who dwelt in the tomb and only left it occasionally to return to it as quickly as possible. Some of the symbols which appear about the end of the VI<sup>th</sup> Dynasty and are frequent from the time of the XI<sup>th</sup> Dynasty, at least on the rectangular stelae, show us a development in that direction, for instance the two eyes  . These are figured very often at the same place where the master sat in the classical Memphite stela, above the lintel of the false door; they are what is left of him at that spot, and, as Lacau has rightly remarked, they represent, as well as the two eyes on sarcophagi, his two eyes looking out of the tomb at the sacrifices and rites which are going on for him on our side of life. But, at the same time, towards the end of the period, we may distinguish the rise of a new conception, according to which the human survival, be it *double*, *bird-soul*, or *khu* "the glorified body", might quit the tomb and dwell far from it in some chosen paradise. But this idea is only a sort of enlargement of the old beliefs. The more we study the stelae of the Theban age, the more we see that the ideas which were timidly advanced at the Memphite period had completely gained the upper hand and had entirely taken the place of those held in the preceding age. The dead man was no longer content to be shut up in his tomb, and although his mummified body and his *Ka* still continued to inhabit it, his more noble parts, his bird-soul and his glorified body, made their escape in search of a brighter existence. The *Ka* itself was no longer the entire and indivisible entity which it had been to the writers of the Memphite formulae. There were now several *Kas*, some of which dwelt in the tomb and in the chapel belonging to the dead man and in his statues, while others were permitted to accompany the bird-soul in its peregrinations.

Although the destiny of the human survival was thus extended and ennobled, it was not yet separated from matter, and the conditions of its existence remained just



what they were before, that is to say, it had to be fed and nourished in order that it might escape a second death, which would mean annihilation. The question was how to provide the necessary articles for its sustenance in its distant abode, whether on this earth, or in regions beyond. A simple modification of the ancient formula removed this difficulty. That formula had demanded for eternity «the gift of a table of offerings from the king and from Anubis, the chief of the heavenly pylon, and a burial in the necropolis of the most excellent Mountain of the West, near to the great god (Osiris), so that there might come forth for the priest Nkhafitka a funeral repast  (literally «a going out of the voice»), of bread, beer, cakes, oxen and geese, every day, as well as at every time of festival» (see p. 21, n° 20). The newer formula was thus conceived: «The king gives a table of offerings to the god X, in order that this god may give a funeral feast  of bread, water, oxen, geese, wine, milk, beer, cosmetics, garments, perfumes, and all the good and pure things upon which the god exists, to the *Ka* (double) of N., Son of N». We see at once where the difference, or improvement, lies. No longer is it the king, Anubis, and the great god Osiris, who give all three a table of offerings in order that the deceased may be provided for in his good burying place in the Mountain of the West. The king alone, or rather the celebrant in his name, offers a table of offerings, or, as we translate it, makes a dedication to such and such god, in order that he may provide a subsistence for the *Ka* of the person in whose honour the ceremony is accomplished.






In this way, there was no longer any necessity for the dead man to be present at the sacrifice behind the wall of his tomb, in order to secure his dues. An intercessor in the shape of some god presented the offerings to the *Ka* of the deceased, in whatever place it might be at the time, the god having previously secured a commission upon all the offerings. As the deceased's place of abode might vary and might thus be connected with different deities, the custom arose of addressing the formula, not only to the gods of old, Osiris and Anubis, but to several others such as Gabu-Sibu lord of the earth, Horus the elder (Haroëris) the god of heaven, Râ the sun god, and also to secondary members of the Osiride cycle, Thoth, Isis, Nephthys, and

Horus the son of Isis. The more gods who could be interested or mentioned in the formula, the greater was the chance of reaching the dead man, who must necessarily be resident in the domains of one or other of them. At the same time, as if to prove that, in order to produce the wished for effect, there was no necessity for a real offering, but that it was sufficient if the prayer was properly recited, there was frequently added to the text of the formula an exhortation addressed to all such persons as might happen to visit the stela : «O ye princes, O ye first prophets, «O ye high priests, O ye priests, celebrant and initiated «in the mysteries, O ye lay prophets, O ye officials, «O ye dwellers in your cities, all who may be in this «temple, and who, passing by, may recite this formula, «if you desire that Osiris Khontamentit may never «cease to offer you his festival cakes, or, if you desire «that the jackal Uapuaitu, your god whose love is sweet, «should make your heart glad like unto the heart of a king «for ever and ever, if you love life and hate death, and if you «desire strength for your children, say with your mouth : «*Proscynem for thousands of loaves, wine, cakes, oxen, «geese, perfumes, garments, and all things good and pure «which are for the life of a god, to the Ka of Sahotpiabri, «son of the lady Moutnibdidit*» (see p. 101, n° 264).

The pious Egyptian believed that he did a good work in obeying this injunction. Not only did he thus assist in sending the dead a provision to the other world, but he procured merit for himself, thus securing the favour of the gods, and, when he himself should have died, he might hope that others would render to him the same service as he had rendered his predecessors. The place and functions of the tomb chapel came to be entirely filled by the round-topped or rectangular stela of the Theban period. It also had a tendency to separate itself from the tomb, and the request, so often to be found upon these stelae, that passers by should recite the formula, naturally increased this tendency. It was, of course, unlikely that any thing but chance would conduct a stranger into a tomb and furnish him with an opportunity to recite a formula, and this was the reason why the stela was separated from the tomb, or rather why there were two stelae instead of one. One was left in the grave with the mummy; the other was set up in some spot, either a temple or sacred enclosure where it was likely to be seen by visitors to the place.

One of the most favourable of these places was the city of Khontamentit at Abydos, where was to be seen one of the four great tombs of Osiris. The neighbouring mountain contained a gorge or narrow valley, the same which terminates near the necropolis of Omm-el-Gaab, and along which the souls of the dead had to travel, in order to reach the western waters through which the sun's barge steered its course before plunging into the darkness. The souls who knew the way were permitted to embark and to confront the perils of the night in company of the god. It became customary for all who could contrive to do so, either to go themselves to Abydos and there to raise a mausoleum, or to dedicate a stela, or else to send one to be dedicated, either to themselves, or to relatives who were already dead. As early as the VI<sup>th</sup> Dynasty we meet with some of these stelae, although the idea which they represent was not fully developed until later times, and it was not until after the Theban period that they multiplied so greatly. Many of these bear a formula which describes the fate of the deceased : « As he passes, loaded with offering, with the servants of Osiris, the Lords of Mendes exalt him and the great ones of Abydos applaud him. He has put his hand to the helm in the barge of the Sun, upon the ways of the West, and the Lords of Abydos have said to him Go in peace! » The stela was a sort of resting place which the soul possessed in Abydos, and which facilitated his journey through the mouth of the gorge to the solar barge. The town of Abydos grew and prospered owing to the visits of these male and female pilgrims. At the time of the XII<sup>th</sup> and following Dynasties it was so large, that the necropolis occupied an immense space : about half of the funeral stelae in our Museum come from Abydos.

The external shape of the stelae of the first Theban period was regulated by these new ideas. The scenes, which are generally distributed over the upper part, no longer contain, as formerly, only pictures of the dead man and his family; but gods who, at the Memphite period, were rarely, if at all, seen upon it, now make their appearance. This is just what might be expected, for, as the offering was made to them, the dead man without their intervention would have nothing. They are to the left of the picture either standing or sitting. Before them is the table, where are piled up the offerings made to them by the deceased and his family. Above them are engraved various emblems

corresponding to the ideas of future life which were prevalent at the time. At the top we see the solar disc supported by its two wings, which is intended to prove to us that the *Ka*, the bird-soul, and the glorified body, are no longer confined in the tomb, but are following the sun in his course, both by day and night. Next come the two eyes  of the dead man and of heaven, the right eye which is the sun, the left eye which is the moon : they confirm the hope which had been indicated by the disc. After these come two dogs or jackals, who are lying either on the ground or upon a naos. They are facing each other, and sometimes they hold between their paws the mace , emblem of power. They are the guides of the sun through the regions of the south and north, and they repeat once more the idea expressed by the disc. Between these figures may be seen the seal  resting on the vase  or upon water  : it seems to be a confirmation of the ideas expressed by them and indicates the girdle of waters which surrounds the world and upon which the sun has been steering his course since the creation.

All these symbols are not seen upon every stela : the most common one is the winged disc. But, whether they are present or not, the idea which henceforth prevails in the composition is the idea which they are intended to express, viz : that the dead man has power to traverse, under protection of the gods who have been invoked in his behalf, the whole domain bounded by the sun's course, to remain in his tomb if he so chooses, to leave it at his pleasure, to embark in the solar barge and go with the sun god wherever his fancy leads him, and to receive, by the medium of his divine protectors, all the good things which have been offered to him, either at the place of his burial, or in those places where his stelae have been set up. The stela which, up to this time, had simply been the summary and the expression of the tomb chapel, became henceforth, up to a certain point, the summary and expression of the universe through which its owner was wandering.

As it was a work of piety for the living to endeavour to associate themselves with the good effects produced by the stelae, whether by taking part in its dedication, or by repeating its formulae, we are not surprised to find that all the relations, friends and neighbours who had attended

the funeral and fulfilled the funeral rites, should wish to figure upon it. From the XII<sup>th</sup> Dynasty onwards, and particularly during the XIII<sup>th</sup> and XIV<sup>th</sup> Dynasties, especially at Abydos, this desire produced a great change in the external appearance of the monument. The adoration scenes gradually tended to become so small that they were almost lost. The formula is frequently reduced to no more than is strictly necessary, and the surface of the stone is covered with little rectangular divisions, crowded together and filled with one or more seated or squatting figures which are each accompanied by a short inscription. These are the ancestors and descendants of the deceased, his kindred in the most distant degree, and, after that, his friends with their families. As the stela was frequently too small to contain so many figures, some of this numerous crowd were eliminated and their names only were given. These were in horizontal lines, divided into little frames for the names, which covered the entire front and often overflowed on the sides and back of the stela. These names are to commemorate their participation in the funeral feast, and, as all the pictures had a magic effect, to continue this participation in the next world, so that, when they themselves should die, the friend or relative whom they had honoured should be able to give them a new provision from the real offerings or readings of the formulae which would be made to him.

There remains but one point to define to give a complete idea of the XII<sup>th</sup> Dynasty stela, and that is how it should be *read*. We are accustomed to read it from top to bottom, and I have always done so myself while describing our monuments, to conform to the prevailing custom, but the reverse should be the ordinary practice. We must remember that, according to the ruling artistic convention, the register at the bottom of a wall or of any monument represented the plane which was nearest in nature to the spectator: to *read* a scene on the wall we must begin at the bottom, and to *read* it on the stela we must do the same. Supposing a stela to consist of three registers, one of which contains the inscription, the second a scene of the dead man receiving offerings from his family, the last one the same dead man standing before a god and adoring him, we ought not to begin with this last at the top and go down from it to the second until we get to the bottom, that would be going from the farthest horizon in the scene

to the plane nearest to the spectator. We must begin with the inscription close to us which states what is being done for the dead man on earth, giving his name and pedigree, the prayers which are recited for him, the offerings which are brought and the gods to whom they are recommended for transmission. The middle register shows us in action what had been only said in the inscription, the man receiving in his tomb the homage of his family. The upper register presents to us what is farthest from us, the dwelling of the gods and the dead man praying to them or praising them for what he is about to receive from what has been given for him in the previous registers. Registers may be added or suppressed, each scene condensed or developed, but, in every case, the principle is the same, and the monument ought to be *read* from bottom to top, not from top to bottom.

**187. White Limestone.** — Height 3 m. 35 cent., width 1 m. 90 cent. — *Karnak*, 1903.

This fragment of a square pillar was found at Karnak in 1903, in the filled in ground of the court which is situated between the Hypostyle Hall and the Pylon of Thutmôsis III. It belonged to a temple of the XII<sup>th</sup> Dynasty, the ruins of which were used by Thutmôsis to build up the foundations of the propylons he erected on the south side of the temple of Amon. The figures carved on the two best preserved surfaces represent Sanuosrit (Useresen) I<sup>st</sup> with a god, Tumu on one side, Phtah-Ris-ânbuf on the other, in the act of performing the ceremony of *Nouzouit-ho*, salutation by rubbing of faces, more exactly, of noses. The execution is of a delicacy which does honour to the artists of the first Theban period. The profiles shew a rare combination of freedom and refinement, and both figures are expressive of grace and tenderness. — XII<sup>th</sup> Dynasty.

## ROOM H.

There are here some of the most interesting relics of the first Theban Empire. In prominent places, in the middle of the room, in the window recess, and on the four pillars, we see:

*Centre.*

**194. Wood.** — Height 1 m. 45 cent. — *Dahshur.*

The king Horus Autuiabri is represented erect, in the attitude of walking. The eyes are inlaid; the body is entirely nude which shews it to be intended for the *double* of the king, and it had in fact on the head the sign  $\text{𓆎}$  *Ka*, which is employed to write the name of the *double*. The work is a little weak, but of considerable delicacy. The statue was enclosed in the wooden naos n° 195. — XIII<sup>th</sup> Dynasty.

*Window Recess.*

**196. Red Granite.** — Height 1 m. 50 cent. — *Abydos.*

The king Sovkumsauf is also upright, in a walking position. On the stone which joins his two legs is a figure of his son who has the same name as himself. The face of the Pharaoh is mutilated and we cannot consequently get much idea of the expression, which is the more to be regretted as this is a really fine piece, giving an excellent impression of Egyptian art a little before the Hyksós invasion. — XIII<sup>th</sup> Dynasty.

At the feet of the statue of Sovkumsauf is placed :

**197. Alabaster.** — Length 0 m. 67 cent. — *Hawara.*


Table of offerings of the princess Nofiruphtah, found by Mr. Petrie in 1888, in the pyramid of Amenemhait III. The objects destined for offerings to the dead are figured in relief on the surface of the table, and the name of each is written in hieroglyphs either on the object or beside it. This feature is unique as yet, and has enabled us to identify several words, the meaning of which was previously unknown. We may add, to complete what has been already said on the subject of the tables of offerings (see p. 35-37), that their signification was gradually

altered according as the nature of the stela itself was modified. When the stela came to represent the world, and the formula on it was addressed directly to the gods that they might provide the dead man with nourishment from the offerings that were brought to them, then the table also changed its destination, and that which was placed on it was no longer «to come forth» upon the table of the dead man, but was «to come forth upon the table of the god»; the god, on his part, undertook to transmit to the dead the good things which were intended for them. — XII<sup>th</sup> Dynasty.

**198. Red Granite.** — Height 1 m. 52 cent. — *Lisht*.

Statue of the steward of the Palace Nakhutti, son of Satankhei, seated. The chair has no decoration. — XII<sup>th</sup> Dynasty.

**199. Limestone.** — Height 1 m. 75 c. — *Hawara* (Fayûm).

Statue of king Amenemhait III of the XII<sup>th</sup> Dynasty. On the sides of the throne the plants symbolic of the North and South are twined together round the *samu* sign . The type of the head is very interesting to the student, especially if we compare it with that of the two granite heads of Sanuosrit (Usertesen) I<sup>st</sup> which Legrain discovered at Karnak in 1904. The modelé of the face is sensibly the same in all cases, and the great grandson Amenemhait features very closely his great grandfather Sanuosrit. He has the type formerly attributed to the Hyksôs period, but which we must report to the kings of the XII<sup>th</sup> Dynasty.

With this begins a category of monuments which have come to light quite recently and have already more than doubled the collection of statues which was in the Old Museum. The works carried out at Karnak for the restoration of the columns which collapsed on the 11<sup>th</sup> October 1899, in the north end of the Hypostyle Hall, led me in 1902 to order the clearance of the great court which lies between the south wall of the Hypostyle Hall and the second pylon of Thutmôsis III. The programme comprised the complete exploration of the filling thrown in this quarter by



Thutmôsis III when he altered the sacred lake and also sinking shafts as deep as possible till the infiltrations should stop us. M. Legrain, who has charge of the works at Karnak, after having uncovered in the upper layers certain colossi of the first and second Theban periods, such as the Sanuosrit (Useresen) IV (see p. 100, n° 262) and the ruins of two temples of the XII<sup>th</sup> and XVIII<sup>th</sup> Dynasties, reached in December 1903 a deep layer filled with statues, stelæ, and fragments of statues heaped pell-mell together. The further he went the more numerous the statues became, and during the three winters of 1904, 1905, 1906, he verily fished for them in the mud. It seems that, about the time of one of the first four Ptolemies, the architects in charge of the restoration of the temple wished to get rid of the countless ex-votos which blocked the court, the house of the high-priest close by, and the passages south of the granite sanctuary. They therefore followed the practice common to all the civilised nations of antiquity and they dug a *favissa*, a trench, to receive them. It is this *favissa* that we have been fortunate enough to find and that M. Legrain has cleared during these four years with the most commendable energy. From it there have come nearly eight hundred statues and statuette of stone which have all been placed in the Museum and several thousand statuette and small objects of bronze, which have mostly been sold so little interest did they present. I will point out the most important of the statues in the order in which they are met with in the galleries : the Karnak discovery is, from the number of the objects brought to light and the artistic and historical worth of many of them, the most considerable find which was made in Egypt, made since Mariette cleared the Serapeum half a century ago.

**200. Black Granite.** — Height 1 m. 20 cent. — *Tanis.*

Seated statue of queen Nofrit, wife of Sanuosrit (Useresen) II (fig. 18), found by Mariette in 1863, at San. It is of good workmanship, and we may already perceive in it something of the character of the Tanis school (see p. 68-69, n° 184). Another fragment of a statue (n° 201) representing this queen and of the same provenance, is set up on the east wall of the room : the bust was brought to the Bulak

Museum forty years ago by Mariette, the middle part to this Museum by Barsanti in 1904. — XII<sup>th</sup> Dynasty.

**202. Painted Sandstone.** — Height 1 m. 75 cent.  
— *Deir-el-Bahari*.

Statue discovered at Thebes in December 1901, by H. Carter, in the deep rock tomb called Bab-el-Husan, which belonged to Montuhotpu V of the XI<sup>th</sup> Dynasty and had for its funerary chapel the temple cleared by Naville and Hall at the expense of the *Egypt Exploration Fund* in 1905-1906. The statue is a portrait of the king, but attired as the Osiris of Lower Egypt, and, for this reason, the flesh is painted black, the dress white, and the crown red. The short garment which confines the chest and arms is that which Pharaohs wore at the festival of *Foundation*, in the course of which they were deified and identified with Osiris. It is



Fig. 18. — Statue of Nofrit.

probably one of the statues which were used at the festival celebrated in honour of Montuhotpu, and which was afterwards placed in the tomb to serve as a *double* or *Ka* statue.

It was wrapped in layers of very fine linen, as if it had been a mummy, and laid on one side. Although the head-dress had been propped up by stones, this support had proved insufficient and the head had fallen away from the body by its own weight; it had broken across at the mouth, and the few small pieces which had split off were gathered up and put together again. It is a rather rude but bold piece of work, very typical of the Upper Egypt schools of sculpture at that period. We have already noticed a statue of king Menkauhoru (see p. 40, n° 79) dressed in the same way, and, consequently, used for the same purposes. — XI<sup>th</sup> Dynasty.

### ROOM I.

The middle of this room is occupied by a group of monuments consisting of the tomb of Harhotpu, and the statues of king Sanuosrit (Useratesen) I<sup>st</sup>, which latter were found at Lisht by Gautier and Jéquier.

**206. Limestone.** — Depth of the chamber 3 m. 20 cent., breadth 2 m. 66 cent., height 2 m. 50 c., length of the sarcophagus 2 m. 50 cent.

The tomb of Harhotpu, son of the lady Sonitshe, was brought down from Thebes in April 1883, by Maspero. It had been discovered the preceding February, half way up the hill which bounds the valley of Deir-el-Bahari on the north, close to the point where the road from the plain to the Tombs of the Kings strikes off. The exterior chapel, if there ever was one, had been entirely destroyed. A steep passage roughly hewn out of the rock led down a descent of nearly 30 metres to a sort of vestibule, from which through an opening on the right it fell abruptly into the chamber where the little edifice now in the Museum was erected. The rock of which the mountain is composed is, in this part, of a brown colour, very friable, and intersected by millions of tiny veins of white limestone: so thin are some of these that I cannot compare it to anything but a light puff paste in texture. As it was impossible to smooth the surface or in any way to decorate such a material, the architect, after having hollowed out a cavity of suitable

dimensions constructed there, with finely dressed blocks of limestone, the sarcophagus and chamber which we see. These blocks were carried away one by one, carefully labelled, packed and transported to Bulak where they were mounted in their original order. It is easy to understand the method adopted by the workmen in building it. The end wall and those on the right and left were first built and decorated, then the blocks for the sarcophagus were brought in and ornamented. It is a speciality of the first Theban Empire to substitute for the huge monolithic sarcophagi, others made of blocks joined by a little cement or by dovetailing. This plan was cheap, but was employed sometimes in the case even of the sovereigns themselves; I found it in the tomb of queen Tmou, south of the temple of Deir-el-Bahari, and it had been used for the fine sarcophagus which Naville discovered in the temple of Montuhotpu V (see p. 83, n° 202) and which is now in our Museum (see p. 147, n° 526). When the sarcophagus was in place, they built the front wall, leaving only a small opening just of the size to admit the mummy. For how long was the dead man left to repose in peace in his rock-hewn sepulchre? The vicinity of a *laura* or monastery, built only a few yards from the door, rendered it highly improbable that it should have escaped the fanatical zeal of the Coptic monks, even if we can suppose that it had been unmolested by robbers up to that time. The chamber was broken into and plundered during the first half of the xix<sup>th</sup> century, for Mr. Wilbour saw in the Abbott collection in New York a block with the name of the owner of this tomb, which must have come either from the sarcophagus or from one of the walls. The wooden coffin was smashed to pieces and all the small objects were broken or destroyed, but among the *débris*, I found the arm of a wooden statue of admirable work, the oars and part of the equipment of a wooden boat and other remnants which testify to the existence of funerary furniture similar to the deposit of furniture found by Passalacqua not far from the spot and now in the Berlin Museum. The robbers knocked in the two ends of the sarcophagus and broke off with their pickaxes two stones from the right wall and one from the left. The *débris* of these was left on the ground with the exception of the one block recognised by Mr. Wilbour, and with the help of these fragments I have been able to restore the wall almost completely. The

missing portions have been made up in plaster and toned to the colour of the original, at Bulak by MM. Vassalli Bey and Émile Brugsch Bey, conservators of the Museum, and at Cairo by MM. Fanghaenel and Oropesa.

Visitors who have seen the tomb of Ti or those even who have examined the bas-reliefs in the Old Empire rooms, will be struck by the profound differences in style between a subterranean chamber such as we are now considering, and the tombs of the Memphite period. Instead of being sculptured and coloured, the walls are now only painted : instead of varied scenes interspersed with a few hieroglyphs, we see now a rather meagre series of offerings, accompanied by interminable lines of inscription. The sarcophagus no longer presents to us a massive surface, blank or adorned by a few drawings, it contains now nearly as many texts as the wall; it has besides a brightly coloured cornice which I have not found anywhere else. Mariette had become convinced from long observation of such differences, that there had been a complete break in artistic traditions between the VI<sup>th</sup> and XI<sup>th</sup> Dynasties, and that the Theban monuments were the outcome of a local artistic movement independent in its origin of the Memphite art of the earlier dynasties. This theory cannot now be sustained. In 1882-1883 I opened in the Sakkarah district round the Mastaba-el-Faraun, brick mastabas in which the sepulchral chamber is decorated in the same way as the tomb of Harhotpu (see p. 5, n° 111) only with rather less profusion of inscription. These have cartouches of Nofirkari Piupi II and they belong therefore to the end of the VI<sup>th</sup> Dynasty. Though not numerous, such examples are sufficient to prove that the so called Theban art of the Middle Empire had its prototype in the art of the Old Empire. Each wall has one part occupied by a panel of geometrical design representing a door. The details are of interest to architects as they shew us what was the exact appearance of a decorated door in a private house. The presence of these is explained by what we know of Egyptian religious ideas. Each wall of each room was, like the complete tomb, supposed to be a house, where were placed the objects either actually brought there or enumerated in the texts. The painted door at each side gives the dead man access. Above the door are painted weapons, bows, arrows, maces and the like. This was the arsenal into which the dead man entered through the

panels on either side of the door. The wall on the right is a store-house of cloth, jewelry and weapons where we see piled up pieces of linen, necklaces, gold and silver mirrors, sachets of perfumes and black and green eye-powder, glass bracelets, sandals, bows, maces, shields, etc. The end wall is the dining room. No figure is here, but the kind of tablet divided into compartments gives us the list of necessary provisions for the table, wine, beer, liqueurs, butcher-meat, game, fowls, vegetables, milk and all sorts of bakemeats. The left wall contains his perfumery outfit, and has large pots painted to imitate jasper, granite and fine pottery and containing the seven essences and the green and black face-paint which the man required in the other world to scent himself withal and to secure the continuance of youthful vigour to his members. Thus here we have in a new form the expression of the same ideas which inspired the decoration of the Old Empire mastabas. The prayers are partly extracts from the *Book of the Dead*, partly chapters from the *Ritual of Burials*, of which we find the earliest examples in the pyramids of Unas, Tiuta, Piupi I<sup>st</sup> and II, Metesuphis I<sup>st</sup>, and the latest in papyri of the Roman period. These prayer formulae had magic properties by which the simulated offerings painted on the walls were transformed into the actual objects themselves or into the *doubles* of the actual objects. The sarcophagus is an epitome of the whole tomb, or rather it is a second tomb enclosed in the first. As is often the case in the Middle Empire there was no lid, and the mummy was only protected by its linen wrappings and by the wooden coffin. The coffin has disappeared, all but a wooden splinter covered with a hieratic writing as fine as the script of the XXVI<sup>th</sup> Dynasty. I have found no remains at all of the dead body. The inside walls are decorated with doors like the tomb itself. They were partly broken by the robbers and restored as far as possible from the analogous painting on the sarcophagus of Dagal (see p. 21, n° 19). The texts are in much finer writing than those on the tomb walls. They consist of chapters from the *Book of the Dead* or the *Ritual of Burials*, the *chapter of bringing a boat* for the dead man to cross the east side of heaven, the *chapter of remembering the charms* necessary in the other world, the *chapter of not eating excrements*, and, as a corollary to this, the *chapter of eating bread of the offerings*.

On the side looking towards the interior of the chamber,

which was the north wall, are the two eyes, as on the sarcophagus of Dagal, which mark, as has been said, the place of the door through which Harhotpu quitted or entered his coffin.

This curious subterranean chamber is perhaps the best preserved of any Middle Empire Theban tombs known at the present day.

Round the walls are placed ten statues of Sanuosrit I<sup>st</sup> :

**207. Limestone.** — Height 1 m. 90 cent., breadth 0 m. 53 cent. — *Lisht.*

These ten fine seated statues were found in December 1894 concealed near the funerary chapel of the South pyramid of Lisht. One of them which was broken has been pieced together. They all represent king Sanuosrit (Useratesen) I<sup>st</sup> the builder of the pyramid. On the side of each throne are bas-reliefs, sometimes showing the Nile of the South and the Nile of the North, sometimes Horus and Set, personifying north and south Egypt united under the sceptre of Sanuosrit I<sup>st</sup>. This union is expressed even more strongly in one of the reliefs where Horus and Set both wear the *pskhent* or double crown, the symbol of sovereignty over the two lands. The nine bows under the feet of the king are emblems of the barbarous peoples he has conquered. All the statues look surprisingly new. They were, indeed, buried almost immediately after they were made, and they have only been exposed to the light for the few years since they were discovered. They were not quite finished although brought very close to the final surface. If we examine them with care, we see that only one has the regular smile, all the others bear a grave face: the sculptors had not the time to give the last touches and this fact has saved us a useful detail for the study of Egyptian technique. — XII<sup>th</sup> Dynasty.

The six Osiride figures, n<sup>os</sup> 208, 209, 210, 211, 212, 213 ranged along the pillars, three on the north and three on the south, come from the same excavation. They probably adorned the walls of one of the corridors of the funerary chapel, like the Osiride figures from the tomb of Siranputt at Assuan, but they had been torn down long ago from their original position and their feet have not been recovered.

They, like the preceding, represent the Pharaoh Sanuosrit (Usertesén) I<sup>r</sup>. — XII<sup>th</sup> Dynasty.

The four rectangular boxes (n<sup>o</sup> 214, 215), two of granite, two of sandstone painted in imitation of granite are canopic chests found by M. de Morgan in the course of his Dahshur diggings :

**214. White Sandstone.** — Height 0 m. 87 cent., length 0 m. 85 cent., width 0 m. 85 cent. — *Dahshur*.

It is placed in the N. W. corner of the room. The corners and edges of the box and of the lid are covered with strips in relief, carved to imitate reed mat-work.

**215. Sandstone painted in imitation of granite.** — Height 0 m. 63 cent., length 0 m. 67 cent., width 0 m. 67 cent. — *Dahshur*.

It is placed under glass in the S. W. corner of the room, and it bears the name of Khnumhotpu, mayor of the palace of Sanuosrit (Usertesén) I<sup>r</sup>. — XII<sup>th</sup> Dynasty.

Some stelae which are remarkable either for careful execution or historic value are arranged along the walls or on the pillars :

**216. Limestone.** — Height 0 m. 95 cent., breadth 1 m. 47 cent. — *Drah abu'l Neggah*.

This stela was found by Mariette in 1860, at Drah abu'l Neggah, in a little brick pyramid situated at the edge of the cultivated land. The upper part was even then missing, and what remained was broken up by a fellah and the parts built into the masonry of a sakkieh, but they were gathered together again in 1882 and brought to the Bulak Museum by Maspero. The inscription is dated from the 50<sup>th</sup> year of one of the Antuf of the XI<sup>th</sup> Dynasty. The seven lines composing it are mutilated at the top. Behind the inscription the king is shown standing, surrounded by



his dogs, all of whom have Berber names which are translated into Egyptian, Bohuka, *the gazelle*, Abakaro, *the greyhound*, Pahotes, *the black*, Takalu, *the boiling cauldron*. Bohuka is mentioned in the Abbott papyrus, which preserved to us the official report of a commission appointed in the reign of Rameses IX to visit the royal tombs which had been exploited by a band of robbers. In 1887, an additional fragment was discovered by Grébaut in the hands of a private collector, and a little later Daressy succeeded in picking up from the débris some other fragments, which almost complete the lower part and even supply a portion of the face of the king from the top, so that we are not without hope of being able eventually to reconstruct this precious monument of Antuf IV. — XI<sup>th</sup> Dynasty.

**217-218. Limestone.** — Height 0 m. 90 cent., breadth 1 m. 30 cent. — *Dahskur*.

Two bas-reliefs discovered at Dahshur by M. de Morgan in the ruined mastaba of Siési, the prince commanding of the Pharaoh's pyramid town. Siési is here represented seated before a table of offerings, above which is inscribed a part of the ordinary list, such as we have seen already in the tomb of Sabu (see p. 25, n° 36). What makes the monument interesting is the singular type of face of the man. He has a high and short skull, flattened on the top, a low forehead, small eyes, a short nose, the upper lip very long, the lower pouting, the chin long and full. It is the portrait of a man of forty to fifty years old, treated with a deliberate realistic truth which is unfrequent among the Memphite sculptors of the XII<sup>th</sup> Dynasty, and not found to the same degree anywhere else except in the works of the Theban and the Tanite School (see p. 81, n° 199). — XII<sup>th</sup> Dynasty.

*South Side.*

**219. Limestone.** — Height 0 m. 82 cent., length 0 m. 57 cent. — *Gurnah*.

Funeral stela of Khuu, son of Antuf, discovered by Grébaut in 1887. The engraving is incised, with relief in the incision. The work is similar to that of the stela

n° 220 (see under), but denotes a more practised hand; before drawing the figures of Khuu and his wife Dui, the artist traced out squares in ink to regulate the proportions. The inscription claims funerary offerings for the dead man, seeing that he had been charitable in his lifetime and had acquitted himself well in all missions intrusted to him by the king his master. — XI<sup>th</sup> Dynasty.

**220. Limestone.** — Height 1 m. 04 cent. — *Drah abu'l Neggah.*

Stela of prince Antufi, found at Drah abu'l Neggah. It represents the interior chamber of the tomb, and the scenes of offerings which take place there (see fig. 17, p. 71). The entrance door is figured underneath. Above is Antufi seated on a dais receiving the offerings of his servants. He was feudal prince of the Thebaid and apparently head of the royal family of the Antufs, the first of those mentioned on the *Table of Ancestors* at Karnak. — X<sup>th</sup> Dynasty.

**221. Black Granite.** — Length 0 m. 82 cent., breadth 0 m. 59 cent. — *Khataneh.*

Very fine table of offerings with the name of Amenemhath II, discovered in 1885. — XII<sup>th</sup> Dynasty.

*West Side.*


**222. Limestone.** — Height 1 m. 85 cent., breadth 1 m. 20 cent. — *Dahshur.*

Stela with cornice and table of offerings belonging to the steward of the palace Khâkhopirri Apalti. — XII<sup>th</sup> Dynasty.

**234. Red Granite.** — Total height 1 m. 60 cent., total breadth 1 m. 60 cent., thickness 0 m. 55 cent. — *Deir-el-Bahari.*

This wonderful stela was found by Naville in February 1906, while making excavations for the *Egypt Exploration Fund* at Deir-el-Bahari, behind the pyramid of Montuhotpu V. It was originally imbedded in the wall of a sanctuary

and only the central part of it was visible with the inscription, on a height of 1 m. 45 cent. and a breadth of 0 m. 90 cent. : the rest 0 m. 35 cent. on each side and 0 m. 15 cent. at the bottom was hidden. It has been damaged, probably in the time of the heretic kings, and the text partly engraved a new, probably by Harmhabi or Setut I<sup>st</sup>, not always correctly.

The flying disk of the Edfu Horus is represented at the top and under it, in one large cartouche the whole protocol of Sanuosrit (Useratesen) III Khâkeuri. The following register is divided in two scenes : to the right, Sanuosrit is seen standing in front of king Nabkherôurt (Nabhapuri) Montuhotpu, who wears the double crown of Egypt; to the left he makes offerings to Amonrá in Thebes. The long inscription in the last register is a «Royal order issued to the prophet of Amon, to the hour-priests of the temple of Amon in Thebes, to the roll-men (*Khri-habou*), to the priests, to the curator of the domain of the Horus, the dead king «Montuhotpu, to the hour-priests of the temple of king Nabkherôurt in the *Valley of Nabkherôurt*» —  being the name of the site in Deir-el-Bahari where the pyramid stood — : «Order is proclaimed by this Majesty to institute a *wakf*-offering for king Nabkherôurt, consisting of fifty loaves of bread, fifty cakes, fifty casks of beer, over and above his daily *wakf*-offering for every day, — item, to bring a *wakf*-offering out of the revenues of the temple of Amon, fifty loaves of bread and two measures of beer, for daily doles over and above what is put before him, — item to bring roasts of meat every time there is the sacrifice of an ox in the temple of Amon, lord of Karnak, chief of Thebes. — and this His Majesty has done that the provisions for his father the king Nabkherôurt may be prosperous.» — XII<sup>th</sup> Dynasty.

On each side of this stela two statues have been placed rather heavy and coarse in style :

**235. Black Granite.** — Height 1 m. 12 cent. — *Karnak*.

If we were to believe what is said in the inscriptions, this statue should represent a certain Zathotefônukhu, who

was fourth prophet of Amon in Thebes, about the time of the Ethiopians. The details of costum and style prove it to have been made somewhere under the XIII<sup>th</sup> Dynasty. Zathotefonukhu usurped it for himself : it belonged probably to the same Anukhu, who raised the statue n° 236.

**236. Black Granite.** — Height 1 m. 16 cent. — *Karnak.*

A statue representing Anukhu, who was a count of Thebes under the XIII<sup>th</sup> Dynasty. The inscriptions are partly defaced. Rough style of the Theban school.

*North Side.*

**223.** — Breadth 0 m. 83 c., length 0 m. 73 c. — *Gebelein.*

Bas-relief representing king Montuhotpu massacring the prisoners he had taken from the Saatiu, the Khonatiu and the Tahonu. Found in 1891, in the foundations of a Ptolemaic house. — XI<sup>th</sup> Dynasty.

**224-225. Limestone.** — Height 1 m. 18 cent., length 1 m. 19 cent.

Two bas-reliefs from the same mastabas as n° 217 and 218 (see p. 90). They have scenes of the same nature and representations of Siësi in the same style, but the preservation is not so good. — XII<sup>th</sup> Dynasty.

On the north side of the doorway between Rooms H and I there is :

**226. Limestone.** — Height 1 m. 05 cent., breadth 0 m. 88 cent. — *Akhmîm.*

This funerary stela with rounded top was found at Akhmîm in 1887 by Grébaut. It belonged to a personage of the XII<sup>th</sup> Dynasty who has assumed the name of Antuf so frequent during the XI<sup>th</sup>. The principal inscription is incised, and the lower part of the stela is covered by

numerous offerings in relief, very delicately and finely cut. The names of some of the children are also in relief. — XII<sup>th</sup> Dynasty.

**227. Limestone.** — Height 1 m., width 0 m. 70 c.  
— *Abydos*.

King Menkhâri Nâiabu is in adoration before the god Minu of Coptos. This is an almost unique monument of the XIV<sup>th</sup> Dynasty.

**228. Limestone.** — Height 1 m. 65 cent. — *Abydos*.

This fine fragment comes from Mr. Petrie's excavations. It represents a princess either of the XII<sup>th</sup> Dynasty, or of the XXX<sup>th</sup> made in imitation of a statue of the XII<sup>th</sup> Dynasty, standing, her arms by her side. The top of the head, eyes and nose are missing; likewise the lower part of the torso and the top of the thighs, but what remains is good. The princess was dressed in a close fitting smock which defines her slender waist and full hips. Over the breasts are two wide braces, which leave a part of the bosom bare between the necklace and the hem of her garment. The stuff of the garment had bands of four little tucks, laid lengthwise, alternating with bands of the plain material. On the braces are rows of horizontal tucks alternating with very fine vertical ones. It is interesting from the point of view of the history of women's dress about the first Theban period. — XII<sup>th</sup> or XXX<sup>th</sup> Dynasty.

**229. Black Granite.** — *Karnak-cachette*, 1904.

We have grouped provisionally under this number several statues or statuettes, which represent Pharaoh Amenemhait III and give him the same thin bony type that he has on statue n° 199 (see p. 81). They were evidently made by a less skilful hand or it may be that the hardness of the stone did not allow the sculptor to carry the detail so far. — XII<sup>th</sup> Dynasty.

A certain number of pieces from the Karnak find have been set up in this halt; a group of dense schist (n° 230. Height 0 m. 60 cent.) which portrays Sanuosrit III standing

by the side of the goddess Hathor of Thebes; lastly three grey granite statuettes, two of them (n° 231-232. Height 0 m. 75 cent.) of the Pharaoh Nofirhotpu III Marsakhim-taurt and the third (n° 233. Height 1 m. 25 cent.) of Sovk-hotpou VIII Marhotpurt of the XIII<sup>th</sup> Dynasty in a seated position. They are works of slight artistic value but have a real interest for the iconography of the first Theban age.

## ROOM J.

Room J continues the monuments of the first Theban Empire :

### *West Wall.*

**251. White Limestone.** — Height 1 m. 35 cent.  
— *Quft.*

Remains of a large vulture which was dedicated by the Pharaoh Amenemhat III of the XII<sup>th</sup> Dynasty. A mutilated inscription by him may still be deciphered on the front of the pedestal, before the claws of the bird. It appears from this that the vulture here is not the symbol of Maût or of Nekhabit, but of Sokhît, who is more usually represented in the form of a lioness, or of a woman with a lioness' head. The style is rather heavy and coarse, the feet are too big and the talons too strong for the size of the body. — XII<sup>th</sup> Dynasty.

**252. Sandstone.** — Height 2 m. 16 cent., breadth 1 m. 80 cent., depth 0 m. 53 cent. — *Assuan.*

This is a part of the niche which contained the statue of Siranpultu, prince of Elephantine, at the back of his tomb. It is a good specimen of provincial art about the XII<sup>th</sup> Dynasty.

**240. Grey Granite.** — Height 1 m. 45 cent. — *Alexandria.*

Bust of colossal statue of a king of the Middle Empire,

which has been usurped by Menephtah of the XIX<sup>th</sup> Dynasty, who is, according to one of the many Alexandrian traditions, the Pharaoh of Exodus. — XIII<sup>th</sup> Dynasty.

**241. Alabaster.** — Length 0 m. 79 cent., breadth 0 m. 60 cent. — *Illahun*.

Fine table of offerings with cartouches of Sanuosrit (Useresen) II. It comes from the excavations made in Fayûm by Petrie on behalf of the *Egypt Exploration Fund*. — XII<sup>th</sup> Dynasty.

To the right and to the left of Menephtah, have been arranged the pieces composing the table of offerings now described :

**242. Sandstone.** — Height 0 m. 46 cent., length 2 m. 68 cent., breadth 1 m. 06 cent. — *Karnak*.

These two blocks, which have often been looked upon as two separate tables, are in reality the two halves of a single table, as is proved by the inscriptions running horizontally which begin on the one block and are continued on the other. On each block are twenty cups, symmetrically arranged, to receive the offerings presented to the gods. The inscriptions tell of the establishment of offerings to be made in the temple of Amon at Karnak in honour of a king otherwise unknown, Saânkhiabri Amomi Antuf Amenemhait, whom we must place in the XIII<sup>th</sup> or XIV<sup>th</sup> Dynasty. The hammering out of the «Amon» syllables in the name is due to Amenôthes IV Khuniatonu, who erased systematically the name of the god Amon in every possible place. — XIII<sup>th</sup> Dynasty.

**244. Grey Granite.** — Height 0 m. 90 cent. — *Bubastis*.

Lower part (fig. 19) of a statue of king Khayani of the XVI<sup>th</sup> (?) Dynasty, found by Naville at Bubastis, in 1887, during excavations in behalf of the *Egypt Exploration Fund*. It seems to have belonged originally to a king of the

XII<sup>th</sup> Dynasty, whose name has been erased to make room for the Hyksós King.



Fig. 19. — Statue of king Khayani.

Against the two pillars which separate Room J from Room H :

**243. Black Granite.** — Length 0 m. 61 c. — *Luxor*.

Table of offerings (?) or altar, resembling n° 271 (see p. 102), usurped by Apóphis (Apepi), and discovered



in 1887 in the Luxor temple. The dedication is by Sanuosrit (Useratesen) III. — XII<sup>th</sup> Dynasty.

**254. Red Granite.** — Height 2 m. 69 cent. — *Thebes.*

Colossus of Sanuosrit (Useratesen) I<sup>st</sup> found in the big court between the VII<sup>th</sup> Pylon and the Hypostyle Hall at Karnak. — XII<sup>th</sup> Dynasty.

**255. Red Granite.** — Height 2 m. 68 cent. — *Thebes.*

Colossus of the same king found in the same place.

*East Wall.*

**245. Siliceous Sandstone.** — Height 1 m. 05 c. — *Abusir.*

The official Khentkhatimsauf is in a squatting position, the chest upright, the knees flat on the ground. He was an old man when the statue was made, and the sculptor has executed the features in such a way as to give the impression of old age. — XII<sup>th</sup> Dynasty.

**246. White Limestone.** — Height 0 m. 45 cent., length 1 m. 30 cent. — *Gebelein.*

Door lintel from a small building now destroyed, probably a votive chapel. It is of very little merit as to workmanship, but is of considerable importance historically, as it proves that some of the Shepherd kings exercised authority over Southern Egypt. Under the solar disc which represents the god of Edfu, we read, twice repeated, the cartouche Ausirri, the surname of a Pharaoh whom we know from a passage in the *Mathematical Papyrus* to have been called Apôphis (Apepi), and to have belonged to one of the three Hyksôs Dynasties, the XV<sup>th</sup>, XVI<sup>th</sup> or XVII<sup>th</sup>.

**247. Syenite.** — Length 1 m. 05 cent. — *Karnak.*

Brought from the great temple of Karnak in 1887. It is a table of offerings with the name of Sanuosrit I<sup>st</sup>, and

belongs to the time when the great sanctuary of Thebes appears to have been enlarged for the first time. — XII<sup>th</sup> Dynasty.

**229. Red Granite.** — Height 2 m. 70 cent. — *Karnak.*

Colossus of Sanuosrît (Usertesén) I<sup>st</sup> found by Legrain at Karnak. — XII<sup>th</sup> Dynasty.

**248. Grey Granite.** — Height 0 m. 95 cent. — *Bubastis.*

Head of a royal statue of the XII<sup>th</sup> (?) Dynasty discovered by Naville in 1888, during excavations made on behalf of the *Egypt Exploration Fund.* — XII<sup>th</sup> or XIII<sup>th</sup> Dynasty.

**249. Plaster.** — Height 0 m. 82 cent. — *Bubastis.*

Cast of the head of a royal statue found at Bubastis by Naville, in 1888, during the excavations on behalf of the *Egypt Exploration Fund.* — XII<sup>th</sup> or XIII<sup>th</sup> Dynasty.

**256. Red Granite.** — Height 2 m. 80 cent. — *Karnak.*

Colossus of Sanuosrît (Usertesén) I<sup>st</sup> found by Legrain at Karnak. — XII<sup>th</sup> Dynasty.

**250. Red Granite.** — Height 2 m. 75 c. — *Karnak.*

Colossus, feet missing, found in 1901 by Legrain at Karnak. It was used to bank up the ground, when Thutmôsis III built his first pylon to the south of the obelisk of queen Hashopsuttu. The cartouche on the back of the figure informs us that it belonged to one of the kings whose *Ka* name is inscribed in the *Chamber of Ancestors*, but whose ordinary name we did not know. He was called Sanuosrît Sanoferiabrf, and, for the present, he is Sanuosrît (Usertesén) IV. The monument is carved in a rude but vigorous style. Sanuosrît IV belonged to the XIII<sup>th</sup> or XIV<sup>th</sup> Dynasty.

## ROOM K.

This room contains for the most part stelae of the first Theban Empire and a certain number of other stelae from the beginning of the second Empire. Some of those which are inscribed on both sides are shown apart from the others.

*Middle of the Room.*

**260. Limestone.** — Height 1 m. 86 cent., breadth 1 m. 48 cent. — *Abydos*.

Large stela, inscribed on four sides, belonging to prince Montuhotpu with cartouches of Sanuosrit (Üsertesen) I<sup>st</sup>. — XII<sup>th</sup> Dynasty.

Next to this, on the east side of the stela, there is :

**261. White Limestone.** — Height 0 m. 60 cent. — *Dahshur*.

Chest for canopic jars belonging to the Pharaoh Horus, from whose tomb came the large boats now placed in the Portico of four pillars (cf. p. 5, n<sup>os</sup> 7-8), and some of the collection of jewels (cf. Jewel Room, on the upper story). The four canopic jars, which have been left in the chest, are now empty. They were painted yellow on the outside, the inner groove to which the lid is fitted being in red. On the flat part of the lid is an invocation incised in blue characters with the name of Autuiabri. — XIII<sup>th</sup> Dynasty.

*South-west Corner.*

**262. Grey Sandstone.** — Height 0 m. 90 cent. — *Karnak*.

Statue found at Karnak in 1900 by M. Legrain. It was originally painted, but now faint traces only of red are to be seen on the face and hands and of white on the dress. It represents a man seated on a low-backed arm-chair. He was tall and rather narrow-shouldered in proportion to his height. He is draped in a linen cloak, which passes round the left shoulder, under the right arm, and falls over the

knees. The right arm is free, the left is laid over the garment, but the hand is extended flat over the chest. The face is very remarkable, notwithstanding the loss of the nose. It is thin and gaunt, with projecting eyes and cheek bones, hollow cheeks, and the lines of nose, mouth and chin sharply defined by means of the accentuation of the laughing muscles. It is the very type which we have seen in the statues of Amenemhait III (see p. 81, n° 199), and which stands out in marked contrast to the smiling commonplaceness of the general style in vogue at this period. — XII<sup>th</sup> Dynasty.

*North-east Corner.*

**263. Black Granite.** — Height 0 m. 22 cent., breadth 0 m. 17 cent., length 0 m. 57 cent.

Small headless sphinx with the name of Sovkhotpu II. — XIII<sup>th</sup> Dynasty.

*Eastern Recess.*

**264. Limestone.** — Height 1 m. 90 cent., breadth 0 m. 46 cent. — *Abydos.*

Stela with round top inscribed on both faces and on the sides, belonging to Sahotpiabrt, a contemporary of Sanuosrit and Amenemhait III. The inscription has more literary style than is common at the period. The deceased, after the usual praises of himself, enters on a panegyric in honour of Amenemhait III and enjoins his children to worship this king, as creator and provider of Egypt. — XII<sup>th</sup> Dynasty.

*Western Recess.*

In the western recess of Room K is exhibited a grey granite group (n° 270. Height 1 m. 60 cent., breadth 0 m. 952 mill.) representing two figures standing on one pedestal. The heads are covered by large wigs arranged in heavy tresses, and the features are stern, strongly marked and singularly like those of the sphinxes with the lion's mane. The upper lip is shaved, but a long wavy beard surrounds the chin and the cheeks. They each hold in their

outstretched hands decoratively disposed groups of water-fowl and fish, intermingled with lotus flowers. These bearers of offerings are the personification of the two Niles of the south and the north bringing their gifts to Pharaoh. Their waving beards and peculiar headdresses undoubtedly give us the idea of an Asiatic art, foreign to the Nile valley, and at first Mariette's attribution of them to the Shepherd Kings was generally accepted; now however it has been generally abandoned (see p. 68-69, n° 184). The remaining fragments of a second group (n° 266) were brought from San by Barsanti in 1904. In the XXI<sup>st</sup> Dynasty, the king Psiukhânu had his cartouches engraved on these monuments.

In front of these two figures has been placed :

**271. Black Granite.** — Height 0 m. 48 cent., breadth 0 m. 67 cent. — *Cairo.*

Kind of altar (fig. 20) destined to keep in remembrance a ceremony of offerings, founded in one of the temples in the town of Tanis by the Shepherd king Apôphis Aqnonri.

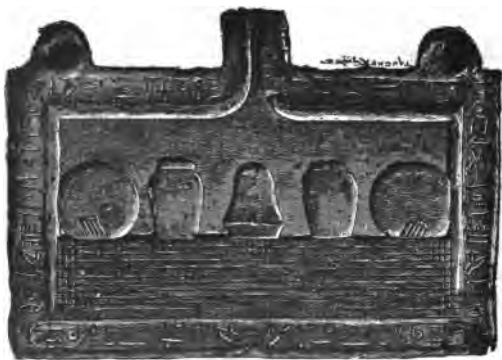


Fig. 20. — Table of offerings of Apôphis.

The monument is of more ancient date than the king whose name it bears, the original inscription having been erased and replaced by the present one. — XII<sup>th</sup> Dynasty.

## ROOM L.

The principal objects in this room, like those in Room J, belong to the XIII<sup>th</sup> Dynasty and the Hyksôs period,

whether these last were erected by the Shepherd Kings themselves and represent them, or whether they were the portraits of earlier kings which they usurped. Most of them come from San and they were discovered by Mariette, but Mariette was unable to remove the larger part of the monuments which he laid bare during his excavations of 1859, 1860, and 1861: he had to content himself with bringing away the smaller ones, and, for lack of means of transport, he had to leave the weightier lying on the ground. Mr. Petrie, was not more successful, and about 1892-1893, an American society proposed to move the whole to Cairo at its own expense, but on condition that half the monuments should become its property: this offer was declined. At length, in the year 1904, I succeeded in putting by a sufficient sum to undertake the operation, and I entrusted the carrying out of it to M. Barsanti. It required rather over two and a half months, from the end of April to the middle of July. The site of San is so surrounded by marshy wastes that work there is only possible when the Nile is at its lowest, but at that time the heat, the dust, the want of water and the absence of all population render the difficulties almost insurmountable. We were obliged to give up the idea of moving the obelisks, the fragments of them being too heavy for the dykes on the banks of the canals; nevertheless, the mass brought away weighed nearly four hundred tons. Part of it was sent across Lake Menzaleh to Port-Said, and conveyed by rail to Cairo; but the greater part were loaded on our Decauville cars and brought along the San canal to the station of Abu Sakr where they were put on the State railway. Two temporary bridges had to be built in order to cross two canals, one of them thirty three metres wide, and it required all the experience, capacity and devotion of our men to overcome the many obstacles. Among the monuments thus brought to the Museum, there are, besides the so-called Hyksôs sphinxes, five of the colossi in the Central Atrium. I will note them in the order in which the visitor will come to them.

In the window are to be seen the fragments of a kind of naos of limestone (n° 280. Height ca. 1 m. 30 cent., breadth ca. 1 m. 50 cent.) in which stood two figures of kings side by side. They were found at Karnak; the figure on the right represents Nofirhotpu I<sup>st</sup>, that on the left probably Sovkhotpu III, as these two monarchs reigned together for a certain number of years.

In front of this group is exhibited a Hathor capital of pink granite (n° 265), which was brought from Tmay el-Amdid in May 1902. It is of a very pure style and probably comes from a XII<sup>th</sup> Dynasty temple.

**272. Black Granite.** — Height 1 m. 30 cent., and 1 metre. — *Tanis.*

Four sphinxes found at San by Mariette in 1860-1861; fragments of two of them were brought by him to the Bulak



Fig. 21. — So-called Hyksos-sphinx.

Museum, and the missing pieces as well as the two others were recovered by Barsanti to this Museum in 1904. They

were considered by Mariette to be the production of the art of the Hyksòs period. They are certainly distinct in character from other monuments (fig. 21), as may be easily seen if we compare the heads with those of the sphinxes of Thutmòsis III (see p. 3, n<sup>o</sup> 1, 2) and of Rameses II. The face is round, with small eyes, flattened nostrils and high cheek-bones; the lower lip is slightly projecting, the ears are those of a bull and a lion's mane surrounds the face. On the right shoulder is an inscription which has been defaced by the hammer, but where it has been possible to make out the name of the Hyksòs king Apòphis. In later times Menephtah (XIX<sup>th</sup> Dynasty) erased the name of Apòphis and substituted his own cartouches which he repeated on the inscription on the base. Still later, Psiukhànu (XXI<sup>st</sup> Dynasty) added his titles upon the breast. After careful examination, I perceived that the surface of the breast had been smoothed away in order to receive these last cartouches, and that consequently, there must have been previously there, in the place of honour, either a statue as in the case of the El-Kab sphinx (see p. 68-69, n<sup>o</sup> 184), or the name of another king, probably of the monarch for whom the monument was constructed. Was this king, then, one of the Hyksòs earlier than Apòphis, or did he belong rather to an Egyptian Dynasty? Golenisheff believes that the features are those of Amenemhait III of the XII<sup>th</sup> Dynasty, and his opinion is supported by such strong evidence that we can but agree with him. — XII<sup>th</sup> Dynasty.

*East Side of the Room.*

**276. Grey Granite.** — Height 1 metre. — *Mit-Fares.*

Upper part of the colossal statue of a king standing upright. There is no inscription to tell us his name, but there is a striking similarity between this fragment and the Tanis monuments, and Mariette attributed this also to a Shepherd king. In any case, the presence of this statue in the ruins of the ancient capital of the Fayûm shows that the authority of the princes who reigned in Tanis at this period, extended at least as far as the northern part of Middle Egypt. — Hyksòs (?) period.



**277-278. Red Granite.** — Length 0 m. 49 cent., breadth 0 m. 34 cent. — *Tanis and Damanhur.*

The group n° 277 of four heads is said to come from Tanis. The monument to which it belonged is destroyed, but was probably an architectural piece, a buttress or corbelstone. The style is extremely like that of the objects just described, which were supposed to belong to the later Hyksós kings. It is placed in front of the statue n° 276. Another group in the same stone, consisting of three heads and found in Damanhur (n° 278), is to be seen opposite to this, on the other side of the gallery, in front of the statue n° 279.




**279. White Limestone.** — Height 1 m. 37 cent.

Statue of the lieutenant Nakhuti, seated on a cube-shaped block. A large wig with longitudinal lines covers his head and shoulders, and a striped skirt is fastened round his waist above the navel and falls to his ankles. The nipples are well-defined, and his advanced age is indicated in the usual way by two transverse folds in the flesh below the chest. This was an extremely good piece of sculpture, but the mutilation of the face and bust prevent our forming a just appreciation of it: it is only by the modelling of the back and shoulders, which are still in good condition, that we are enabled to judge of its original merit. — XVII<sup>th</sup> Dynasty.

## ROOM M.

This room contains statues and stelae of the XVIII<sup>th</sup> Dynasty and some stelae of the XIX<sup>th</sup>.

No such important alterations in the nature and functions of the stela took place during the second Theban Empire and the Saitic period, as had previously come about between the Memphite period and the first Theban Empire. The development of the ideas regarding the funerary stela continued slowly in the direction already begun in the XII<sup>th</sup> Dynasty, but the number of non-funerary stelae erected to commemorate some particular event in the life of a prince or a private individual increased so largely, that we are enabled to understand something of their origin and character.






The funerary stela did not entirely cease to be a kind of résumé of the tomb itself; but it also became, to a greater and greater extent, the representation in brief of the universe where the life of the dead man will be continued, and the expression or outward sign of the conditions under which it will be passed. The evidence of this will be found on the texts engraved upon the stelae. I say texts advisedly, for there is no longer an almost unchanging formula as in the Memphite age, but the formulae are considerably multiplied, shewing the divergence of beliefs and hopes now in vogue regarding the future life. To take extreme cases, those who adhered to the cult of the Theban Amon generally professed the doctrine which held that perfect happiness in the prolonged existence consisted in ascending into the Bark of the Sun and being associated to that deity, or even absorbed into his being as were others into the being of Osiris. After the XX<sup>th</sup> Dynasty, on the stelae of such people, the formula, instead of being addressed to the *double* of the Osiris *So and so*, is addressed to the luminous spirit *Khu*  of the *Râ*   *So and so*. The deceased is to them a *Khu* and a *Râ* a Sun, as well a *double* and an *Osiris*. But this conception had only been arrived at by slow degrees, and most of the formulae betray a state of mind and opinions which can only be called eclectic: the old beliefs about the *double* and its existence in the tomb subsisted along with the hope for a life in full sunlight upon the earth, or a perpetual journey round the world with the Sun, or the possibility of a fixed abode in some paradise under the protection of Osiris. The worshipper did not seem to feel that his notions were contradictory to each other, and he doubtless did not expect that they should all be realised, but one sentiment especially pervaded the whole manner in which he looked at his future destinies, a longing for light and a horror of the night and darkness which had not terrified the souls of the primitive Egyptians, provided only that they could stave off their final death. Whether he dwells on earth or journeys with *Râ* or sojourns in the fields of *Ialu* with *Osiris*, the dead man desires *to go forth by day* and to have his portion of Sun-light for ever. For the rest, he still believes that his soul is in danger of the *second death* through inanition, and that it must be provided for by the same means as in former times; so the texts of the Theban stelae still contain the regular



prayer to the gods, that they may bestow upon the *double* all the good things therein enumerated, which are indispensable to his existence. But, after this essential introduction, they go on to describe, sometimes at length, what appears necessary to a happy continuation of life : «Glory in heaven, power on earth, truth of voice in Hades, the faculty of entering and leaving his tomb, of reposing in its cool shade, of drinking every day from his tank and receiving all nourishment from the Nile, all herbs in their season, that the bird-soul may perch upon the trees of his garden, that he should rest in the shade of his own sycamore trees and eat of their fruit». Sometimes the shape of the stela and the scenes figured on it help to express in some form the ideas in the inscription. On one such stela we see one above the other three registers : in the lower one is the funeral scene, the mummy standing at the door of his chapel, and undergoing the last of the rites of the *opening of the mouth*, the ceremony which restored to him his faculties (cf. p. 29), while his widow weeps and embraces his knees; on the middle register, the dead man, become himself again, sits with his wife in the tomb chapel and partakes of the feast offered to him by his relations; while above, in the rounded top part, he is before Osiris and implores from him his due share of this meal. In another case, the deceased is standing or kneeling before a sycamore tree, from which a goddess bends to bestow on him the water which at once secures to him youth to all eternity and constitutes him for ever a subject of the divinities of Hades. Again he kneels imploring before the black jackals who will guide him over the ways of the other world, and before the solar bark into which he is about to ascend to journey with Râ. Sometimes the stela is of a composite form. It is rectangular, with a cornice above, and it represents the false door of ancient times with its projecting door-posts, but, in the middle of it, we see another stela figured, this one with a rounded top. This form thus combines the ideas which are especially connected with both types : being rectangular, it represents the tomb itself where the deceased must be enclosed before passing to the other world : being round-topped, it depicts what takes place beyond the tomb, and on its successive registers we see the family arranging the offerings in the funerary chapel, the deceased with his wife and his relatives partaking of the feast, the deceased

and his family adoring Osiris that they might obtain their portion from him as on the other stela. We, now and then, see on the stela the figure of the deceased standing or kneeling. The arrangement of the scenes and the length of the inscription are subject to infinite variations. All the variants which may be noticed in our Museum correspond to varieties of personal belief regarding the ideas just treated of.

Stelae of a secular and non-funerary character cannot have been uncommon in Memphite times, and the fact that so few of them exist to day is to be explained by the circumstance that it is the necropolis, rather than the ruins of cities, that has furnished the objects in our collections. From very early times, it was the custom of the kings to place within the temples a record of their achievements, while private persons used to dedicate *ex-votos* in gratitude for favours received from the gods. In both these cases the stela contains a scene, where we see the individual in adoration before the god to whom he ascribes the merit of his act, or in the performance of the act itself; an inscription gives a more or less detailed account of the event. From these private stelae we can sometimes feel that we penetrate the real soul of the Egyptian people, and that we gain a truer insight than it is possible to do from official documents. We should be almost ignorant of the religion of the people and the current belief in miracles by popular deities, did we not possess the stelae dedicated by certain devotees to the goose of Amon and her eggs, to the ram of Amon, to cats (cf. p. 133, n° 352), swallows, serpents (cf. p. 114-115, n° 294). Such monuments are rarely of good execution; they were raised by rather poor people of the middle or lower class, and they are generally roughly shaped slabs of stone, with but a slight design, mediocre carving and short inscription.

On the other hand, the royal stelae are generally very good; some indeed are of very excellent execution, as the official record of Ahmôsis (cf. p. 115-116, n° 298), the triumphal stela of Thutmôsis III (cf. p. 117-118, n° 300), that of Amenôthes III (cf. p. 114, n° 293), and that of Nectanebo II (cf. n° 662). The scene varies according to the purpose for which the monument was intended. Nearly always we see the monarch adoring his patron deity, and offering him either wine, or the three-cornered bread

of offerings , water, milk, the Goddess of Justice on a basket  (cf. p. 114, n° 293); or, when it is to commemorate a gift of land, it is the symbol of the fields  or the measuring lines   which he presents.

The god, on his part, reaches out to him the life sign  *Anukhu*, or in case of a military success, the falchion  by means of which he has gained the victory over his enemies. In some cases, this essential scene is accompanied by a second. Amenóthes III makes war on the Syrians and the Negroes and leads back their chiefs as his prisoners (cf. p. 114, n° 293), or Piánkhi brings before his father Amon the petty sovereigns of Egypt, one of whom holds a horse by the bridle (cf. n° 690). The inscription begins either with a date, the year of the reign during which the event took place, or by the complete titles of the monarch after which there may or there may not come a date. Generally the actual narration takes up but little of the total space, except in the case of the late Ethiopian stelae which contain, as we shall see, regular annals, but as a rule it disappears in a profusion of phrases consisting of a panegyric of the king or of the god to whom the stela is dedicated, and it is only incidentally that we learn, for instance, that Amenóthes II brought back Syrian chiefs as prisoners after his first campaign (cf. p. 112, n° 288). Sometimes the style of the panegyric is of interest for literary history if not for political; the triumphal stela of Thutmósis III contains an ode with a really spirited rhythm in honour of this Pharaoh (cf. p. 117-118, n° 300), and the so-called «Israel»-stela (cf. p. 144-145, n° 398) transmits to us extracts from a collection of lyric poems composed on the occasion of the victory of Menephtah over the Libyans, in the fifth year of his reign. We should naturally prefer that, instead of these religious and poetical commonplaces, we should have a detailed summary of events, and we are led to accuse the Egyptians of lacking the historical sense. But we ought to have a care in forming such impressions. History was written in Egypt at least as early as the Memphite period, but it was written mostly on papyrus, like the greater part of Egyptian texts. Did we but possess an Egyptian library, we should most certainly find in it annals and historical narratives, like those which are found on Assyrian clay-tablets.

Unfortunately, papyrus is not almost imperishable like clay, and it is too likely that all these annals have been utterly destroyed. The kings who set up a triumphal stela did not profess to be writing history. Their only thought was to testify to the gods their thankfulness for a benefit received, and it was enough for this purpose to indicate the general



Fig. 22. — Head of a Pharaoh.

character of this benefit; the inscription was mainly to celebrate the real object of the monument, which was gratitude to the god and exaltation of their own valour and exploits.

*East Side.*

Beginning in the middle of the west wall, at the door leading into Room N, we find against the south pillar :

**291. Black Granite.** — Height 0 m. 77 cent. — *Karnak.*

Charming head of a youthful Pharaoh (fig. 22) which Mariette thought represented Menephtah, but which a comparison with other monuments leads me to consider as a portrait of the Pharaoh Harmhabi, whose features we shall see reproduced in the fine statue of the god Khonsu (see p. 118-119, n° 316). — XVIII<sup>th</sup> Dynasty.

**286. White Limestone.** — Height 1 m. 10 cent. — *Karnak.*

Squatting statue, of a certain scribe Amenôthes son of Haput, who was minister of Amenôthes III, and whose strange destiny was briefly hinted at above (cf. p. 4, n° 4). Some fragments of the head and shoulders were recovered at Karnak in 1901 and 1903 by M. Legrain and have been fitted to their proper place; only the face is now wanting. — XVIII<sup>th</sup> Dynasty.

On the west wall, between the pillar and the corner of the room, are the cornice of a door with cartouches of Thutmôsis III (n° 287) and :

**288. Black Granite.** — Height 0 m. 88 cent., breadth 1 m. 16 cent. — *Erment.*

During an expedition into Asia, Amenôthes II had taken prisoner seven Syrian chieftains : he hung six of them before the walls of Thebes, and the seventh at Napata in Nubia as a warning to the Ethiopians. This stela, the upper part of which was taken away in 1881 by the Archduke Rudolph and is now in Vienna, is the replica of a stela in the temple of Amada in Nubia. — XVIII<sup>th</sup> Dynasty.

**289. Limestone.** — Diameter (mean) 0 m. 50 c.  
— *Sakkarah.*

The four drums of columns, on either side of the stela of Amenôthes II, come from the ruins of a small tomb erected by a certain Harmhabi. One room in it had the ceiling supported by eight small plain columns on which, at the height of a man from the ground, little scenes were engraved. On the four which we see here, Harmhabi not only has the vague titles of *noble chief*, *noble of nobles*, *prince of princes*, but those of *general of the army*, *commander of the generals of the king*, *general sent to lead the soldiers to the north and to the south*. More than this, he sometimes appears on the walls of his tomb wearing the uraeus on his forehead, as if he had reigned. He is indeed no other than the Pharaoh Harmhabi (Horemheb), the Armais of the Greeks, the immediate predecessor of Rameses I<sup>st</sup>. Before ascending the throne, he had held high offices in the state and had built this tomb at Memphis which he never occupied. The débris from it have been dispersed among other Museums; considerable portions are to be found in Leyden and Vienna. — XVIII<sup>th</sup> Dynasty.

In the south-west corner is a very fine bust (n° 290) from a statue of Thutmôsis III, from Karnak, and underneath :

**337. Schist.** — Height 0 m. 90 cent. — *Karnak-cachette*, 1905.

Very fine statue of Thutmôsis III of the same type as the statue described under n° 334 (see p. 125).

On the top of the wall separating Rooms M and K there are to be seen :

**331. Grey Granite.** — Height 1 m. 20 cent. — *Karnak-cachette*, 1904.

A very fine head of Thutmôsis I<sup>st</sup> from one of the Caryatides of the First Court at Karnak. The smiling, intelligent expression and the good preservation of the red colour which brightened the face give it a remarkably lifelike expression. — XVIII<sup>th</sup> Dynasty.



**301. Limestone.** — Height 0 m. 58 c. — *Karnak*.

Head of a king. The inlaid eyes are missing. It comes from the temple of Karnak, and was found there by Maspero in 1883, along with some débris of the statue to which the so-called head of Tii belonged (cf. p. 124-125, n° 312). — XVIII<sup>th</sup> Dynasty.


On the wall between the south-west corner and the first pillar on the south side are, first a door-post (n° 292) with name of Pthahmua, then :

**293. Limestone.** — Height 2 m. 05 cent., length 1 m. 10 cent. — *Gurnah*.

This beautiful stela was discovered by Mr. Petrie in the temple of Menephtah. It has the figure of Amenôthes III offering, on one side Truth, on the other two jugs of wine, to the God Amon. The figure of the God and the king's name were hammered out under Khuniatonu and restored by Setut I<sup>er</sup>. On the lower register, Amenôthes drives his chariot over the corpses of his fallen enemies, and his prisoners, negroes and Semites, are bound to the chariot and horses. Underneath this scene is a band of *Rakhuûtu* birds ~~in~~ in adoration, symbolic of the beings who bow to the gods of Egypt. The inscription alludes to the victories of the king in Mesopotamia, Ethiopia, Palestine and Syria. — XVIII<sup>th</sup> Dynasty.

**294. Black Granite.** — Height 1 m. 60 cent., breadth 0 m. 57 cent. — *Benha*.

Although the serpent possessed some baneful influences against which amulets were used, it had also protective qualities which it was endeavoured to turn to the profit of humanity. Up to the present time, in many Egyptian towns even in Cairo, every house has its serpent, which is regarded as a kind of familiar genius, and in ancient times, temples as well as houses were guarded by a «familiar» of this description. N° 293 represents the serpent which protected the temple of Harkhentakhtut in the town of Athribis. It reproduces the form attributed to the place

where the miraculous serpents took shelter  which was called their *iaturu*. It was erected by Amenôthes III whose cartouches are inscribed on it. — XVIII<sup>th</sup> Dynasty.

*South-west Pillar.*

**295. Red Granite.** — Height 1 m. 75 cent. — *Karnak*.

Statue of Thutmôsis III, standing upright, the arms hanging close to the side. The legs and left arm are missing, but the head is in perfect preservation. — XVIII<sup>th</sup> Dynasty.

*Central Pillar.*

**296. White Limestone.** — Height 2 m. 35 cent. — *Karnak*.

Fine statue of Amenôthes II in military dress. The eyes are set in, and the details of the dress are of admirable delicacy. The statue in painted limestone. — XVIII<sup>th</sup> Dynasty.

**297. Sandstone.** — Height 0 m. 76 cent. — *Karnak*.

This statue was a portrait of the scribe Prinnofir of the temple of Osiris. He is kneeling and holds a case on which was a large ibis, the emblem of the god Thoth. The bird has disappeared. — XVIII<sup>th</sup> Dynasty.

Before these two monuments is placed the statue :

**298. Limestone.** — Height 2 m. 26 cent., width 1 m. 06 cent. — *Abydos*.

This stela was found at Abydos, in the great temple of Osiris, by Professor Petrie in 1902. The text it contains is interesting for the story of the first reign of the XVIII<sup>th</sup> Dynasty. It states that king Ahmôsis and his wife, queen Nofritari, being seated together one day in their reception-room, fell to thinking about what ought to be done to do honour to the memory of their own ancestors,

when suddenly the king remembered a certain queen Tiuti-she<sup>ra</sup>, who was the great-great-grandmother of the father of Nofritari : her actual burial place was in Thebes, and her fictitious tomb, her stela (cf. p. 72), in Abydos, but both of them were in bad repair and her funerary cult had been sadly neglected. So the king, out of love for his wife, ordered that a brick pyramid and the chapel pertaining thereto should be built up for her, next to his own monument; he dug a tank near it and he brought up wood for it, endowed it with funerary offerings, with land, with tenants and slaves, after which he raised this stela in remembrance of the good work he had done. Queen Tiuti-she<sup>ra</sup>, who must have lived about the beginning of the XVII<sup>th</sup> Dynasty, four generations before the time of Ahmôsis, is represented in the scene at the top, receiving offerings from the king. Not only is this inscription interesting for the story of the age, but it gives us curious information about the concept of the tomb. The queen Tiuti-she<sup>ra</sup> had originally a *asi*, an actual burial place in the mountain at Thebes, and what is called here, as on some other stelae (see p. 72), *mahât* a tomb, more properly a fictive tomb, a stela which had been raised to her in the Thinite nome to serve her as a tomb there, as was the custom at all times. These had probably been lost: so the king caused a new tomb to be built for her in the style of the XVIII<sup>th</sup> Dynasty, a brick pyramid *mer*, with its chapel *hait*, probably at Thebes, next to his own tomb; then he raised this stela at Abydos which served her for the same purposes as the *mahât* of old. Properly speaking, she had four tombs, two at Thebes, and two at Abydos. Though we knew most of these facts already, we had never until now met with a case in which they were so clearly expressed. — XVIII<sup>th</sup> Dynasty.

In front of this stela above the stela n° 300 *bis* (see p. 118), on the western face of the south-eastern pillar, is placed:

**302. Sandstone.** — Height 0 m. 57 c. — *Karnak.*

Private individuals occasionally obtained from the king the permission to dedicate their own statues in the temples,

and when this is the case, we almost always find inscribed on some part of the monument that it is *by favour of king so and so*. This fragment belonged to a statue thus dedicated. The head is in perfect preservation and belongs to the XVIII<sup>th</sup> Dynasty. Some characters of the inscriptions which remain on the back shew us that the original of the portrait was a noble chief. The beginning of a prayer to Amonrâ may be read in front : the name of the god has been hammered out and re-engraved after the fall of the «heretic» kings of the XVIII<sup>th</sup> Dynasty.

*South-east Pillar.*

**299. Red Granite.** — Height 0 m. 77 cent. — *Karnak.*

Bust of Thutmósis III as conqueror. — XVIII<sup>th</sup> Dynasty.

**306. Sandstone.** — Height 0 m. 95 cent. — *Gurnah.*

The scribe Amenóthes, squatting, reads a roll which he holds open on his knees; he carries his inkstand on his back. The name of Amon has been everywhere defaced. — XVIII<sup>th</sup> Dynasty.

*Wall between the south-eastern Pillar  
and the south-east Corner.*

**300. Black Granite.** — Height 1 m. 80 cent., breadth 0 m. 75 cent. — *Karnak.*

This stela, which is well known in the history of Egyptian literature, is inscribed with a poem composed in celebration of the victories of Thutmósis III. The king is represented in adoration before Amon, who replies to him in a long panegyric. It begins as a sort of chant in poetical prose, but rhythmical stanzas succeed to it very soon : «I have come, I grant thee victory over the princes of Phoenicia (Zahi) : I cast them down under thy feet through all their lands, I cause them to behold thy Majesty, like unto a Lord of light when thou shinest as my image over their head. I have come, I grant thee victory

over the barbarians of Asia, that thou mayest lead captive the chiefs of Coele-Syria; I cause them to behold thy Majesty in panoply of war, when thou dost seize upon thine armour in thy chariot. I have come, I grant thee victory over the land of the East; Kafit and Cyprus are affrighted, I cause them to behold thy Majesty, etc. I have come, I grant thee victory over the dwellers in the seaports; all the stations of Mitani tremble in fear of thee, I cause them to behold thy Majesty, etc. I have come, I grant thee victory over the peoples of the islands; they that dwell in the midst of the sea have heard thy shoutings, I cause them to behold thy Majesty, etc. I have come, I grant thee victory over the Libyans; thy power extendeth to the isles of the Danaeans, I cause them to behold thy Majesty, etc. I have come, I grant thee victory over the lands lying by the sea shore; all that are around the great circle of the waters are under thy clenched fist, I cause them to behold thy Majesty, etc. I have come, I grant thee victory over the people of the marshes and to bind in captivity the Arab of the desert, I cause them to behold thy Majesty, etc. I have come, I grant the victory over the barbarians of Ethiopia; even unto the people of Pit, all are in thy hand, I cause them to behold thy Majesty like unto Horus and Typhon thy two brothers, whose arms I have joined together to make sure unto thee thy power.”  
— XVIII<sup>th</sup> Dynasty.

A duplicate of this inscription (n° 300 *bis*) has been found in 1903 by M. Legrain at Karnak. The text which has been engraved, or, perhaps, only restored by Setui I<sup>st</sup> shows variants which prove that the copyist of the time of the XIX<sup>th</sup> Dynasty did not understand very well the meaning of the poem. A comparison of variants between the two texts is an instructive as well as an interesting task for a visitor who understands something of Egyptology.

*South-east Corner.*

**316. Black Granite.** — Height 2 m. 60 cent. —  
*Karnak.*

The beautiful statue placed in the south-east corner was found in 1901 in the temple of Khonsu at Karnak.

It is from the same atelier as the so-called head of Tii (cf. p. 124-125, n° 312) and the head of the statue n° 335 (see p. 125); like this last it has the features of the Pharaoh Tutánukhamanu, but with even more refinement of execution. There is a look of weariness or melancholy about it, which is easily explained, if, as I am led to think by certain physiological signs which the sculptor has indicated, the model was, at the time, in an advanced stage of consumption. Broken up during the XIX<sup>th</sup> Dynasty, the fragments were, under Rameses IV, built into the pavement of the central sanctuary of Khonsu, and it is there that M. Legrain discovered them, in the course of work undertaken by the Department for the consolidation of the temple. — XVIII<sup>th</sup> Dynasty.

*Southern Part of the east Wall.*

**303. White Limestone.** — Height 0 m. 85 cent., length 0 m. 70 cent. — *Kom Hellal.*

Top of door with cartouches of Thutmôsis I<sup>r</sup>. What gives special interest to this object are the two superb figures of Set-Nubuti, which are sculptured on either side of the cartouche and are in perfect preservation. — XVIII<sup>th</sup> Dynasty.

**304. Black Granite.** — Height 0 m. 60 cent. — *Abydos.*

Naos, or rather stela in the form of a naos, containing the figure of the high-priest Phtahmosu, who has the cartouches of Thutmôsis III inscribed on his breast and shoulders. This variant of the stela is interesting inasmuch as it confirms the idea treated of above (cf. p. 106-109), that the stela of the XVIII<sup>th</sup> Dynasty had come to be regarded as the epitome of the entire tomb. Under a new form, it denotes a return to the primitive conception of the stela as a door through which the dead man goes and comes (cf. p. 12-13). Here he is standing in an attitude of adoration. — XVIII<sup>th</sup> Dynasty.

The bust of a magnificent statue has been set up against the southern pillar of the doorway :

**305. Grey Granite.** — Height 1 m. 26 cent. — *Karnak.*

Amenôthes II, seated, wearing the coufieh headdress; the chin and beard are lost. The cartouche with his *ka* name is engraved on the clasp of his waist band. — XVIII<sup>th</sup> Dynasty.

**319. Sandstone.** — Height 1 m. 45 cent. — *Gurnah.*

Painted statue of Maûtnofrit, mother of Thutmôsis II, found in 1881 on the south of the Ramesseum, in the ruins of the chapel of Uazmasu. She is seated, and wears a white clinging dress and a heavy wig. The flesh is painted yellow. The proportions of the figure are good, and the expression of the face remarkably sweet, in spite of the nose being mutilated. Grébaut found along with this statue some fragments of the same material, which shewed that there must have been five or six similar statues in the chapel of Uazmasu. — XVIII<sup>th</sup> Dynasty.

*North Side of the Room:*

**338. Sandstone.** — Length 4 m. 05 cent., height 2 m. 36 cent., width 1 m. 24 cent. — *Deir-el-Bahari.*

In the middle of the eastern wall, in the place where there was formerly a door leading into the North Portico, stands now the Chapel of the Cow which was found the 7<sup>th</sup> February 1906 by Naville, while making excavations on the site at the cost of the *Egypt Exploration Fund*. The chapel and the cow were taken away by M. Baraize of our Service and sent to Cairo, where the chapel was raised again by MM. Max Fanghaenel and Carlo Oropesa, under the supervision of M. Barsanti. It was practically intact: only the stones at the entrance had been broken and could not be found again. The roof is painted blue with yellow stars to imitate the vault of heaven. On the eastern wall Thutmôsis III is represented offering incense and water to Amonrá, lord of heaven, lord of Karnak. The same scenes are to be seen on both the side-walls: 1° at the end of each, near the eastern wall, the king repeating four times

the ceremonies of adoration  $\text{𓆎} * \text{𓆏}$  before Hathor, lady of Anou, represented as a woman, standing; 2° the king consecrating a heap of offerings to Hathor, chieftainess of Thebes, figured as a cow standing in a kind of shrine, with a small image of Thutmôsis III painted black under her head and a second image of the same, painted black, but naked and drinking milk from the cow's udder. On the north side Thutmôsis III is assisted of the queen Marutrya; on the south side the royal daughter, royal sister Maruitamanou and a second lady whose name has been destroyed are standing behind him.

The sculptures were defaced under Khuniatonu and parts of the inscription hammered out : a restoration ensued either under Harmhabi or Rameses II. Several hieratic graffiti on the east and on the south walls give the name of the officers employed in it : one of them had written rapidly in hieroglyphs the formula *Amon-Râ, lord of Heaven, lord of Karnak*, for the sculptor to engrave anew, which the sculptor did and forgot to wipe out the memorandum thus prepared for him. The original work was very fine and executed probably towards the end of Thutmôsis' III reign; the restoration was perfectly carried out, and it needs the utmost attention to know most of it from the original work. The colours were renewed at the time of the restoration and are quite fresh. — XVIII<sup>th</sup> Dynasty.

**339. Sandstone.** — Length 2 m. 25 cent., height 2 m. 20 cent., breadth 0 m. 58 cent. — *Deir-el-Bahari.*

The cow, which was inside the chapel at Deir-el-Bahari, has been raised in front of it in our Museum, that all visitors may see the perfection of its form. It is the same Hathor, chieftainess of Thebes, which is depicted on the walls, in illustration of some ideas exposed in one of the East chapters in the *Book of the Dead*. The deceased, when coming out of his tomb after the funeral, was stopped in his progress towards the west by large marshes which extended along the slopes of the Libyan hills. Hathor inhabited these marshes in the shape of a cow, and when she had ascertained the condition and the quality of the deceased, adopted him as a son by giving him her milk : if he accepted, and he could not do otherwise, he was henceforwards



free of the western regions inhabited by the Gods and by the Souls of the Dead. The two small bunches of reeds and lotus which the sculptor has put on each side of the cow are a conventional expression of those western marshes. The statue which stands in front under the cow's head is the king himself, and the reason his flesh is painted black is that, not having yet been sucked by the goddess, he still is supposed to be dead : he becomes young again immediately he has drunk the milk of his adoptive mother, and for that reason the second figure of him is painted red, which is the colour of the living. Originally, this king was Thutmôsis III as in the chapel, but Amenôthes II inscribed his cognomen behind the headdress of the Goddess, amidst the lotus, and so appropriated to himself the work of his own father.

Making the necessary allowance for the mythological attributes which somewhat mar the general effect, the new cow is the best piece of animal-work which has been discovered not only in Egypt, but in the whole ancient world including Greece and Rome : we must come down to our own times to find statues of animals which may compare to this with advantage. It is a perfect embodiment of the Egyptian cow, full of life, with that dreamy and far away expression of the eye which so few artists have been able to catch. The three other cows of the same type which our Museum possesses, though very good when considered independently, are decidedly inferior to this. — XVIII<sup>th</sup> Dynasty.

Right and left of the cow, against the jambs of the chapel, two statues have been raised :

**333. Grey Granite.** — Height 0 m. 60 cent. — *Karnak-cachette*, find of 1904.

Sanmaût, of whom we possess several statues (cf. p. 130, n° 329, p. 131, n° 341 *bis*), is represented in a crouching posture, with the right leg flat on the ground and the left raised; on his knees he holds the little princess Noftrouriya, of whom, as well as of the queen mother Hashopsuitu he was the steward. The position was imposed by the conventions of Egyptian etiquette, but the execution is very fine. — XVIII<sup>th</sup> Dynasty.

**344 bis. Black Granite.** — Height 0 m. 60 cent.  
— *Karnak.*

Squatting statue of scribe Nofirparult. He presents to the visitors a round-topped stela on which the queen Hatshopsufru II is figured doing homage to her husband Thutmôsis II. — XVIII<sup>th</sup> Dynasty.

The pillar north of the chapel supports two fragments of statues :

**307. Limestone.** — Height 0 m. 90 cent. — *Karnak.*

Bust of a royal statue of exceedingly careful workmanship in the style of the XVIII<sup>th</sup> Dynasty. The mutilation of the face and the loss of the inscription render it impossible to determine exactly what Pharaoh it represents, but it seems to me that it was no other than Aménôthes III. — XVIII<sup>th</sup> Dynasty.

**315. Black Granite.** — Height 1 m. 22 cent. — *Karnak.*

Fine seated statue of Thutmôsis III. It has been put together from about twenty small fragments; the feet, which were entirely wanting, have been restored in painted cement. — XVIII<sup>th</sup> Dynasty.

*North Part of the east Wall.*

**309. Limestone.** — *Deir-el-Bahari.*

Detached blocks from one of the porticoes of Deir-el-Bahari, the former position of which has not been ascertained. On one block (fig. 23) the wife of the prince of Puanit is represented as of most abnormal proportion; on another we see the donkey on which she rode, which must have had an extra heavy burden to carry. — XVIII<sup>th</sup> Dynasty.

**310. Limestone.** — Height 0 m. 90 cent., breadth 1 m. 78 cent. — *El-Hibeh.*

Top of door with *ka* name of king Thutmôsis I<sup>st</sup>. The

king is entitled the Beloved of the local god, a Sobku, lord of Ariutu. On the right side of this bas-relief, is the lower



Fig. 23. — The princess of Puanit.

part of the statue of a Pharaoh carrying an altar (n° 311); we see by the titles that it is Amenôthes III. Only head and bust remain of the statue on the left of the bas-relief. A vulture, perched on the top of the pillar behind, protects the king's head. — XVIII<sup>th</sup> Dynasty.



Fig. 24. — Head of Queen.

wife or the mother of the Pharaoh Harmhabi, of the

*North-east Corner.*

**312. Limestone.** — Height  
o m. 50 cent. — *Karnak.*

Splendid head (fig. 24) which Mariette believed to be a portrait of queen Tii (Taia) wife of Amenôthes III, though there was no ground for this assumption. I am inclined to think, from the style, that it is the portrait either of the wife or the mother of the Pharaoh Harmhabi, of the

XVIII<sup>th</sup> Dynasty. In excavating at Karnak in 1883 and in 1902, we discovered fragments of the group of statues to which this head belonged. Perhaps we may be able eventually to reconstruct it completely. — XVIII<sup>th</sup> Dynasty.

**335. Grey Granite.** — Height 1 m. 60 cent. — *Karnak-cachette*, 1904.

This statue, which represents the Pharaoh Tutánukhamu, was usurped by Harmhabi at the time of the reaction which followed the reigns of Aménôthes IV and his successors. The perfection of its handling and its freedom of movement are the more remarkable as the material is one of the hardest and most refractory known. Its resemblance to the Khonsu found by Legrain in 1901 (cf. p. 118-119, n° 316) is striking: both come from the same school, perhaps from the same workshop and the same craftsman. — XVIII<sup>th</sup> Dynasty.

**334. Dense Schist.** — Height 2 metres. — *Karnak-cachette*, 1904.

Thutmôsis III as a young man, standing and trampling on the nine bows which represented the tribes of the Egyptian desert: it was broken in a dozen pieces which M. Legrain rescued from the mud, one after the other, and which have been carefully fitted together. The head is a triumph of subtleness of expression and smiling grace, and the face of the monarch stands forth with two rather different expressions according to the angle at which it is viewed. The firm and sharp cut profile shows a smiling energy agreeing well with what we know of the character of the Pharaoh; the face is rounded, full, a little soft. The body is of a good modelé and well posed. This is one of the chefs-d'œuvre of our Museum and even of all Egyptian art. — XVIII<sup>th</sup> Dynasty.

#### *North Wall.*

In the first space between the columns on the left of the north corner are some stelae, the finest of which, in black granite (n° 314. Height 0 m. 90 cent.), was found,

in 1900, in the temple of the Theban Phtah at Karnak by M. Legrain. It was dedicated to Phtah by Thutmósis III, who, on his return from his first Syrian expedition, employed part of the booty in restoring the sanctuary which the kings of the XII<sup>th</sup> Dynasty had erected to this deity. The king relates in it the number of pious endowments he had made for its support. It was partly obliterated by Khuniatonu, then restored in the damaged places by Setuf I<sup>st</sup>, who engraved his own name on it. The engravers of the XIX<sup>th</sup> Dynasty however did not always restore the primitive text correctly. — XVIII<sup>th</sup> Dynasty.

**308. Grey Granite.** — Height 0 m. 90 cent. — *Bubastis.*

The headless statue in grey granite, in a squatting attitude, which is placed in front of the royal bust, belongs to a certain Amenóthes, who is not Amenóthes, son of Haput, whom we have already met with in the vestibule (cf. p. 4, n° 4) and whom we shall find on the middle of this room (cf. p. 112, n° 286). He wears a long garment and his writing apparatus is carried on his left shoulder; his name and titles are on the half-unrolled scroll which lies on his knees. — XVIII<sup>th</sup> Dynasty.

**317. Grey Granite.** — Height 0 m. 84 cent. — *Karnak.*

Squatting figure holding a sort of little altar which rests on his knees. The top of the altar is hollow, and we see from the holes pierced in it that it must have been a receptacle for some moveable object, probably a table of offerings. The statue represents a chief of the granaries, major domo of Amon, Thutii by name, and the cartouches on the left breast and shoulder shew that he lived during the reign of Thutmósis III. — XVIII<sup>th</sup> Dynasty.

**326. Red Granite.** — Length 0 m. 74 cent., breadth 0 m. 50 cent. — *Karnak.*

Table of offerings dedicated by Thutmósis III to his father Amonrá, at the time of the building of one of the halls

in the temple of Karnak. The temple or part of the temple in which it was erected is here called Manakhpirriyakhumentu. — XVIII<sup>th</sup> Dynasty.

**318. Red Sandstone.** — Height 0 m. 45 cent. — *Karnak*.

The god Amon is depicted in the niche of the naos. He is carved in high relief, seated, his hands on his knees, and wearing the high cap and the two long feathers. This fragment probably was part of a statue which represented a kneeling priest, in the attitude of the statue n° 329 (cf. p. 130), holding in front of him the shrine of his god. This priest was a person of very high rank, who was second, then first prophet of Amon under Amenôthes III. In spite of the difficulty of working the material, the figure of the god and the hieroglyphic signs are carved with admirable delicacy, and the complete statue must have been a work of the finest order. — XVIII<sup>th</sup> Dynasty.

**341. Black Granite.** — Height 0 m. 99 cent. — *Karnak-cachee*, 1905.

This fine statue represents the Lady Isis, mother of Thutmôsis III; she did not belong to the royal family, and it was only after her son's accession to the throne, that she received high honours and high titles, even the cartouches and protocole of a real queen. Her face is delicate, with rather an aristocratic type, and we see now that from her came in the Ahmesside family the strong nose which is so conspicuous in Thutmôsis III, and his immediate successors. The armbands and anklets were gilt as the diadem is, but the gold foil fell away from them. The execution is like that of the two schist statues of Thutmôsis III (see p. 113, n° 337, and p. 125, n° 334). — XVIII<sup>th</sup> Dynasty.

**320. Limestone.** — Height 0 m. 53 cent., breadth 0 m. 34 cent., depth 0 m. 16 cent. — *Pyramids of Gizeh*.

A naos, or rather a thick stela where the deceased is represented kneeling, with uplifted hands; he was called

Nakhulti and bore the not unusual title of *eldest royal son of Amon*. One of the prayers inscribed on the border is an invocation to *the Sun when he shines in the eastern horizon*; the other, on the right side, is addressed to *the Sun when he sets in the land of life*, i. e. in the West.

**321. Limestone.** — Height 0 m. 70 cent., breadth 0 m. 48 cent. — *Sheikh Abd-el-Gurnah*.

In the rounded part, Thutmôsis III does reverence to the Pharaoh Thutmôsis I<sup>st</sup>, behind whom is the prince Uazmasu as a child. The inscription was exceedingly interesting, and it is much to be regretted that the greater part of it is missing. It described the life of the foster father of Uazmasu, his quarrels with his family, and the arrangement which was eventually come to in his old age, by the favour of Thutmôsis III. — XVIII<sup>th</sup> Dynasty.

#### *North-west Corner.*

Two busts are here which come from Karnak. It is not known what kings they represent; the fragment in red granite (n° 322) is probably of the XVIII<sup>th</sup> Dynasty, that in black granite from Medinet-Habu (n° 322 bis) of the XIX<sup>th</sup>.

#### *West Wall.*

We have collected here the stelae and portions of bas-reliefs of the period of Khuniatonu, which shew us this king together with the members of his family.

**324. Limestone.** — Height 1 m. 30 cent., breadth 0 m. 50 cent. — *Presented by Wilbour in 1882*.

This stela, which was found in 1882 at Hadji Kandil, is almost, if not absolutely, unique (cf. p. 145, n° 400). It shews us Khuniatonu-Amenôthes IV in adoration before the rays of the sun's disc. When, on the death of Amenôthes III, Khuniatonu ascended the throne, he found cause for uneasiness in the extraordinary development of the

worship of Amon and the power of the priesthood which had arisen from the great liberality of his predecessors to the cult of this deity. The high-priest of Amon of Thebes was second in the kingdom and must often have been tempted to aspire to the foremost place. Khuniatonu believed that the most effective means of combating this predominance, was to impose on the State a new god and a new metropolis. He adopted as his protecting deity the Atonu or solar disc, which has been by a strange mistake confused with the Syrian Adonis, but which is actually one of the most ancient forms of one of the most ancient gods of Egypt, RĀ of Heliopolis. He built a city and a temple in his honour on the right bank of the Nile, near the site where stand the modern villages of el Tell and Hadji Kandil, and then assumed the name of Khuniatonu, *Splendour of the solar disc*, instead of that of Amenôthes which he had borne up to that time. The tombs and ruins bear witness to what a degree of magnificence the new city attained during the few years of its existence. Thebes was abandoned, the worship of Amon proscribed and his name hammered out of all the existing monuments; a temple to the Atonu was reared at Karnak, opposite to the sanctuary of Amon, on the spot where are now the pylons of Harmhabi. But this revival of the old sun-worship was too artificial for the effect of it to be lasting; in fact the cult of the Atonu survived its founder but a few years, then Thebes regained its supremacy and the town of Khuniatonu dwindled into insignificance. — XVIII<sup>th</sup> Dynasty.

**325. Limestone.** — Height 0 m. 92 cent., breadth 0 m. 52 cent. — *El-Amarna*.

Bas-relief representing king Khuniatonu-Amenôthes IV offering to the solar disc. The rays of the sun are depicted as arms stretching out the sign of life to the king and queen and gathering up the offerings laid on the altar. — XVIII<sup>th</sup> Dynasty.

**336. Sandstone.** — Height 0 m. 45 cent. — *Karnak-cachette*, 1904.

This very mutilated head shows the type that we meet with in the family of Amenôthes IV-Khuniatonu. It comes,



probably, from one of the colossi which this Pharaoh had erected on the façade of the temple of Atonu at Thebes. — XVIII<sup>th</sup> Dynasty.

Among the monuments in the middle of the room, we find, facing each other and forming a kind of avenue which leads from the door to the chapel of the cow :

On the right side, and beginning from the chapel :

**329. Siliceous Sandstone.** — Height 1 m. 60 cent. — *Karnak.*

Statue found in the temple of Maût and representing Sanmaût, steward of the temple of Amon during the reign of queen Hashopsutu. He is seated on the ground and holds an emblem surmounted with the head of Hathor. Several of his statues have found their way in our Museum (see p. 122, n° 333, and p. 131, n° 341 *bis*). — XXIII<sup>rd</sup> Dynasty.

**330. Red Granite.** — Height 1 m. 42 cent. — *Karnak.*

Group with the name of Menephtah, who was according to tradition, the Pharaoh of the Exodus. He is kneeling and he supports before him, against his knees, a statuette of Osiris seated and in the form of a mummy. — XIX<sup>th</sup> Dynasty.

**322. Black Granite.** — Height 1 m. 12 cent. — *Karnak.*

This charming group was found in January 1903 by Legrain. It represents the Pharaoh Thutmôsis IV sitting next to his mother, queen Tiâu, wife of Amenôthes II; the nose of the king is broken, but the face of the queen is complete and shows the features to perfection. The group belongs to the best time of Theban art, and is as good of its kind as the head of queen Tii (cf. p. 124, n° 312) or that of Harmhabi (cf. p. 112, n° 291). A similar group was found in the Fayûm nearly twenty years ago but seems now to be lost. — XVIII<sup>th</sup> Dynasty.

**341. Black Granite.** — Height 1 m. 30 cent. —  
*Karnak-cachette.*

Thutmôsis III kneeling and offering the two vases to his father Amon : the right arm is missing. Found in the *favissa* at Karnak, in 1905. — XVIII<sup>th</sup> Dynasty.

On the left side of the avenue there are ranged :

**327. Black Granite.** — Height 1 m. 40 cent.

Found at Karnak in October 1901 by M. Legrain. It is the portrait of the same Amenôthes (Amenhotep) son of Hapui, of whom we already possess two statues (cf. p. 4, n° 4; p. 112, n° 286; p. 117, n° 306), but in this one the features are those of an old man. The nose, which had been damaged in antiquity, has been carved out anew, probably during the Greek period, when Amenôthes received divine honours, and this retouching has given to the face a rather snub-nosed appearance which it cannot have had originally. From the inscription we learn that he was eighty years old at the time the monument was erected by order of Amenôthes III, on the north of the first pylon of Thutmôsis III; he expressed at the same time a hope that he might live to the fated age of one hundred and ten. — XVII<sup>th</sup> Dynasty.

On the north-western part, opposite to the stela of Uazmasu (cf. p. 128, n° 321), we see :

**341 bis. Red Granite.** — Height 1 m. 25 cent. —  
*Karnak.*

Sanmaût (see p. 122, n° 333 and p. 130, n° 329) squatting on the ground and holding between his knees in front of him the small princes Nofirrouriya whose head emerges under his own head. — XVIII<sup>th</sup> Dynasty.

**332. Grey Granite.** — Height 1 m. 20 cent.  
— *Karnak-cachette*, 1904.

Amenôthes II, kneeling, presents a rectangular dish laden with offerings. Good work of no great originality. One

should notice the family resemblance between Amenóthes II, Thutmósis III (cf. p. 125, n° 334) and Thutmósis IV (cf. p. 130, n° 322). It is to be seen in the three generations, gradually diminishing from father to son and grandson; in the statues of Amenóthes III it has completely disappeared. — XVIII<sup>th</sup> Dynasty.

## ROOM N.

A number of statues or fragments of statues are grouped here, both seated and upright, which represent the lion-headed goddess Sokht, associated with Phtah in the Memphite cult. King Amenóthes III, for some unknown reason, consecrated several hundreds of them in the temple of Maût, Protectress of Ashiru at Thebes. More than a hundred and fifty of these were still standing in the second half of the xviii<sup>th</sup> century, but all the museums of Europe have since provided themselves, and there only remain at the present day a small number of them, and these in rather bad condition. The best which we possess are n° 345 (Grey Granite. — Height 1 m. 80 cent.) in the embrasure of the window, and n° 346, placed against the north pilaster of the door leading to Room M. These have the cartouches of Amenóthes III, whilst the corresponding one on the south pilaster has been usurped by Rameses II. Some of the objects in this room are of real archaeological interest, such as the stela of Thutmósis IV (n° 347) on the east wall, between the door to Room M and the north side; and especially the large stela in white limestone (n° 348) found at Karnak in 1901 by M. Legrain, which contains a long inscription by king Ahmósis, mentioning the offerings he had made to Amon in honour of queen Ahhotpu. — XVIII<sup>th</sup> Dynasty.

**349. Grey Sandstone.** — Height 0 m. 87 cent. — *Gau.*

Standing figure whose name is missing. The left foot is advanced, the arms hang by his side: he wears a long wig arranged in rows of curls, which fall down over the shoulders but leave the ears free, and a long skirt with

triangular apron. Round his neck are two rows of large beads of an unusual shape; he has a double armband round the upper part of his arm, and on his right wrist a large bracelet of a form much used about the beginning of the XVIII<sup>th</sup> Dynasty, as we see at El-Kab and elsewhere. It is a work which must be contemporary either with Ahmôsis himself, or with one of his immediate fore-runners or successors. — XVIII<sup>th</sup> Dynasty.

**350. Limestone.** — Length 0 m. 95 cent., height 0 m. 92 cent. — *Karnak*.

Portion of a bas-relief giving dates during the reign of Thutmôsis I<sup>st</sup>. The cartouche is in the middle, and on either side are ovals in which the signs forming the component parts of the royal names of the period are arranged in a somewhat peculiar manner. — XVIII<sup>th</sup> Dynasty.

**351. Red Sandstone.** — Height 0 m. 93 cent., length 1 m. 20 cent. — *Mit-Rahineh*.

Remains of a bas-relief representing Amenôthes III before the god Phtah. It was found by M. Grébaud, in the ruins of the Mit-Rahineh temple, in 1888, not far from Rameses the second's list of nomes. — XVIII<sup>th</sup> Dynasty.

**328. Red Granite.** — Height 0 m. 87 cent. — *Karnak*.

Fragment from the statue of a bearer of offerings of the time of Amenôthes III. This may be compared with the bearers of offerings of the Tanis School (cf. p. 101-102, n° 270). — XVIII<sup>th</sup> Dynasty.

**352. Limestone.** — Height 0 m. 66 cent., length 0 m. 65 cent., breadth 0 m. 44 cent. — *Mit-Rahineh*.

Curious funerary coffer belonging to an individual called Tamaut. This name meant in Egyptian *the she-cat*, and here we see a cat depicted before the table of offerings instead of the dead man. It mentions prince Thutmôsis, director of the prophets in the towns of the south and the north. — XVIII<sup>th</sup> Dynasty.

## GALLERY O.

On both side are stelae mostly from Abydos or Thebes, which have considerable value for the historians as well as for the archaeologists but which are not of much interest to ordinary visitors. We may also note some funereal scenes from Theban and Memphite tombs. To make the visit easier, we will divide the Gallery O into three sections, west, central, and east, and describe them successively.

*West Section, near the Staircase.*

At the west end are four blocks of red sandstone (n° 360) from a temple which M. Legrain discovered at Karnak in 1897. These shew us the dedication of the two great obelisks by queen Hashopsuitu, and scenes relating to the interment of this queen by her nephew and successor Thutmôsis III. — XVIII<sup>th</sup> Dynasty.

**361. Painted Sandstone.** — Mean height 0 m. 20 c., mean width 0 m. 40 cent. — *Karnak.*

The fragments exhibited in this frame are only specimens of a considerable quantity of blocks discovered at Karnak by M. Legrain, in 1902, in the masonry of the second pylon of Harmhabi. We see on them the remains of scenes of workship and of domestic life, analogous to those of the tombs of El-Amarna. When the temple built at Thebes by Amenôthes IV in honour of his god Atonu was destroyed under Ai and Tutânukhamanu, the architects who built for the latter prince the pylon, which was afterwards decorated by Harmhabi, reused the blocks of stone. The architraves, laid on with their sculptured and painted surfaces inwards, were used as facings, while the blocks from the walls were cut up into oblong pieces and disposed in regular courses inside. If we could pull down the ruins of this pylon we should perhaps find in them enough fragments to rebuild some parts of the temple. — XVIII<sup>th</sup> Dynasty.

*West Section centre.*

Along the centre of the gallery some monuments of special interest have been arranged. The first we come to is a cubical white stone with inscriptions (n° 362). This is the pedestal of the colossal statue from Eshmûnén mentioned in the description of the vestibule (see p. 4, n° 3). The limestone is so weak and friable that we did not venture to put it to its original use, lest it should be crushed by the weight of the granite. It bears on the front and sides the titles of Menephtah, to whose period it belongs. — XIX<sup>th</sup> Dynasty.

**363. Limestone.** — Height 1 m. 22 cent., length 1 m. 30 cent.

Remains of a sacred bark. The after part has disappeared, and the prow and centre are considerably damaged. On the fore part was the sort of square platform hung with draperies, on which it was customary to place a figure of the child Horus. The projections which we see on the deck served as supports for the sacred emblems, and the hollows mark the place of the statues which were in adoration before the god. And the god here is no other than the ram-headed Khnumu, who stands within his naos, his face and feet mutilated. The ornament round the opening of the naos is formed by the coils of a long serpent, running up and down the sides, and ending, in the middle of the lintel, in the thick neck and upright head of the uraeus. This is the only example I know of this sort of ornament, and it must be classed in its signification with that which we see round the shrine of certain figures of gods in the *Book of Hades*. It is the serpent Mehni, the *enveloping one*, who protects the god enclosed within his coils. — XIX<sup>th</sup> Dynasty.

**364. Red Granite.** — Length 3 m. 58 cent., breadth 0 m. 65 cent. — *Mit-Rahineh*.

Sacred bark from the Temple of Phtah, discovered in 1892. It is unfortunately much damaged, and although the

workmanship is fine, it is not to be compared with the similar monuments in Turin and at the British Museum. — XIX<sup>th</sup> Dynasty.

**365. Reddish Sandstone.** — Length 1 m. 55 cent.

Sphinx of pleasing execution, which has unfortunately lost its head; it held a vase of offerings between its paws. It has cartouches of Rameses II, but it would appear that these denote an usurpation; it seems probable that it originally belonged to a Pharaoh of the XIII<sup>th</sup> Dynasty.

*South Side of west Section.*

**366. Sandstone.** — Height 0 m. 64 cent., width 0 m. 33 cent. — *Luxor.*

Stela which once marked the S.E. limit of the estate granted by the Pharaoh Thutmôsis IV to one of the chief carpenters and joiners of Amon, by special favour, as a reward for his services and for the establishment of his funerary cult. Monuments of this class are, as yet, very rare. — XVIII<sup>th</sup> Dynasty.

**367. Sandstone.** — Height 0 m. 64 cent., width 0 m. 64 cent. — *Sheikh Abd-el-Gurnah.*

This stela is distinguished from others by the nature of some of the scenes with which it is covered. Commencing with the lower registers, one sees on the left the interment of the deceased Amenemhabi: the mummy, erect before the door of the tomb, has already been seized by Osiris who will carry it away below the earth, while the family say their last farewells and present the last offerings amid the women's cries of sorrow. On the right side of this register the dead man and his wife have already begun their journey beyond the tomb; they kneel before the sycomore that grows at the foot of the mountain of the west, and the goddess Maût, her body rising as far as the waist from the branches of the sycomore, presents them with their first funerary meal, the bread and water having received which they will be the subjects of the gods of Hades and

can never return to their earthly life. In the second register, Amenemhabi and his wife, seated on the left, receive the offerings of the family : they are present at the banquet celebrated in the tomb and take their share themselves. In the rounded upper register, on the other hand, they are standing before the naos where is enthroned Osiris, followed by Isis, and they do homage to the god in gratitude for the good things which he has taken for them from the sacrifices offered by the family in their interests. This is one of the monuments which most clearly express the idea I have exposed above (see p. 70-79) that the stela of the second Theban period has become a real summary of the universe for the use of the dead man to whom it is dedicated : it causes him to pass from his tomb into the other life, and in that life assures him a subsistence, whether he abides in his tomb or has left it to follow the god he wishes to serve, — in this case Osiris. — XIX<sup>th</sup> Dynasty.

**368. Sandstone.** — Height 1 m. 85 cent., length 1 m. 02 cent. — *Assassif*.

Two fragments of a tomb destroyed in 1884 by the fellahs, and of which some other pieces exist in the Florence Museum. The scene takes place before a monarch; two rows of scribes, one only of them for the most part preserved, come up before the Pharaoh, followed by bearers of offerings. They were led by the owner of the tomb, of whom some traces can be seen on the right, and who is drawn of a considerable height, so as to fill two registers : he presents them to the king, probably giving account of his stewardship, as we see done in several tombs of the period. — XIX<sup>th</sup> Dynasty.

**369. Limestone.** — Height 1 m. 34 cent., width 1 m. 67 cent. — *Sakkarah*.

Bas-reliefs from the tomb of Harminu, which represent scenes partly from the mystic life of the dead, partly from his funeral. Below, we see the funerary offering before the tomb and the performance of the last ceremonies on the mummy. Temporary shelters have been put up to protect the provisions made for the deceased, and before each of them a servant or priest performs the rite of consecration



with the prescribed gestures. In the middle register the coffin passes by, first carried on the shoulders of friends, then dragged by teams of oxen, and escorted by the weeping wife and son; a group of wailing women precedes it and before them stride along the bearers of offerings. In the upper register, on the left, we see the rites of *the opening of the mouth*, which allow the dead man to enjoy the good things given to him and to resume his ordinary life in the other world; on the right, Harminu has crossed the frontier of Hades and fights with the crocodiles and serpents which seek to hinder his entering the bark of the god. Other fragments from the same tomb are exhibited further on, in the east Wing of the Gallery under n° 374 (cf. p. 140). — XIX<sup>th</sup> Dynasty.

*North Side of west Section.*

**381. Red Sandstone.** — Height 2 m. 54 cent., breadth 1 m. 30 cent. — *Karnak.*

This stela, which was found in 1905 in the *favissa* of Karnak, is of great interest for the story of the religious reformation at the end of the XVIII<sup>th</sup> Dynasty. It was originally erected by Tutânukhamanu, and it described at great length the work this king did at Karnak to repair the damage made in the time of Khuniatonu : a few years afterwards Harmhabi caused the name of his predecessor to be erased and his own inscribed instead. The date has been lost partially. — XVIII<sup>th</sup> Dynasty.

**370. Limestone.** — Height 1 m. 15 c., 0 m. 95 c. and 0 m. 95 cent., breadth 0 m. 83 cent., 0 m. 38 cent. and 0 m. 55 cent. — *Gizeh.*

Under this number I have grouped together the fragments of a tomb which was destroyed in 1873 by the Arabs of the little village of Karf-el-Batran. The name of the dead man was Phtahmai. He was chief of the jewellers of the temple of Atonu and had as his wife a lady called Tii. Their four sons and other members of their family are figured in the scenes. Phtahmai lived during the last years of the reign of Amenôthes III or the

first of that of Amenôthes IV, when this Pharaoh had not yet proscribed the worship of Amon, but had begun to look with greater favour on that of the Atonu.

The large fragment exposed under this number is divided into three registers, the first of which is more than half destroyed and only shews the feet of the figures and fragments of a table of offerings. On the second, Tii, sister of the deceased Phtahmai, offers a vase to her brother and sister-in-law; behind her is a singer with two other female musicians who accompany her, one on the violin, the other on the harp. Two sons Phtahânukhu and Nanofiru look on. On the third register we see the construction of a naos; a workman is engaged in carving the details, while an assistant fetches modelling clay. The scene takes place in the open air, under a tree whose branches droop over the naos. The two other fragments placed under the number show details of the offering made on the funeral day. Another piece from the same tomb will be found further on under n° 380 (cf. p. 142-143). — XVIII<sup>th</sup> Dynasty.

**371. Sandstone.** — Height 1 m. 15 cent., length 0 m. 71 cent. — *Sakkarah.*

Fine bas-relief from the tomb of Ptahnofir. It represents the interment. The mummy stands between the arms of Anubis, and the wife and daughter, kneeling before it, say their last farewells. Behind them, the offerings are piled up and the dead man's son with the priests burns incense over them, pronouncing one of the usual formulæ: «Go, Ptahnofir, heaven is opened to thee, earth is opened to thee, the ways are opened to thee in Hades, that thou mayest go in and go out with Râ, and that thou mayest walk freely there as the masters of Eternity, that thou mayest take the cakes which Phtah gives thee, the meat and the drink on the altar of Horus». Following this group we see a kind of shelter, under which a servant plucks a goose and piles offerings on the altar; above, in a special register, a group of wailing women accompany with cries and gesticulations the course of the ceremony. The work is rather good and it is unfortunate that the surface of this fine monument is beginning to flake. — XVIII<sup>th</sup> Dynasty.

*Centre Section.*

In the middle, opposite to the closed room containing the monuments under repair, is a four-sided granite block (height 1 m. 15 cent., length 1 m. 04 cent.) inscribed with the name of Rameses II (n° 372), and upon it is set up a fragment of a small obelisk (n° 373) belonging to the same king (height 1 m. 55 cent., breadth 0 m. 34 cent.).

*North Side of east Section.*

**374. Limestone.** — Total height 2 metres, total width 2 m. 40 cent. — *Sakkarah.*

New fragments from the tomb of Harminu (cf. p. 137-138, n° 369). They show the dead man in the other world. On the right, in the lower register, he stands with his wife before the sycamore from which the goddess Hathor rises to give him the bread and water of youth (cf. p. 136-137, n° 367). They eagerly drink the water which falls on their hands, and the soul, depicted as a human-headed falcon standing below the tree, takes its share also. In the other pictures the gods adored are the Memphite deities, Phtah and Sokhit, or the gods of the dead, Osiris, Sokaris and the four funerary genii. — XIX<sup>th</sup> Dynasty.

**375. Limestone.** — Height 0 m. 58 cent., breadth 0 m. 80 cent. — *Sakkarah.*

This bas-relief forms a complement to the preceding. It represents the last farewell, at the moment when the mummy stands at the entrance to the tomb to receive the final prayers. Women are seen leaping, tearing their hair and beating a sort of tambourine, and men run along shaking long reeds and crying out to ward off evil spirits. These funeral dances were still practised a short time ago in many villages of Upper Egypt; what the Sakkarah sculptures have been unable to express are the discordant yells which accompany them. — XIX<sup>th</sup> Dynasty.

*South Side of east Section.*

**376. Limestone.** — Height 0 m. 60 cent., length 0 m. 90 cent. — *Sakkarah.*

The bas-relief on the left shews us in its left part the figure of Phtahmai, chief of the jewellers and weavers attached to the temple of the living Atonu, with his wife Tii and their two sons Nanofir and Phtahanukhu; on the right side the chief overseer of the palace laundries, Mahutya and his wife Honsu seated on either side of a table of offerings. The interest of this piece lies in the style which is that of the Tell el Amarna monuments, only toned down to suit the taste of Memphis. All the characteristics of the art of the period are there, the hardness of the chin, the elongation of the face. The mention of the temple of Atonu at Memphis is important historically.

The bas-relief on the right belongs to the same period and shews the same distinctive marks, but less clearly, and the workmanship is not so good. Anautya, as is also seen on n° 377, looks on at the bottling of wine and beer while his scribes make a register of the numbers declared by the overseers. — XIX<sup>th</sup> Dynasty.

**377. Limestone.** — Height 0 m. 70 cent., total length 1 m. 85 cent. — *Sakkarah.*

Fragments from three tombs. That on the right is unimportant and shows nothing but a man pouring a libation. In the centre the steward of the oxen of Amon, Anautya (cf. above, n° 376), oversees the unloading of three boats laden with great jars of wine or oil. A scribe standing on the gangway calls out the quantities, and another scribe, standing before him, writes them quickly down. Above the boats, under a tent, is a little figure dining, waited on by two slaves, one of whom carries a jar. The inscription is a prayer in which Anautya renders praise to Osiris.

The third bas-relief comes from the tomb of Phtahmosu. He, seated on the left, watched the scenes of hunting and fishing, scenes which are now destroyed. The part preserved shows, in the upper register, birds that have been

captured being brought to be plucked and cleaned; in the middle register, fish being opened and cured under a slight shed; in the third, a scribe reckoning the count of the birds. — XVIII<sup>th</sup> Dynasty.

*East Wing, Centre.*

**378. White Limestone.** — Height 1 m. 28 cent., length 3 m. 25 cent. — *Sakkarah.*

Celebrated table of kings from the tomb of Tunari discovered in 1861. Tunari, who lived under Rameses II, enumerates a long list of kings of Egypt to whom he does homage. They are kings from the I<sup>st</sup>, II<sup>nd</sup>, III<sup>rd</sup>, IV<sup>th</sup>, V<sup>th</sup>, VI<sup>th</sup>, XI<sup>th</sup>, XII<sup>th</sup>, XVIII<sup>th</sup> and XIX<sup>th</sup> Dynasties. This list does not begin with Menes, like the one in the great Abydos temple, but with Maribat, fourth king of the I<sup>st</sup> Dynasty, so that it only includes those Pharaohs whose monuments existed and whose cults were carried on in the Memphite nome during the XIX<sup>th</sup> Dynasty.

*East Section south Side.*

**379. White Limestone.** — Height 1 m. 05 cent., width 0 m. 72 cent. — *Abydos.*

This charming stela, broken in two and with the surface flaking away day by day, was made for the chief of a family of engravers, a fact which explains its careful execution. The centre of the upper register bears in high relief a naos, in the back of which stands Osiris as a mummy; on the cornice two crouching jackals face each other. The goldsmith Sa, son of the engraver Tu, on the left, and the scribe Samentau on the right, stand in adoration before the god. On the two lower registers the same individuals repeat their prayer, while the women and children of the family present bouquets and offerings. — XVIII<sup>th</sup> Dynasty.

*East Section near the Staircase.*

**380.** — Funerary scenes from the tomb of Phtahmai (cf. p. 138-139, n° 370). They are divided into four registers

1. Preparation of bread for offering and sacrifice of the ox. 2. Kakai, Harut and Phtahmosu, sons of Phtahmai are seated before a piled up mass of provisions. 3. A box full of loaves with a figure beside pouring wine into amphorae. A slight female figure is dancing, and throwing kisses with coquettish grace. Of all the figures this is the one which most recalls the type we know in the Tell el Amarna tombs; she is exquisitely supple and graceful. 4. Pouring off the wine into jars which a servant holds steady by aid of a water carrier's hook. — XVIII<sup>th</sup> Dynasty.

### NORTH PORTICO.

The north portico will have eventually, in the middle, a colossal group, which lies at present in broken pieces at Medinet-Habu, and several fragments of which have been brought lately to the Museum. One is a statue of princess Takhatt (n° 380) which has been placed on the east side against the north wall; two others (n° 380 *bis* and 380 *ter*) are the heads of the king Amenôthes III and his wife. In the other parts of the portico are colossal statues. Firstly, at the top of the staircase, and against the two pillars are :

**390-391. Siliceous Sandstone.** — Height 2 m. 05 c. and 3 m. 15 cent. — *Mit-Rahineh*.

These two magnificent statues of Phtah, god of Memphis, are the most remarkable divine statues ever found in Egypt. They were erected by Rameses II in a building subsidiary to the great temple of the city, and were extracted from the ruins by M. de Morgan in 1892. — XIX<sup>th</sup> Dynasty.

The two colossi in red granite against the north pillars, which correspond to the Phtah colossi on the south, come, the one on the west, from Karnak, the one on the east from Tell el Yahudieh : n° 392 represents king Setuf II accompanied by a princess Takhatt; n° 393 the king Rameses III, both in full sacerdotal costume. — XIX<sup>th</sup> and XX<sup>th</sup> Dynasties.

To the front of the portico, facing the atrium, two

groups of granite are placed between the pillars, to the east and west :

**394. Spotted Black Granite.** — Height 1 m. 70 c., breadth 1 m. 15 cent.

Seated group of Rameses II between Isis and Hathor. This monument was discovered by Petrie at Coptos. — XIX<sup>th</sup> Dynasty.


**395. Red Granite.** — Height 1 m. 82 cent., breadth 1 m. 18 cent. — *Mit-Rahineh.*

The two statues seated together represent Rameses II and the god Tanen. The group was found by J. de Morgan in 1892 in the ruins of the Phtah temple. Unfortunately the lower part of the legs and the pedestal are missing. — XIX<sup>th</sup> Dynasty.

**396-397.** — The two tombs, arranged at the end of the hall, on either side of the large doorway into Room P, are of the XIX<sup>th</sup> Dynasty. The one on the south (n° 397), was discovered at Sakkarah in 1898, by M. Loret. It contains the history of a lengthy lawsuit which set a family at feud with regard to a well and the lands surrounding it, and is a highly important document for the economic history of Egypt in the Theban period. — XIX<sup>th</sup> Dynasty.

**398. Grey Granite.** — Height 3 m. 19 cent., breadth 1 m. 63 cent. — *Kom el-Hettân.*

The large stela which stands between the first column and the south-eastern pillar is of considerable importance. It was found in 1898 by Petrie in the ruins of the Memnonium of Menephtah at Thebes. It was first set up by Amenôthes III in his funerary temple, just behind the two colossi which overlook the Theban plain. On the west side is the original inscription in honour of Amenôthes III which is very finely executed. Two centuries later, Menephtah took possession of the stela and engraved on the other side of it a long inscription describing his campaign

against the Libyans in the V<sup>th</sup> year of his reign. It is a succession of scraps of poetry strung together, perhaps extracts from songs composed by the court poets, in which the despair of the Egyptians, the scenes of battle, the flight of the Libyan king and the emotions aroused by the news of his defeat in the enemy's country and in the Nile valley are described with great vivacity and a fervour of expression very rare in Egyptian literature. Were there no more than this, the monument would be of immense value to us, but in the last paragraph our interest is still further increased. The author says in it : « Now that the Libyans are conquered the land of the Kheta (Hittites) is pacified, Canaan is taken with all that is evil in it, the people of Ascalon are led captive, those of Gezer are seized, they of Jenoaam have ceased to exist, the people of Israel are laid waste and their seed is destroyed, Syria is become as the widows of Egypt, and all the lands together are at peace. » It is the first time that the name of Israel, written  appears on an Egyptian monument, and this at about the date given by some of the Alexandrian traditions for the Exodus of the Hebrews. — XIX<sup>th</sup> Dynasty.

There are no other very notable monuments here, except, on the west side opposite to the Israel stela, a huge stela of the heretic king Khuniatonu (n° 400) unfortunately much mutilated, and :

**401. Black Granite.** — Height 0 m. 80 cent. — *Karnak.*

Amon and Maût, the two principal Theban deities, are seated on a high-backed throne. The inscriptions on the front inform us that the monument was erected by order of Setuf I<sup>st</sup>, and the features of the royal donor are reproduced in those of the two divinities, according to the custom of the time. The workmanship is extremely careful. — XIX<sup>th</sup> Dynasty.

### CENTRAL ATRIUM.

The arrangement of this central atrium is not complete. The weightiest and largest of our monuments will eventually find their places here, colossi from different parts



of Egypt, with fragments of obelisks and pyramidions, but several of these heavy objects must remain among the ruins as they are, until the Department is in possession of the means of transport to bring them to Cairo. Though we sent in 1904 (see p. 103) for some of the colossi which were lying half forgotten on the site of Tanis, two of the large pedestals are empty, and one of the others is occupied by a statue which is too small for its surroundings and will be removed, as soon as we have a monument of more suitable proportions.

Three of the four wooden sarcophagi of the ordinary XII<sup>th</sup> Dynasty type, which we had temporarily placed on the side-landings, have been replaced by large stone monuments :


**511 and 511 bis. Red Sandstone.** — Length (average) 2 m. 70 cent. — *Tanis*, 1904.

These two naoi, which were broken in many pieces, large and small, were set up by MM. Barsanti and Fanghaenel. Each contains a triad in high relief, the triad consisting of Râ, Tumu, Amon. The two monuments were erected by Rameses II. — XIX<sup>th</sup> Dynasty.

Alongside the two naoi we have exposed two splendid sarcophagi found in the Biban-el-Moluk during Davies' excavations, and brought to light by Carter from the tomb of queen Hatshopsu<sup>t</sup>u :

**527. Red Sandstone.** — Height 0 m. 90 cent., length 2 m. 48 cent., breadth 0 m. 90 cent. — *Biban-el-Moluk*.

The sarcophagus on the east side of the landing place belonged to king Thutmôsis I<sup>st</sup>, and is of the type in use under the XVIII<sup>th</sup> Dynasty. It is in the shape of a cartouche, and the lid has been broken in two pieces by the robbers who forced their way into the tomb at the end of the Dynasty. The two eyes are engraved about the middle of the Northern side of the cuve, instead of being in front of the place where the face of the mummy would have been

laid formerly, thus showing that the memory of their original value was lost and that they were considered as being mere designs of ornamentation (see p. 10, 20). They are placed under the care of Hapi, Anubis lord of the wrappings, Kabhsneuf, Anubis, the chief of the Assembly Hall, Duaumautf, Amsti; Isis and Nephthys, kneeling on the gold , are represented at the feet and head. The decoration of the inside is of the ordinary kind, with Isis and Nephthys at the feet and head, and Nouit lying on the bottom to protect the mummy. The figures and the hieroglyphs are drawn and cut in the stone with the same precision and skill which we see displayed at Karnak and Deir-el-Bahari on the monuments of the three first Thutmôsis. — XVIII<sup>th</sup> Dynasty.

**528. Red Sandstone.** — Height 0 m. 86 cent., length 2 m. 45 cent., breadth 0 m. 89 cent. — *Biban-el-Moluk*.

Sarcophagus of queen Hatshopsutu. The shape and ornamentation are the same as on Thutmôsis' I<sup>st</sup> sarcophagus; the polish of the stone and the cutting of the figures are perhaps better. — XVIII<sup>th</sup> Dynasty.

On the south-west corner stands :

**526. Limestone.** — Height 1 m. 05 cent., length 2 m. 60 cent., breadth 1 m. 05 cent. — *Deir-el-Bahari*, 1905.

This fine sarcophagus has been discovered by Naville and Hall during the excavations they made on the site of Montuhotpu's V funerary temple at Deir-el-Bahari, south of Hashopsutu's temple. It is made up of six limestone slabs, which instead of being cemented were tied together with cords on the same principle as that which we see employed in the wooden sarcophagus of Amenemhat (see p. 22, n° 23) : the lid was shorter and narrower than the cove and was let down into a groove which was cut along the four sides for its insertion. The sarcophagus belonged to one of the princesses of the family of Montuhotpu's, whose name was Kaut. The two sides are decorated with scenes

of the funerary life of the princess. On the eastern side, she is represented seating in front of the door of her tomb; a servant is milking a cow in front of her, and she is drinking some of the milk which another servant has just offered her. The sculptor has represented the cow as weeping while she is being milked: whether it reposes on fact or not I am unable to tell, but the same detail occurs rather often in such cases on Egyptian monuments, and the belief which it implies was common to all nations of Antiquity. On the western side, cattle is brought to the princess for her inspection; she is sitting in front of a heap of offerings and she is smelling a scented bottle which a servant had been preparing for her. These bas-reliefs are a good specimen of Theban workmanship at that time. — XI<sup>th</sup> Dynasty.

*Northern Side of the Atrium.*

On the two pedestals to the right and to the left of the northern staircase are two fine colossi in red granite:

**512. Red Granite.** — Height 2 m. 92 cent. — *Abukir.*

This colossal statue had, like n° 513 (see under) and n° 514 (cf. p. 149), been usurped by Rameses II. It belonged to a king of the XII<sup>th</sup> or XIII<sup>th</sup> Dynasty of whose name no trace remains. The pose is erect, as if walking with lofty and dignified gait. — XII<sup>th</sup> or XIX<sup>th</sup> Dynasty.

**513. Red Granite.** — Height 3 m. 30 cent. — *Tanis.*

Colossal statue of a king of the XII<sup>th</sup> or XIII<sup>th</sup> Dynasty, erect, in a walking attitude. He wears a large wig surmounted by the solar disc, and is dressed in a short skirt with an apron ornamented with six uræi. Of the two standards which he holds, the one on the right has a head of Maût, the other a head of Hathor. Like the statue from Abukir (cf. above n° 512), it was usurped by Rameses II. At the side of the left leg is a figure of Menephtah, the thirteenth son of this Pharaoh, who was regent during the last seventeen years of his father's reign and succeeded

him on the throne. The monument was broken in three pieces in ancient times. — XII<sup>th</sup> and XIX<sup>th</sup> Dynasties.

*West Side of the Atrium.*

**514. Grey Granite.** — Height 2 m. 65 cent. — *Tanis.*

Magnificent colossus representing a king of the XII<sup>th</sup> Dynasty, seated. Rameses II obliterated the name of the original possessor and substituted his own cartouches. Evidences of this usurpation may be seen distinctly on the sides of the chair, where the two figures of the Nile, which bind together the plants emblematic of Upper and Lower Egypt round the sign  $\text{N}$ , are carved by another hand and in an older style than the inscriptions round them. — XII<sup>th</sup> and XIX<sup>th</sup> Dynasties.

**521. Grey Granite.** — Height 3 m. 67 cent. — *Tanis, 1904.*

Colossus of the Pharaoh Samankhukeri Mirmashau, which was usurped by Rameses II. The style of both this colossus and n° 525 (see p. 150) which faces it is the same, and they must have stood on either side of the door of some edifice, facing each other. The side of the seat which had been turned to the wall is recognizable from its having no inscription; the royal titles were carved only on the side visible to visitors coming from outside. — XIII<sup>th</sup> Dynasty.

*South Side of the Atrium.*

**522. Black Granite.** — Height 3 m. 44 cent. — *Tanis, 1904.*

Statue of king Sanuosrit (Useratesen) I<sup>st</sup>, seated, his hands on his knees. The work is good, but the features of the Pharaoh have been conventionalised and only distantly recall those of the statues n° 254, 255 (cf. p. 98). The monument was usurped by Menephtah towards the end of the XIX<sup>th</sup> Dynasty. — XII<sup>th</sup> Dynasty.

**523. Red Granite.** — Height 2 m. 68 cent. — *Tanis*, 1904.

Statue of Amenemhait III. The Pharaoh is represented seated, with his hands resting on his knees. The features are very conventionally treated and do not render the highly characteristic physiognomy of this king (cf. p. 81, n° 199). This statue was usurped by Menephtah towards the end of the XIX<sup>th</sup> Dynasty. — XII<sup>th</sup> Dynasty.

*East Side of the Atrium.*

**524. Red Granite.** — Height 2 m. 68 cent. — *Tanis*, 1904.

Seated statue of the Pharaoh Sovkhotpu Khânofirri, of weak and poor style. — XIII<sup>th</sup> Dynasty.

**545. Grey Granite.** — Height 2 m. 40 cent. — *Tanis*.

This colossal statue was usurped by Rameses II, like n° 512, 513 and 514 (cf. p. 148-149). It also had belonged originally to a Pharaoh of the XII<sup>th</sup> or XIII<sup>th</sup> Dynasty. — XII<sup>th</sup> and XIX<sup>th</sup> Dynasties.

**525. Grey Granite.** — Height 3 m. 62 cent. — *Tanis*, 1904.

Colossus of the Pharaoh Samankhukeri Mirmashau, usurped by Rameses II like n° 521 (cf. p. 149): it is a rude but powerful piece of sculpture. — XIII<sup>th</sup> Dynasty.

**516. Black Granite.** — Height 2 m. 16 cent. — *Tanis*.

Seated king, beardless, probably of the XIII<sup>th</sup> or XIV<sup>th</sup> Dynasty. This statue, like the preceding, was usurped by Rameses II, who engraved his name on it. — XII<sup>th</sup> and XIX<sup>th</sup> Dynasties.



In line with this statue, we have temporarily placed the

remains of a fine alabaster table of offerings (n° 517) dedicated by Thutmôsis III, in the temple of Karnak, then :

*Centre of Atrium.*

In the centre of the atrium is the pyramidion of an obelisk in red granite (n° 518), of very good work, brought from Karnak in 1884; the scenes on it shew Thutmôsis III adoring Amon and the Theban gods.

**519. Black Granite.** — Height 1 m. 35 cent., side 1 m. 85 cent. — *Dahshur.*

This pyramidion was discovered in 1900, on the site of the chapel of the pyramid of Amenemhaït III at Dahshur and brought to the Museum by Barsanti. The eastern face is adorned with a sort of design representing the winged disk, below which are traced two eyes , close to them the three lutes , and then the titles of the king. Near the base on all four sides runs an inscription destined to give to the dead king access to all the four houses of the universe. The hieroglyphs and the figures were formerly painted in red. The fine carving and polish of the stone, with the delicacy and beauty of the figures, make this pyramidion one of the finest monuments of the first Theban period. — XII<sup>th</sup> Dynasty.

**520. Dark Grey Granite.** — Length 1 m. 50 cent. and 1 m. 60 cent., height 0 m. 98 cent. — *Lisht.*

Altar in the form of a quadrangular block, the top of which is carved to represent two tables of offerings placed back to back; on the sides, figures of the Nile and of the nomes of Egypt are carrying the produce of the ground. This fine monument was found by Gautier and Jéquier in the funerary chapel of Sanuosrît (Useresen) I<sup>st</sup>, close to one of the Lisht pyramids. — XII<sup>th</sup> Dynasty.

## ROOM P.

This room, which has so many statues of cynocephali in it that it might almost be called the room of Apes, has

a few objects of the XVIII<sup>th</sup> Dynasty, while the most belong to the XIX<sup>th</sup> and the XX<sup>th</sup>. Since 1904, it has received a certain number of statues from the Karnak cache representing prophets of Amon; without being remarkable works of art, they are sometimes of serious interest for the history of the period. I will briefly point out here those of the high-priests Bakunikhonsu II (n° 553. Limestone. — Height 1 m. 30 c.); Psaru (n° 554. Grey Granite. — Height 0 m. 95 cent.) of the time of Rameses II; Bakunikhonsu III (n° 555. Black Granite. — Height 1 m. 08 cent.) of the reigns of Setnakhuitu and Rameses III; Ramâi (n° 556. Grey Granite. — Height 1 metre) who lived under Setui II, and last of Hrihoru (n° 557. Grey Granite. — Height 0 m. 90 cent.) who became king at Thebes after the death of Rameses XIII.

*North Side.*

**545. Black Granite.** — Height 1 m. 80 cent.

Seated statue inscribed in several places with cartouches of Rameses II. It is probably a XII<sup>th</sup> Dynasty statue, usurped by this Pharaoh. — XIX<sup>th</sup> Dynasty.

The part of the west wall between the door and the north-west corner contains the fragments of a fine stela (n° 531) of prince Setau, who lived at El-Kab in the beginning of the XX<sup>th</sup> Dynasty and has a well decorated tomb there. In front of it :

**561. Grey Granite.** — Height 0 m. 80 cent. — *Karnak-cache*, 1904.

The first prophet of Amon, Ramesesnakhuitu, squatting, his thighs flat on the ground and feet gathered under him; he is writing on a papyrus the precepts dictated to him by the cynocephalus god Thoth who crouches on his shoulders. There is nothing in any museum resembling this statue, which was dedicated to Ramesesnakhuitu by his son Nsiamanu, who succeeded him in the priesthood. The work is that of a good artist; the expression of the face is of remarkable sweetness and the sculptor has well indicated the bending of the neck and shoulders under the weight of the sacred animal. — XX<sup>th</sup> Dynasty.

Then in the north-west corner, in the angle made by the west and North walls, we meet :

**532. Red Granite.** — Height 0 m. 50 cent. — *Memphis.*

Upper part of a royal statue. The King, being identified with the scarab-god Khopirouf, bears a scarab on his head as a kind of headdress. It comes from the excavations made in the temple of Phtah in 1892. It perhaps may have belonged to a statue of Menephtah I<sup>st</sup>, the son and immediate successor of Rameses II. — XIX<sup>th</sup> Dynasty.

**562. Alabaster.** — Height probably 2 m. 20 cent. — *Karnak-cachette, 1904-1905.*

The fragments of this fine statue were recovered on several occasions from the trench at Karnak : the inscription attributes it to Setui I<sup>st</sup>, but the features are not those of that Pharaoh, and it is probable that we have here a portrait of the queen Hashopsutu, as a King. Some portions of the legs are still missing and as the skirt and headdress were of gilt metal, there is very little chance of our ever recovering them. Diodorus states somewhere that the Egyptians made their statues in separate pieces, arms, legs, torso and head : these fragments belong to one of those rare monuments which prove that the tradition mentioned by Diodorus had some foundation in fact. — XVIII<sup>th</sup>-XIX<sup>th</sup> Dynasty.

**533. Black Granite.** — Height 0 m. 98 cent.

The god Anubis, with a human body and a jackal's or dog's head, stands with left leg advanced. He wears a short skirt and is adorned with a deep necklace : his animal's face is framed in a large wig which falls heavily over his back and shoulders. His left hand hangs down and holds the signe of life, while with the right he clasps to his breast the usual sceptre. The legs are broken off at the knee : the work is rather tame, but respectable. — XX<sup>th</sup> Dynasty.

The partitions running from one pilaster to another on



the north side have some fine stelae from Abydos. Against the pilasters themselves are set up :

**534. Black Granite.** — Height 0 m. 80 cent. — *Tanis.*

Upper part of the statue of a king, the left hand outstretched, the right hand clasping to his breast the  $\text{𓏏}$  *hukau* sceptre. The king is beardless; the head is covered with the heavy wig round which runs a band ending in uraei. On the back of the chair is the beginning of an inscription, but unfortunately not enough to shew us who the king was whose features have come down to us in this beautiful statue. — XX<sup>th</sup> Dynasty.

**535. Red Sandstone.** — Height 1 m. 60 cent.

This deplorably mutilated statue represented Rameses II in his youth : the name of the monarch is inscribed on the buckle of the belt. — XIX<sup>th</sup> Dynasty.

**536. Red Granite.** — Height 2 m. 45 cent. — *Luxor.*

Cynocephalus from the base of the Luxor obelisk. Some of the other figures which completed the decoration were carried off to Paris along with the obelisk. — XIX<sup>th</sup> Dynasty.

**537. Syenite.** — Height 1 m. 45 cent. — *Bubastis.*

Bust of king Rameses IV, from the excavations of Naville for the *Egypt Exploration Fund.* — XX<sup>th</sup> Dynasty.

**313. Limestone.** — Height 0 m. 74 cent. — *North of Ramesseum.*

Bust of a princess, wife or daughter of Rameses II. She wears a long wig with rows of little curls, on which

rests the diadem surrounded by a row of uraei, a wide collar round her neck, and an ornament of enamel on the bosom. She holds against her breast the *monait* (cf. Upper Story, Room C, Vitrine G, Case F) the handle of which is finished by a female head. It is a pleasing piece of work, if rather affected in style. — XIX<sup>th</sup> Dynasty.

**285. Grey Granite.** — Height 0 m. 85 cent. — *Sheikh Abd-el-Gurnah.*

Bust belonging to a statue of good workmanship and representing the Pharaoh Menephtah, as we see from the cartouches on the shoulders. The collar and headdress are touched up with yellow and red; the remainder has been left the natural colour of the granite. It was found in the funerary temple of the king, to the south of the Ramesseum. — XIX<sup>th</sup> Dynasty.

In the doorway leading to Room R are laid :

**538-539. Red Granite.** — Height 2 m. 24 cent. — *Abydos.*

Side walls of a door, formerly robbed from the temple of Osiris at Abydos. They were carried off about 1875 by a Pasha, who had them brought to Baliana and left them there on the river bank; they were brought to the Museum in April 1882. Both represent the Pharaoh Rameses II standing, making an offering to the reliquary which contains the relic of Osiris of Abydos. — XIX<sup>th</sup> Dynasty.

#### *South Side.*

In the south-east corner is the only part remaining of a quartzite statue of Rameses II (n° 540) which Daresy found at Medinet-Habu. The king was holding in front of him the statue of an Osiris in mummy form, now headless. Behind this group :

**541. Syenite.** — Height 1 m. 05 cent. — *Bubastis.*

Head of Rameses II, wearing ram's horns which support

the disc crowned with two ostrich feathers. Found by Naville at Bubastis during the excavations which he made there for the *Egypt Exploration Fund.* — XIX<sup>th</sup> Dynasty.

**542. Limestone.** — Height 2 m. 62 cent., breadth 1 m. 07 cent. — *Abydos.*

Large stela containing a prayer of Rameses IV to the gods of Abydos. — XX<sup>th</sup> Dynasty.

**543. Limestone.** — Height 1 m. 17 cent. — *Sakkarah.*

Statue of Khat, keeper of the treasure of the funeral chapel of Rameses II. He is seated, wrapped in his long robe and holding a little naos containing a falcon-headed figure of the God Râ. Two very different classes of people had the right to carry these little chapels; firstly, the priests of high rank who only appeared in public in this manner on the occasion of solemn processions, and also a kind of travelling order of priests who went about the country exhibiting their deity to be venerated by the pious, and begging alms either for the benefit of their temple or for themselves. Khat, of course, belonged to the first of these classes. The flat back surface is inscribed with an invocation to Phtah, to Osiris, to Sokaris, to Nefertumu, which tells of the dedication of the two statues which are now in the Museum (cf. p. 158, n° 549). — XIX<sup>th</sup> Dynasty.

**544. Alabaster.** — Diameter 0 m. 68 cent., height 0 m. 38 cent. — *Tell el Yahudieh.*

Drum of a column from one of the palaces of Rameses III. The pendant to this is placed in front of the west pillar of the south side. — XX<sup>th</sup> Dynasty.

**550. Schist.** — Height 0 m. 68 cent. — *Karnak-cachette, 1904.*

The Museum of Turin possesses an admirable statue of Rameses II skilled in composition and perfect in execution to

a rare degree. It represents the Pharaoh as young, almost immediately after his accession, and must be the work of one of the clever artists who flourished in the reign of Setui I<sup>st</sup>. Our statuette is all but a replica of that of Turin; it presents the same pose, the same costume, the same movement and also the same faultless execution. The head, unfortunately, has not been found by Legrain. — XIX<sup>th</sup> Dynasty.

Against the side of the western and central pillars we have placed two fine heads of kings.

**546. Pink and Black Granite.** — Height 0 m. 59 c. — *Karnak.*

Fine head of a Pharaoh; the name is unfortunately lost. The sculptor has made use of a pink vein in the granite to cut out the headdress. — XVIII<sup>th</sup> Dynasty.

**547. Pink Granite.** — Height 0 m. 46 cent. — *Karnak.*

The head of this Pharaoh is of the same style as the corresponding one (n° 546) on the other side of the opening, and like it must belong to the XVIII<sup>th</sup> Dynasty.

**561. Red Granite.** — Height 5 m. 65 cent. — *Mit-Rahineh.*

This splendid column with the lotus-bud capital belonged to a small temple which was raised by Rameses II, and the ruins of which were uncovered by M. de Morgan in 1892, when the two fine colossi of Phtah exposed in the southern portico (see p. 143, n° 390-391) were found. It was brought over to the Museum in 1906 and raised in its present place by Barsanti. — XIX<sup>th</sup> Dynasty.

**548. Painted Limestone.** — Height 1 m. 02 cent. — *Tell Mousteh.*

Statue of a squatting cynocephalus. Round the neck is a collar from which hangs a large pectoral. The body is

hollow and contained, when it was discovered, five statuettes of monkeys which are shewn in Case E of the North Hall upstairs. — XIX<sup>th</sup> Dynasty.

In front of the cynocephalus is a small statue :

**560. Black Granite.** — Height 0 m. 70 cent. — *Karnak-cachette*, 1904.

The chief of the treasury Banmarût in a crouching position, holding on his knees the little princess Marruitamanou, daughter of Rameses II. He was her foster father or governor as Senmaût was of Nofirouriya. — XIX<sup>th</sup> Dynasty.

**549. Limestone.** — Height 0 m. 10 cent. — *Sakkarah*.

Another statue of Khaï in the same pose as n° 543 (cf. p. 156). In this one the naos contains a figure of Osiris. — XIX<sup>th</sup> Dynasty.

**550. Red Granite.** — Height 2 m. 08 cent., breadth 1 m. 15 cent. — *Gurnah*.

Fine stela of Puimari, second prophet of Amon, found in his tomb at Gurnah. — XVIII<sup>th</sup> Dynasty.

**551. Limestone.** — Length 1 m. 65 cent., height 0 m. 95 cent. — *El-Hibeh*.

Door lintel from the tomb of a master of the royal stables, by name Pahonnutir. It is dated for us by the cartouches of Rameses III. — XX<sup>th</sup> Dynasty.

**552. Coarse Limestone.** — Height 0 m. 80 cent.

This stela is rather poor both in preservation and style, but interesting for the subject it represents. In certain other stelae which we have noted (cf. p. 13 and p. 37, n° 65) the dead man is seen coming out of the false door of his tomb to take possession of the offerings laid before him; here,

however, he is looking out over the door at what is going on. The owner of this monument, unique at present was called Nibari. — XX<sup>th</sup> Dynasty.

*Centre of the Room.*

A large sphinx of red granite (n° 553) lies here facing east, with the name on it of Rameses II; it comes from Tanis. In front of this, is a much damaged group (n° 554) consisting of Osiris as a mummy, seated, with statuettes of the Pharaoh Menephtah, standing, in royal dress, on either side. Behind the sphinx, is another group (n° 555), found by M. Daressy at Medinet-Habu, which reproduces a scene frequently figured on the walls of temples, but rarely represented, as in this case, by life size statues: king Rameses III, standing between Horus and Typhon, receives the stream of life giving water which they pour over him; Typhon has disappeared, but the figures of the king and of Horus have remained almost entire. Between the sphinx and the group, is to be seen :

**558. Grey Granite.** — Height 0 m. 80 cent. — *Karnak-cache, 1904.*

A rare piece to which I know no parallel in any European museum. The Pharaoh Rameses VI is erect, striding forward; in his right hand he holds the war-axe, while with his left he drags by the hair a Libyan who walks crouching by his side, having his arms tied together and raised behind his back at a sharp angle. The wellknown lion trots beside the king and his prisoner. The head, which had been stolen during the excavation, has been bought in 1906 from an antiquity dealer in Cairo. The execution is rather incorrect but the general design is bold and striking. — XX<sup>th</sup> Dynasty.

The most interesting of the statues on the floor of the room, round the sphinx, are :

**556. Limestone.** — Total height 0 m. 70 cent. — *Sakkarah.*

Zat, dressed in a long robe very full over the legs, is

seated beside his wife and sister Naia, who passes her arm round his neck. They have huge wigs with long curling locks. On the back of the chair is a small bas-relief of the husband and wife receiving the homage of the singer of Amon, Tiuro. The features of the figures carved on the back of the chair recall the type of Setui I<sup>st</sup>, but the two seated statues have, on the contrary, all the sweetness and openness of expression, which is characteristic of the beautiful royal portrait which Mariette believed to be that of Menephtah, grandson of Setui, but which seems rather to be that of Harmhabi (cf. p. 112, n° 291). — XIX<sup>th</sup> Dynasty.

### 557. Grey Granite. — Height 0 m. 57 cent.

A nameless individual kneels, holding before him in both hands a composite emblem, a kind of altar formed of a great full-blown lotus-flower, hollowed above to receive offerings and libations, and a Hathor-headed capital. The nose is somewhat damaged, but the face has retained its sweet and serious expression: the body is from a handsome model. This is a good specimen of the art of the period. — XX<sup>th</sup> Dynasty.

## ROOM Q.

This room contains a collection of broken statues, also stelae and inscriptions of the XIX<sup>th</sup> and XX<sup>th</sup> Dynasties, their provenance for the most part being the cemeteries of Abydos and Sakkarah. The most interesting is:

### 603. Limestone. — Length 2 metres, breadth 0 m. 96 cent. — *Abydos*.

When I brought down this stela from Abydos in 1882, it was in as good condition as the very similar stela of the same king which is exposed in Room P (cf. p. 156, n° 542), and it was owing to the dampness which prevailed in some of the rooms in the Gizeh Museum that it has been reduced to its present state. It is of Rameses IV and contains a long prayer by this Pharaoh, in which he wishes for himself

*the 67 years of Rameses II* : he, however, only reigned four years. — XX<sup>th</sup> Dynasty.

### ROOM R.

Here are some monuments of the Ramesside period, unfortunately much damaged.

#### *West Side.*

Between the doors of Gallery O and of Room P are :

**610.** — A fine bas-relief brought by Daressy from a tomb at Abydos. The principal scene shews us the scribe Siésis being purified by a figure now half destroyed. — XX<sup>th</sup> Dynasty.

**611.** — The débris of one of the clerestories of sandstone by means of which the halls of Medinet-Habu were lighted. The design of it originally shewed the *ka*-name of Rameses III, between two falcons with outstretched wings and two kneeling figures, but only about the half remains. — XX<sup>th</sup> Dynasty.


The two colossal heads (n° 612-613) of red granite, on either side of the door, belonged to statues of Rameses II, now destroyed. They were found by M. de Morgan in 1890, in the ruins of the temple of Phtah at Mit-Rahineh. The other fragments of statues have been set up in front of the pedestals. The one on the south side is an upright figure of Amon in black granite (n° 614); the top of the headdress and the feet are wanting. On the north is an upright figure of the scribe Amenôthes (n° 615), also in black granite and a good piece of XIX<sup>th</sup> Dynasty work.

On the pilaster between Room R and Room S is a superb head, from a colossus of Rameses II (n° 616), found in the Luxor temple. Against its pedestal is :

**617. White Limestone.** — Height 1 m. 52 cent., breadth 0 m. 55 cent. — *Sakkarah.*

Fragment of a pillar from the tomb of Neferôthes, son



of Hulya. On the anterior surface is a *didu*  surmounted by a Hathor capital of good workmanship: two *didu*-signs with feathers and a human headed-falcon above ornamented the sides. — XIX<sup>th</sup> Dynasty.

### *East Side.*

Only objects of secondary importance are here, but among them we may notice the side of a throne (n° 618) with the leg of a colossal statue found at Bubastis; it is probably of the XII<sup>th</sup> Dynasty, but has been usurped at least twice, — by Rameses and by Osorkon II. In the centre of Room R are two anthropoid sarcophagi (n° 619, 620) of the XIX<sup>th</sup> Dynasty in limestone and red sandstone, and two arms belonging to a red granite colossus of Rameses II (n° 621) discovered in the temple at Luxor in 1893.

In the doorway, we have raised the remains of a door in sandstone, which was found in 1902-1903 at Medinet-Habu, by the *sebakh*-diggers, and which belonged to a palace of Rameses III. The scenes and inscriptions were not carved in the ordinary way, but they were made up of pieces of coloured enamel imbedded in the stone. Part of those pieces were recovered with the jambs of the stones and are kept on the first floor. We are making coloured plaster facsimiles of them to be put in the places where the originals were, so as to give an idea of the general aspect of the monument.

### ROOM S.

We have here the remaining objects of the Ramesside period, but broken and without artistic value; merely repetitions of stelae and of statues, equally commonplace in subject and in style. One piece, notwithstanding, does exhibit some originality (n° 630). It is a much damaged group in the window recess, which shews us a group of statues and emblems forming the component signs in the cartouche of Rameses II. The two sarcophagus lids (n° 631, 632) in red granite which flank this group on the right and left, are of such rude execution that we should be disposed to date them to a more barbarous age, if the names did not shew them to be Ramesside. Another

group in red granite (n° 633), set up against the pilaster between Room S and Room R, reproduces in heroic size a scene often figured on the temples of the second Theban period, the Pharaoh sacrificing to Amon the captive leaders of the barbarians; here the Pharaoh is Menephtah, with his son Setuî at his side, who afterwards reigned as Setuî II. This monument is probably a memorial of the great victory over the Libyans in the V<sup>th</sup> year. — XIX<sup>th</sup> Dynasty.

On the floor is a fine balustrade or well-coping in red granite (n° 634), brought from Baliana in 1881, along with the two uprights which stand in the east doorway of Room P (cf. p. 155, n° 538-539). It has the name of Setuî I<sup>st</sup>, and, like them, it comes from the temple of Abydos. — XIX<sup>th</sup> Dynasty.

## ROOM T.

This might well be called the Room of Naoi, from the number of such monuments which it contains. At all times, the naos or tabernacle in which the divine emblems, living or inanimate, were housed, formed an integral part of the temple furniture; but, during the Theban period, it was generally made of wood, or, if it was of stone, it was only of small dimensions. During the Saitic Dynasty, however, it was more often made of hard stone, granite, basalt, schist or limestone, and of considerable size. More than that, it was covered with sculptures representing the forms of the local deity with the gods associated in his worship, and the genii attached to his person. It became, in fact, a sort of résumé of the temple which contained it, so that it could replace the temple if necessary. I may add that it is customary to look on Saitic art as weak and effeminate in comparison with that of earlier times. But a glance at these shrines will suffice to shew us that the artists of this period were no more afraid of working large masses than were their predecessors; only, instead of covering them with widely spaced bas-reliefs, they clothed them with a wealth of detail, with little scenes full of figures, and with inscriptions carved in the stone with marvellous skill and patience.

**640. Grey Granite.** — Height 1 m. 85 cent., length 2 m. 10 cent., breadth 1 m. 85 cent. — *Saft el Hineh*.

The remains of a monolithic chapel with the name of Nectanebo II. This admirable piece, which was complete thirty five years ago, was broken by the proprietor of some neighbouring land about 1877, and part of the débris was built into the masonry of a bridge. The largest fragments were brought to the Museum in 1881-1882, and the remainder after Naville's excavations in 1883 by him and by the agents of the Department; we may still hope eventually to discover most of the missing parts. The monument was dedicated to the gods of the Arabian nome and is valuable for the quantity of mythologic data with which it furnishes us. — XXX<sup>th</sup> Dynasty.

Behind this naos and facing west, are the remains of a fine group resembling, both in pose and in character, the group of Psammetichus and the Hathor cow which will be seen upstairs in the north Hall (n° 1020):

**641. Schist.** — Height 0 m. 98 cent., length 1 m. 30 cent. — *Sakkarah*.

This Hathor cow, in walking pose, stretches her head (now missing) over the statue, which has likewise perished, of a certain Petesomtous whom she thus places under her protection. The modelling of the body is excellent and the movement very happily rendered. It is the same decorative motive and the same symbolism as in the cow found by Naville at Deir-el-Bahari (see p. 121-122, n° 339). — Persian period.

#### *North Side.*

**642. Sandstone.** — Height 1 m. 55 cent., breadth 0 m. 62 cent., depth 0 m. 86 cent. — *Baklieh*.

Naos with cartouches of king Apries. The god Thoth, patron of the locality, is represented in all his forms, as well as the divinities of the Osiride cycle who were

associated with him. The sistrum of Hathor, at the back of the niche, shews us that she was worshipped in that city as the sister deity of Thoth. — XXVI<sup>th</sup> Dynasty.

**672. Grey Granite.** — Height 1 m. 10 cent. — *Karnak-cachette*, 1904.

This very fine statue represents Horus, grandson of the Nibnoutrou whose statue is described below under n° 673; it bears the cartouches of the king Petubastis under whom Horus lived. — XXIII<sup>rd</sup> Dynasty.

Along the wall, together with what remains of the tomb of Haruf (n° 643), is a door lintel which is of some historical importance :

**644. Sandstone.** — Height 0 m. 50 cent., length 1 m. 40 cent. — *Karnak*.

It comes from one of the numerous chapels which were built in the town of Karnak, from the viii<sup>th</sup> to the vi<sup>th</sup> century B. C., by the priestesses of Amon who exercised hereditary sovereignty over Thebes, under the suzerainty of the Ethiopian and Saitic Pharaohs. When the office of high-priest was abolished, they succeeded the male line in the government of the Theban province, but their power was only nominal; there seems always to have been a highly-placed male functionary at their side, who exercised authority in their name, and may have been associated with the priestess as a husband, in the same way as the ministers of state were with the Queen of Madagascar before the French occupation of the island. Here three of these priestesses, on the left Amenertais and Shapenuapit II, and on the right Nitocris, and probably Shapenuapit followed by the regent Peteharrisni, are in adoration before Amon and Maüt on the one side, and Amon and Khonsu on the other. Nitocris is a daughter of Psammetichus I<sup>st</sup>, and there is an account of her in the stela found by Legrain at Karnak (see p. 177, n° 673); she was adopted by Shapenuapit II, and thus entered into the Theban family. — XXVI<sup>th</sup> Dynasty.

**645. Black Granite.** — Height 1 m. 85 cent., breadth 1 m. 16 cent. — *Cairo.*

Stela found in 1870, in the foundations of a small room in the mosque of Sheikhun at Cairo, by Mohammed Effendi Kourchid who was at that time chief surveillant of the Museum. It is dated in the VII<sup>th</sup> year of Alexander II, son of Alexander the Great, and was dedicated by Ptolemy son of Lagos, who as yet only assumed the title of Satrap of Egypt. Ptolemy was already very powerful. He had chosen as his residence the fortress of Alexander I<sup>st</sup> on the shore of Mediterranean, that is to say Alexandria, or Rakotis as it had previously been called, and there he had settled a large number of Greeks with their horses and galleys full of soldiers. Having repaired to the land of the Syrians who waged war against him, he thrust himself boldly among them, like a vulture swooping upon sparrows. He vanquished them at one blow and brought back to Egypt their chiefs, their horses, their ships and all their wealth. When he returned victorious from a campaign in Marmarica, as he was holding festivals in honour of his victory and desired to please the gods of Egypt, one of his counsellors suggested to him that he should confirm to the temple of Buto the donation which the king Khabbisha had made to the gods of that city of valuable property after their temple had been despoiled by Xerxes I<sup>st</sup>, king of Persia. Ptolemy consented to this, and the stela ends with imprecations on whomsoever should attempt to renew the spoliation. — Ptolemaic period.

The block of red granite (n° 668), on which this stela is placed, chronicles a donation made to the temple of Abydos by Sheshonq I<sup>st</sup>, before he had become king, to perpetuate the worship of his ancestors. It is a document of the greatest importance for the history of the latest times of the XXI<sup>st</sup> Dynasty.

**647. Black Granite.** — Height 1 m. 25 cent., breadth 1 m. 10 cent. — *Esneh.*

Naos on which only the banner-name of the Ethiopian king Sabakon is preserved; the cartouches are obliterated. It comes from a temple at Esneh of earlier date than the existing one. — XXV<sup>th</sup> Dynasty.

The squatting statue (n° 648) in front of this naos is the portrait of a prince Uahibrî, who also erected the statue placed in front of the naos n° 650 (cf. p. 168, n° 651). On the west side of the Eastern pillar and the East side of the middle pillar, are to be seen some bas-reliefs of the Saitic times :

**654. White Limestone.** — Height 0 m. 30 cent.  
— *Mit-Rahineh*.

Charming bas-reliefs from a ruined tomb of the Persian period; in Greek times they had been used at Memphis as building material, as may be seen by the way one of them has been planed on the border. Mariette discovered them in the ruins of a house at Memphis. On three of these we see the scribe Psammetichus Nefersimu, seated, inspecting and registering the tribute from his funerary estates, on the fourth is the manufacture of his tomb furniture; others will be noticed further on (cf. p. 175, n° 654a). These blocks are perhaps the most delicate and refined specimens of Saitic art; the handling lacks vigour somewhat, but this slight defect is compensated for by a grace and elegance worthy of the best ages of Egyptian sculpture. — XXX<sup>th</sup> Dynasty.

**646. Red Granite.** — Height 0 m. 43 cent.,  
breadth 1 metre. — *Bubastis*.

Fragment of a fine bas-relief, shewing us Nectanebo I<sup>st</sup> kneeling in adoration before his own cartouches. He is accompanied by his *Ka* or *double*, which is represented in a rather unusual manner, by a human figure bearing the Horus falcon on his head and standing between the arms of the  $\updownarrow$  sign, which itself is supported by the battle sign  $\text{⚔}$ . It is seldom that the special nature of the *double* is indicated so clearly. — XXX<sup>th</sup> Dynasty.


The naos set up against the central pillar was found at Tuna, the Upper Tanis of Graeco-Roman geographers. It was dedicated by the Pharaoh Apries to Thoth of Hermopolis. It is a beautiful block of red granite, carved and polished with remarkable excellence. For us, it is the more interesting,

in that the district from which it comes has been hitherto very poor in monuments of the Saitic period; this, however, proves to us that the large towns of that part of Middle Egypt possessed even down to that date expert sculptors and carvers in stone. — XXVI<sup>th</sup> Dynasty.

On the west side of the middle pillar, and the east side of the western, are to be seen more Saitic reliefs of the same type as the bas-reliefs described above under n° 654 (see p. 167).

**650. Green Basalt.** — Height 2 m. 40 cent., breadth 0 m. 94 cent. — *Kouft*.

This fine naos is inscribed with the name of Nectanebo II. It was discovered in the *sebakh* in the ruins of Coptos, by Carter in 1904, and brought to the Museum in 1905. — XXX<sup>th</sup> Dynasty.

The black granite statue (n° 651) in front of the base of this naos, in an attitude  frequent in the Saitic period, comes from Sais and belonged to a prince of that city, Uahibri, son of Pefânt, whose statue (n° 648) we have also seen beside the base of the naos n° 647 (cf. p. 167).

**652. Red Granite.** — Height 2 m. 65 cent., breadth 1 m. 25 cent. — *Karnak*.

Stela found by Legrain, in the pavement of the great court, before the temple of Setu I. Above, Auarati, a high-priest of Amon, is in adoration before the gods of Thebes; a decree of Amon fills the lower part of the stela. Auarati, when a youth, in the X<sup>th</sup> year of his father Osorkon II, had acquired in the Siout district a large rural estate, consisting of cultivated land, plantations of trees, slaves, etc. The inventory of this property is drawn up with the value of each lot bought from different proprietors, and all the requisite formalities of registration have been fulfilled, for the lands belonging to the crown as well as for those allotted to the temple of Amon. After having thus established his title of ownership, Auarati, by a declaration, makes over the estates to his brother-in-law the prophet of

**Amon and his heirs.** The seven last lines consist of curses invoked by Amon on any one who should raise difficulties for the new proprietor. — XXII<sup>nd</sup> Dynasty.

The red sandstone statue (n° 653) of a certain Uahibr̄, prince and high-priest of Neit at Sais, occupies the north-east corner. The head has unluckily disappeared, but he may have been the Uahibr̄ whose two statues we have noticed above (cf. p. 167 and 168, n° 648 and 651). He is kneeling and holds a naos with a pyramidion on the top like several others of the naoi in this hall. The front of the naos is covered with a very interesting architectural design, shewing us how the naoi were sometimes closed. They had not always a simple wooden door, but occasionally some of them were decorated in the grandiose style of the façade of a pylon, or of a tomb as here, where the naos was destined for an Osiris figure. — Saitic period.

**655. Black Granite.** — Height 1 m. 98 cent., depth 0 m. 90 cent., breadth 0 m. 95 cent. — *Cairo.*

Naos dedicated by Nectanebo I<sup>st</sup>. It was found in Cairo, but must certainly come from Bubastis, as the inscriptions make mention of the goddess Bastit and of Harshafitu in Bubastis. This is one of the numerous monuments which were brought to Cairo about the time of the Eyoubites and the Mameluk Sultans, to be used as foundation blocks, or for the threshold of mosques or private houses. — XXX<sup>th</sup> Dynasty.

Most of the statues found in the *favissa* at Karnak belonging to the Saitic, Tanite and Bubastite Dynasties, a third at least of the whole find, have been exposed in this room. As they are of small weight and dimensions and could not be left very well at the mercy of our native visitors, I have had four big glass cases made, in and upon which they have been arranged by rows. The universal sameness of the pose — a squatting attitude which gives to each personage the aspect of an irregular bundle with a human head at the top, — and the uniformity of the stones employed by the sculptors, — a black granite or schist in most cases, — prevent them from being fairly appreciated by tourists who are not able to read the inscriptions




engraved on them. Some of them are nevertheless real works of art which are worth of the great Theban school which produced them.

### CASE A.

The most interesting pieces in Case A, those at least which come from the *favissa*, are :

**672 a. Black Granite.** — Height 0 m. 60 cent. — *Karnak*.

Fine group of three personages sitting, Asui, prince of one of the nomes of the Eastern Delta, his wife Nofirattu, and their son Asykhis , who was a priest and a prince in the same nome as his father. — Persian times.

**672 b. Schist.** — Height 0 m. 68 cent. — *Karnak*.

One of the statuettes which were consecrated by the Pallacid of Amon Onkhnasnofiribrî, when she was raised to the throne in Thebes under Apries. Her two cartouches are *the divine Wife Huk-nofirou-mai-Mout, the divine Worshipper Onkhnasnofiribri*. — XXVI<sup>th</sup> Dynasty.

**672 c. Black Granite.** — Height 0 m. 56 cent. — *Karnak*.

Statue dedicated to the priest Heriusnaf, son of Iruiruf, and Nsiharphrê, by his son Iruiruf, who was made « chief of the works in the temple of Amon, by the choice of his fellow-citizens ». — Persian time.

**672 d. Schist.** — Height 0 m. 45 cent. — *Karnak*.

Very fine statuette of the Chief of the royal workshops of goldsmiths and silversmiths, Psammetik-si-neit, son of Zadphtahéfônukhu. — XXVI<sup>th</sup> Dynasty.

**672 e. Black Granite.** — Height 0 m. 56 cent.  
— *Karnak.*

Statue of Khnumiabrt, son of Sminis. — Early Persian times.

**672 f. Limestone.** — Height 0 m. 27 cent. —  
*Karnak.*

Squatting statuette of Nsipkashuiti, who lived under Apries. — XXVI<sup>th</sup> Dynasty.

Some of the monuments in this case do not proceed from the Karnak *favissa*, but they were found in Memphis, and a comparison between them and the rest will show the characters which divide the Theban from the Memphitic schools of sculpture.

#### *South Side.*

The first naos (n° 657) we come to here, starting from the south side of Case A, is of schist, with the name of Nectanebo I<sup>st</sup> (height 2 m. 65 cent.). It is unfinished and the dedicatory inscription has only been carved on the front and on the left side. From it we learn that it was dedicated to Anhuri-Shu, son of Râ, lord of Sebennytos, and to his wife Mahit, and that it had been placed in the temple of Sebennytos. It was found in the foundations of a house in Cairo. The sandstone falcon (n° 658) does not belong to it, but has been put there to shew the sort of emblem which the priests used to enclose in the shrines of the temples. — XXX<sup>th</sup> Dynasty.

#### CASE B.

In the central part of this case one of the best Saitic bas-reliefs has been exposed :

**660. Limestone.** — Height 0 m. 46 cent., length  
1 m. 40 cent. — *Heliopolis.*

This bas-relief, like the preceding, belongs to a tomb

adorned with such scenes as we are accustomed to find in mastabas of the old Memphite Empire. The owner Patenefi, comfortably seated in his armchair, receives offerings of papyrus and cattle on the left side; to the right he is in a boat, and is going into the rushes to fish or catch water-fowls. The work is very good, but not so fine as that on the reliefs of Psammetichus Nefersimu. — XXVI<sup>th</sup> Dynasty.

The statues which surround it were found by Legrain in the *favissa* at Karnak :

**672 g. Limestone.** — Height 0 m. 70 cent. — *Karnak.*

Statue of Petamonnebsitai, son of Horus. The pose is uncommon : the man is half squatting on the ground, with one leg down and the other raised. — XXVI<sup>th</sup> Dynasty.

**672 h. Grey Granite.** — Height 0 m. 85 cent. — *Karnak.*

A prophet of Amon, Sheshonk by name, wrapped in a close-fitting mantle : the dress and the racial type point to a Libyan. — XXII<sup>nd</sup> Dynasty.

**672 i. Grey Granite.** — Height 0 m. 85 cent. — *Karnak.*

Statue dedicated by the prince, prophet of Amon and of Montu, lord of Thebes, scribe of the records of Pharaoh Harui, to his wife Shabunesoptit, daughter of the first prophet of Amon, Nimrod, son of Osorkon. The figures of the local gods, Harsaphes of Heracleopolis, Orisis, Isis and Nephthys of Anrutuf are engraved on her dress : their presence is to be explained by the fact that Nimrod was prince of Heracleopolis. — XXII<sup>nd</sup> Dynasty.

**672 j. Limestone.** — Height 0 m. 40 cent. — *Karnak.*

Statuette of Zadukhonsuefönukhu who lived under

Osorkon and Takelóti II : the emblem of Hathor hangs on his breast. The text gives the genealogy of the personage as far back as sixteen generations before his time. — XXII<sup>nd</sup> Dynasty.

**672 k. Limestone.** — Height 0 m. 35 cent. — *Karnak.*

Statuette of Zadubastitefónukhu, who lived under a king Ousirmart Osorkon, who may be different from Osorkon II. The text gives the genealogy of his family for fifteen generations. — XXII<sup>nd</sup> or XXIII<sup>rd</sup> Dynasty.

**672 l. Black Granite.** — Height 0 m. 45 cent. — *Karnak.*

Curious statue of a certain Irigadiganen, who, judging from his name, may have been an Ethiopian. — XXIII<sup>rd</sup> or XXV<sup>th</sup> Dynasty.

**672 m. Green Basalt.** — Height 0 m. 86 cent. — *Karnak.*

Kneeling statuette of Zakhonsuefónukhu. — Persian times.

**672 n. Red Sandstone.** — Height 0 m. 60 cent. — *Karnak.*

Statuette of the first prophet of Amon Harmakhis, son of the Ethiopian king Sabakon; he lived under Taharku and Tantamanu. — XXV<sup>th</sup> Dynasty.

**661. Red Granite.** — Height 1 m. 90 cent.

This stela, the inscription on which is extremely difficult to read, has only recently been brought to light by Daressy. It is dated in the first year of Amasis and gives us an account, from the Egyptian side, of events which we only knew previously from the Greek versions of Herodotus and Diodorus Siculus. The king relates his own

tale of how he took up arms against Apries, the victories he gained over him, and his enthronement as legitimate monarch of Upper and Lower Egypt. — XXVI<sup>th</sup> Dynasty.

**662. Grey Granite.** — Height 2 m. 10 cent. — *Kom Gayef.*

This superb and admirably finished stela was found on the site of the ancient Naucratis, by His Highness Prince Hussein Kamel, who graciously presented it to the Museum in 1899. It is dated in the first year of Nectanebo II, and celebrates the gifts and privileges which this king bestowed on the goddess Neit, namely : a tenth of the gold, silver, plain and polished woods, and of all other merchandise coming from Greece and Asia Minor, which entered Egypt by the Canopic mouth of the Nile and paid there the prescribed custom duties, together with a tenth of the gold, silver and merchandise stored in the town of Pamaratti, surnamed Naucratis. This stela not only gives us valuable information as to the system of seaport dues in Egypt, but also we find that the Egyptian name of Naucratis was Pamaratti, and we have the name Naucratis transcribed in hieroglyphs for the first time. — XXX<sup>th</sup> Dynasty.

**667. Grey Granite.** — Height 1 m. 28 cent., breadth 0 m. 68 cent. — *Tell-el-Maskhuta.*

This stela, which comes from excavations of Naville, was erected by Ptolemy Philadelphus in commemoration of works undertaken by him down the Red Sea coasts, and of expeditions which he sent out on that sea, to open up the trade of Egypt with southern Arabia and with the countries of elephants and spices. — Ptolemaic period.

**663. Fine-grained Granite, red variegated with black.** — Side of the base 0 m. 52 cent.

Base of pillar shaped like a bell. The inscription on the plinth appears to be of later date than the monument. — Persian period.

**664. Grey Granite.** — Height 1 m. 85 cent., breadth 0 m. 74 cent.

Basin or altar in the form of a cartouche to contain liquids, oil, water or wine. — Saitic period.

**666. Siliceous Limestone.** — Height 1 m. 47 c., breadth 0 m. 78 c., thickness 0 m. 36 c. — *Mendes*.

Stela found by É. Brugsch Bey at Tmaï el-Amdid. It contains a decree of Ptolemy II in honour of the ram of Mendes and of a deified daughter of the king. Some fragments, which were wanting on both side, were recovered a few years ago. — Ptolemaic period.

**665. Basalt.** — Height 0 m. 65 cent. — *Sakkarah*.

Statue of Osiris dedicated by Haro, surnamed Nofriabrinofir who had the title of foster-father of the Pharaoh Psammetichus II. The work is good : the head has disappeared. The sculptor has sought to render the position of the legs under the drapery; they are indicated in the modelling in a striking manner. — XXVI<sup>th</sup> Dynasty.

### CASE C.

**654 a. Limestone.** — Length 1 m. 30 cent., height 0 m. 30 cent. — *Heliopolis*.



Fig. 25. — Registering the necklaces.

Bas-relief (fig. 25) from the tomb of Psammetichus Nofirsimu (see p. 167, n° 654) : bringing and registering

of necklaces for the funerary outfit of the deceased. Excellent work. — XXVI<sup>th</sup> Dynasty.

**672 o. Black Basalt.** — Height 0 m. 80 cent. — *Karnak.*

Statue of the prince Nsiptashuti, prophet of Amon, chief of all the prophets, chief of the Southern Country. Good style of the XXII<sup>nd</sup> Dynasty.

**672 p. Alabaster.** — Height 0 m. 55 cent. — *Karnak.*

Nsiamenophis is kneeling, with a naos on which the ram's head of Amon is laid. The royal protocol of Osorkon II is engraved on the leopard's skin which is thrown across his left shoulder. — XXII<sup>nd</sup> Dynasty.

**672 q. Red Sandstone.** — Height 0 m. 50 cent. — *Karnak.*

Horsiésis, brother of Mantumhat, prince of Thebes (see p. 184, n° 688), kneeling and holding a rectangular box in which there is a figure of Osiris. — XXV<sup>th</sup> Dynasty.

**672 r. Sandstone.** — Height 0 m. 41 cent. — *Karnak.*

Stela on which the sale of a field is recorded, with indications relative to the limits and to the price given. The stela is dated in the VIII<sup>th</sup> year of Tantamanu, being the highest date which has been found of this Pharaoh in Thebes. — XXVI<sup>th</sup> Dynasty.

**672 s. Sandstone.** — Height 0 m. 39 cent. — *Karnak.*

A monument unique of its kind up to the present time. It is stated on it that in the year XXV of Takelôtis II, Osorkon

being first prophet of Amon, a grant of thirty-five acres of cultivated ground was given for the benefit of the God in the name of the royal daughter Karaâmâ. The princess was dead at that time, but the scene which is engraved on the upper part of the stela shows her in the act of making her donation : she has just raised the lid of her square coffin, and coming out from it to the waist, she addresses Amon with extended arm. — XXII<sup>nd</sup> Dynasty.

**672 t. Limestone.** — Length 1 m. 28 cent., height 0 m. 29 cent. — *Heliopolis*.

Fragment of a third bas-relief from the tomb of Pate-nefi. The deceased is hunting in the marshes : one of his servants has thrown himself in the water and has caught a duck by the legs. — Saitic times.

The last naos (n° 669), on the southern pillar, next to Case D, comes from Memphis and was erected by Amasis in honour of the god Phtah. The limestone falcon placed in it does not belong to the shrine, any more than did the falcon in the corresponding naos of Nectanebo I<sup>st</sup> (cf. p. 171, n° 657-658).

**673. Red Granite.** — Height 1 m. 80 cent., length 1 m. 45 cent. — *Karnak*.

This most important monument the upper part of which is missing is the deed of intronisation of princess Nitocris, daughter of Psammetichus I<sup>st</sup>, as heir and eventual successor of the Pallacid Shapenuapt. It says how the princess went from Sais to Thebes, how she was received there, and what dowry was constituted to her. — XXVI<sup>th</sup> Dynasty.

## CASE D.

It has a few objects from Memphis and the Delta, for instance the statue n° 734 (Limestone, height 0 m. 41 c.) carrying a naos, with the hands and face gilded, as also the image of Osiris in the naos. The other monuments were found by Legrain in the Karnak hiding-place.



**672 t. Black Granite.** — Height 0 m. 98 cent. — *Karnak.*

Statue of an Ahmasis, son of Smendes, who was a priest of high standing in the temple of the Theban Amon. — Early Persian times.

**672 u. Limestone.** — Height 0 m. 84 cent. — *Karnak.*

A good statuette of the priest Parudu : the head is carefully shaven, and the dress consists in a kind of long shirt which is tied high on the chest. The statue has kept the base of limestone on which it was raised. — Persian times.

**672 v. Limestone.** — Height 0 m. 43 cent. — *Karnak.*

Statuette of Hrisu, bearing a naos : both the face of the man and that of the god in the naos have been gilt. — Persian times.

**672 w. Green Basalt and black Granite.** — Height 0 m. 40 cent. — *Karnak.*

A fine statuette of prince Mantumhatt (see p. 184, n° 688) kneeling and holding a stela : a large necklace hangs on his breast. The socle on which the statue is posed is in black granite. — XXV<sup>th</sup> Dynasty.

**672 x. Limestone.** — Height 0 m. 21 cent. — *Karnak.*

Statuette of Nsipefshere : very delicate work of early Persian times.

**672 y. Red Sandstone.** — Height 0 m. 28 cent. — *Karnak.*

Part of a very pretty statue of Zadisiefonukhu ; the rest of the body is still missing. — Persian times.

## ROOM U.

This room contains some monuments of the XXII<sup>nd</sup> Dynasty of Bubastis and some of the XXVI<sup>th</sup> Dynasty of Sais, but has no object of special importance.

The block in the window recess (n° 674) is the upper part of a naos found at Bubastis by Daressy and which was dedicated by Osorkon II. All the fragments on the west wall belong to the same Pharaoh.

*West Side.*

**675. Red Granite.** — Height 0 m. 90 cent., breadth 1 m. 85 cent. — *Bubastis.*

Fragment of inscription relating to the revenues of the Bubastis temple : we can see, from the enormous amount of gold and silver it mentions, how very wealthy Egypt still must have been in the first half of the XXII<sup>nd</sup> Dynasty.

On the middle of the west wall, in the place where there was formerly a door leading to Room T, a glass-case has been raised to receive part of the statues found by Legrain in the *favissa* at Karnak. They are more or less of the ordinary type, and they have little interest for the visitor who is not an archaeologist. The limestone stela n° 675 *a* (height 0 m. 60 cent.) records how the daughter of king Psammetichus II was sent by him to Thebes in the I<sup>st</sup> year of his reign, there to be adopted by the old Pallacid Nitocris, daughter of Psammetichus I<sup>st</sup>, and how, in the third year of Apries, on the death of her adopted mother, she became the Pallacid in her place and the lady of Thebes. — XXVI<sup>th</sup> Dynasty.

On each side of this glass case there are two statues, the more important being that on the north side :

**676. Black Granite.** — Height 1 m. 32 cent. — *Mit-Rahineh.*

Only the trunk and legs remain, but we read on the base the names of the two Ethiopian Pharaohs Shabitku

(Shabatoka) and Taharku. It was found in the palmgroves a little to the S. of the great statue of Rameses II. — XXV<sup>th</sup> Dynasty.

The three most important objects which are to be seen in this room are in the centre :

**677. Black Basalt.** — Length 1 m. 60 cent. — *Tell-Tmai.*

Broken lid belonging to the sarcophagus of one of the sacred rams of Mendes; discovered by Émile Brugsch Bey in 1870, in the ruins of the ancient city. — Ptolemaic period.

To the south of this sarcophagus is the bed of black granite (n° 678) found by M. Amélineau in 1897, in one of the archaic tombs of Omm-el-Gaab. The mummy of Osiris lies on it stretched out at length, his hands freed from the wrappings and grasping the sacred emblems, and his head crowned with the white crown. The god has newly awakened : Isis, who has conceived by him, is here represented by a falcon placed on the middle of his body, while the four falcons, children of Horus, watch at his head and feet. Some fragments of the falcons were found by Petrie in 1900 and have been put in place; other pieces are still missing. A royal inscription on the side of the bed contained the name of the Pharaoh who dedicated the monument, but it has been carefully chiselled out and is quite undecipherable; some, like Daressy, take it to be a Pharaoh of the XIII<sup>th</sup> Dynasty, others agree with Groff in believing it to be one of the last of the Saitic Kings perhaps Nectanebo I<sup>st</sup>, and so far, this hypothesis seems to me the more likely. With the lapse of time, one of the Thinite tombs in the Abydos cemetery, such a one probably as that of king Ouenephes whose name might easily become confused with one of the usual names of Osiris, had come to be looked upon as the actual tomb of Osiris and so had become a holy place of considerable repute. A monument in the Louvre informs us that this *Alkhai*, to employ the Egyptian word, was restored during the Saitic period, and the bed discovered by M. Amélineau may date from this restoration.

*Centre of the Room.*

**679. Pink Granite.** — Length 1 m. 55 cent., width 0 m. 80 cent., height 0 m. 83 cent. — *Coptos*, 1903.

This fine coffin, which is, unfortunately, in very bad condition, bears the cartouches of the High-priest of Amon and king Harsiésis. Its inscriptions express the ceremonies, still but ill understood, which were performed in the temple of Osiris, and which seem to have been connected with the funeral and resurrection of the god, consequently of those of the deceased king as identified with the god. — XXII<sup>nd</sup> Dynasty.

**680. Alabaster.** — Height 0 m. 74 cent. — *Karnak-cache*, 1904.

Nakhuitefmuti, who lived under the simultaneous reigns of Osorkon II and of the High-priest Harsiésis at Thebes, is represented as kneeling in full sacerdotal costum and holding a stela before him. The long text which covers the stela relates an abduction of which the daughter of Nakhuitefmuti had been a victim. — XX<sup>th</sup> Dynasty.

**681. Grey Granite.** — Height 0 m. 90 cent. — *Karnak-cache*, 1905.

Pleasing statuette of Shapensopit, daughter of the first prophet of Amon, Nimaroti, and grand daughter of the Pharaoh Osorkon II. — XX<sup>th</sup> Dynasty.

## ROOM V.

In this room are the rest of the monuments of the Saitic period and some of the Ptolemaic period. Most of them are funeral stelae, interesting only to the Egyptologist. Some fragments of a green breccia sarcophagus (n° 682) of Nectanebo I<sup>st</sup> are of very fine work, but too little remains to give us any idea of the monument as it was when complete. We need only note, against one of the pillars :

**683. Sandstone.** — Height 1 m. 40 cent., breadth 0 m. 86 cent., depth 0 m. 92 cent. — *Karnak*.

Pieces of a naos with cartouches of Psammetichus I<sup>st</sup>, of Shapenuapht II, and of Nitocris. It was in the interior of this naos that the basalt statue of Thuëris was found which will be seen upstairs in the North Hall (see n° 1016). The naos was intact at the time of discovery, but it was broken up by the fellahin to get the statue out. — XXVI<sup>th</sup> Dynasty.

**684. Sandstone.** — Length 1 m. 75 cent., breadth 0 m. 78 cent., height 0 m. 75 cent. — *Damanhur*.

É. Brugsch Bey having ascertained the existence of this monument in a private house in Damanhur, M. Maspero had it brought to the Museum in 1883. It belonged to the king Psammetichus II, according to the inscriptions, and was hollowed out subsequently into a trough. One wonders whether it is the pedestal for a monument or the sarcophagus of the king. It is more likely to have been a pedestal, for if it had been a sarcophagus, the cavity is so small that it could only have held the body of a youth. As we know, from a passage in the stela n° 675 *a* (see p. 179), that in the first year of his reign, Psammetichus II had a daughter who was old enough to be sent to Thebes as the heiress of the then officiating Pallacid, and consequently that he could not be a youth when he died, the hypothesis of the sarcophagus must be renounced altogether. — XXVI<sup>th</sup> Dynasty.

## ROOM X.

This room contains the few Ethiopian monuments we possess, those of the Kings of Napata who conquered Egypt in the VIII<sup>th</sup> century before our era, and the three greatest of whom, Sabakon, Shabitku and Taharku, compose the Ethiopian Dynasty of Manetho; and also those of the Kings of later date, who, from the VII<sup>th</sup> century B. C. to the III<sup>rd</sup> century A. D., reigned over Ethiopia alone, first at Napata and afterwards at Meroë. This is a development of Egyptian art of which but little is yet known. At the outset, the monuments were entirely Egyptian in technique, in dress, in the types represented,

in script and in language, but, as time drew on towards our era and relations with Egypt became hostile, Egyptian traditions died out; the language grew more and more corrupt and finally was replaced by an unknown idiom, written in characters of hieroglyphic and demotic distantly derived from the Egyptian script.

*Centre of the Room.*

**685. Alabaster.** — Height 1 m. 67 cent. — *Karnak.*

This graceful statue is a portrait of queen Amenertais, daughter of king Kashto and sister of the Pharaoh Sabakon. It was, perhaps, a little over-praised at the time of discovery, and now perhaps is a little over-depreciated. The long slender limbs are delicately shaped, the head, on which rests the heavy headdress of a goddess, has a rather sad expression. It is undoubtedly, in spite of its faults, one of the most precious pieces of sculpture in the Museum. The pedestal is of grey granite with an inscription giving the name and titles of the Queen. The two names which have been hammered out are those of Sabakon and Kashto, whom the Kings of the XXVI<sup>th</sup> Dynasty looked on as usurpers. The mutilated statuette in black granite on the west wall belonged to the same queen and was also of excellent workmanship. — XXV<sup>th</sup> Dynasty.

Against each of the four pillars have been placed very fine fragments of statues. The first of these, on the south-east pillar, is a thoroughly Egyptian monument :

**686. Basalt.** — Height 1 m. 05 cent. — *Medinet-Habu.*

Statue of Osiris, discovered in 1894 and consecrated in the name of Nitocris, daughter of Psammetichus I<sup>st</sup>. The forms are somewhat over-slender and elongated, but the face has a sweetness that is peculiarly Saitic. The statue is not of the ordinary workmanship of Theban products of this period: it is certainly due to a Saite or Memphite artist who came south with the princess. — XXVI<sup>th</sup> Dynasty.

On the other hand, the grey granite statue (n° 687),

which corresponds to this on the south-west pillar, is the



Fig. 26. — Statuette  
of an Ethiopian Queen.

undoubted work of a Theban artist (fig. 26). It represents a queen of the Ethiopian period, as is seen by the double uraeus on the forehead. The feet are missing. The handling is rather broader than that of the Osiris, and quite as good on the whole as that of the Amenertais statue. We may say the same of the statue of Shapenuapft II, daughter of Piönkhi (n° 699. Grey Granite. — Height 1 m. 30 c.) which was found (1904) in the cache at Karnak. — XXV<sup>th</sup> Dynasty.

The fine head (n° 688) in front of the north-east pillar belonged to Mantumhait, who was the counsellor of the Theban princesses (cf. p. 165, n° 644) during the first half of the VII<sup>th</sup> century, and who administered for them the princely domains of Amon. He contrived to emerge unscathed from the perils threatened by the hostility of Assyrians and Ethiopians, and if, in spite of his having sub-

mitted in turn to Taharku and to Assurbanipal, he was unable to prevent the sack of Thebes by the Ninivite army, he at least did all he could to repair the ruins made by it. Although much damaged, this fragment of black granite is an admirable portrait, full of character and vigour. It shows us the Theban school at its best during the Ethiopian period. It was found by Miss Benson in the temple of Maüt. A fine statue of the same man (n° 697. Grey Granite. — Height 1 m. 35 cent.) has been found by Legrain in 1904 in the cache at Karnak, and is very remarkable for vigour and realism in handling. Another statue (n° 698. Black Granite. — Height 1 m. 20 cent.) of

Psenemaût, son of Mantumhatt, was found in the same place, together with at least a dozen others which belonged to members of his family. — XXV<sup>th</sup> Dynasty.

Against the north-west pillar is a fragment which is equally damaged but not less fine as a work of art :

**689. Black Granite.** — Height 0 m. 31 cent. — *Luxor.*

Head of the Ethiopian conqueror Taharku (fig. 27). Another head of the same king, in red granite, is behind the stela of Piánkhi (cf. p. 185-186), in the embrasure of the window.

The four stelae placed on the floor, and the one in the embrasure of the doorway to Room V, are from the ruins of Napata, now known as Gebel Barkal. Napata, built at the foot of a very steep hill to which the piety of the natives had given the appellation of the Holy Mountain, and considered since the time of Amenôthes III as one of the chief towns of the Ethiopian province, rapidly became under its independent kings a sort of Ethiopian Thebes, modelled, as far as possible, upon the Thebes of Egypt. Amonrá was enthroned there as sovereign lord with Maût and Khonsu associated with him, and the temple was built in imitation of the sanctuary of Karnak. An Egyptian officer, who happened to pass the place, discovered in 1862, in the ruins of the temple, five stelae rubbings and drawings of which he sent to Mariette. The stelae were not brought to the Museum till the following year. Mariette defined them quite appropriately as five important pages from the archives of Ethiopia. The oldest of the five stelae is before the window :



Fig. 27.  
Head of Taharku.

**690. Grey Granite.** — Height 1 m. 80 cent., length 1 m. 84 cent., thickness 0 m. 43 cent. — *Gebel Barkal.*

Piánkhi, king of Napata, who lived between 750 and



730 B. C., relates how he brought into submission the whole of Egypt, which was then divided into provinces governed by a large number of princes, four of whom claimed to be Pharaohs and had assumed the cartouche. After having defeated the most powerful among them, Tefnakhti of Sais, whose son Bocchoris became in after times the only king of the XXIV<sup>th</sup> Dynasty, Piönkhi returned to Napata in peace, and dedicated this triumphal stela in the temple of Amon in the Holy Mountain. — XXIII<sup>rd</sup> Dynasty.

**691. Grey Granite.** — Height 1 m. 32 cent., breadth 0 m. 72 cent. — *Gebel Barkal.*

Three quarters of a century had elapsed since the victories of Piönkhi, and during all that time his successors had been considered as the Pharaohs of Egypt, but they had aroused the hostility of the Empire of Nineveh, and the last of these Pharaohs, Taharku, was several times driven back within the boundaries of Ethiopia by Esarhaddon and by Assurbanipal. Egypt had become an Assyrian province, and the princes of the Delta owned allegiance to a foreign master. Tanuatamanu or Tantamanu, son of Sabakon, who succeeded Taharku at Napata, impelled by a dream, endeavoured to regain the mastery of Egypt. If his tale is to be believed, he met with no very serious resistance till he reached Memphis, which he captured. But, afterwards, the princes of the Delta shut themselves up in their fortresses and the Ethiopian king had to lay siege to them. He was nearly despairing of success when they came to Memphis to offer him their submission, Pakruru at their head. The sovereignty of Tanuatamanu over Egypt lasted eight years at least. — XXV<sup>th</sup> Dynasty.

*West Side.*

**692. Grey Granite.** — Height 1 m. 62 cent., breadth 0 m. 71 cent. — *Gebel Barkal.*

The accession of the kings of the XXVI<sup>th</sup> Dynasty completed the rupture between Egypt and Ethiopia; henceforward the power of the Pharaohs of Napata did not extend further north than the first Cataract. This *stela of*

*enthronement* recounts the formalities which accompanied the election of a monarch at that times.

When the Pharaoh died, the delegates from the army, the priesthood, the nobility and the people met together in the temple of Amon, prostrated themselves before the statue of the god, and prayed him that he would indicate to them who should be their lord. The Ethiopian priests had inherited from their Egyptian ancestors the art of making divine images capable of life and movement. All the members of the royal family passed in review before the statue of Amonrá, who at first remained impassive, but when the turn of Aspaluti came, it seized upon him and spoke in these words: "This is your king, this is your master who causeth you to live". Aspaluti then proceeded in triumph to be crowned by Amon in the sanctuary, then he repaired to the midst of his army, and the festival terminated like all similar feasts with a distribution of bread, wine and beer. — XXVI<sup>th</sup> Dynasty.

**693. Grey Granite.** — Height 1 m. 24 cent., breadth 0 m. 69 cent. — *Gebel Barkal.*

The kings of Ethiopia were descended from the family of the High-priests of Amon at Thebes. They were extremely devout and careful in observance of all sacerdotal rites, so much so that the slightest infraction of the prescribed laws of ritual was held by them to be a crime punishable by death. A king, whose name has been carefully obliterated, relates to us how he caused to pass through the fire persons who had been guilty of eating the sacrificial meat raw, contrary to the ordinance which enjoined that it should be cooked. This custom of eating raw the meat, the *brindé*, has existed down to the present day among the Abyssinians. The sect which practised it was punished even to remote descendants who were forbidden ever to enter into the temple of Amon. The date of this is probably during the first half of the VI<sup>th</sup> century. — XXVI<sup>th</sup> Dynasty.

**694. Grey Granite.** — Height 2 m. 15 cent., breadth 0 m. 70 cent., thickness 0 m. 34 cent. — *Gebel Barkal.*

This is the most modern of the five stelæ of Gebel

**Barkal.** The events which it relates to cannot have taken place earlier than the middle of the vi<sup>th</sup> century. At that time, the kingdom of Napata was divided into two parts like Egypt : the northern consisting of Nubia proper, To-Qonustt, with the towns of Pnubs, Napata, Astamuras towards the junction of the Nile and the Tacazze, and Berua, the Meroë of the Greek geographers; and the southern of the land of Alo, which stretched along the course of the two Niles to the plain of Sennaar. On the southern frontier lived the Asmakh, descendants of the Egyptian soldiers who emigrated in the time of Psammetichus I<sup>st</sup>; they acted as guardians of the Ethiopian boundaries. On the East, South and West were crowds of half savage tribes, dark and light skinned, the Rehrehsa, the Madidi and others. It was especially against the Madidi that the Pharaoh Harsiatef waged successful wars. He bestowed part of the plunder on the priests of Amon at Napata and restored the temples in the towns of his kingdom. The inscription is in a very barbarous style, where the grammatical forms of old Egyptian are much distorted. Harsiatef seems to have lived about the time of the Persian conquest, or a little before. — XXVI<sup>th</sup> Dynasty.

**695. Grey Granite.** — Height 2 m. 83 cent. — *Dongola.*

About the beginning of the v<sup>th</sup> century, the Pharaoh Adilunirasa restored the temple which was erected at Dongola to the national deity, Amon of Napata, who dwelt in the Holy Mountain, and dedicated to him two obelisks of black granite. This is a fragment of one of these, and judging from its dimensions, they cannot have been of great size. When the Nubian tribes were converted to Christianity, the two obelisks were broken and the pieces used in the building of churches : this fragment comes from a ruined church at Old Dongola. — Persian period.

**696. Grey Granite.** — Height 1 m. 60 cent., breadth 0 m. 61 cent. — *Meroë.*

The god Amon and a queen of Ethiopia. This monument, the only one of its kind which has as yet found its

way into any museum, was mentioned to me in 1882 by M. Berghoff, who was beheaded by the Mahdi only a few months later. It was sent down to Cairo, at my request, by Gigler Pasha, and reached us in the beginning of 1883. It belongs to the latest age of the Egyptian civilisation of Ethiopia, as we see from the coarseness of work and barbarity of style. — Roman period.

### ROOM Y.

This Room has been given up to monuments of the Graeco-Roman period. It includes both those which are connected by their technique with the western schools, and those which have retained the tradition of ancient Egypt. Some of the monuments which had belonged to the two Museums of Bulak and Gizeh have been transferred to the Museum at Alexandria, but the collection which still remains in Cairo is a not inconsiderable one.

#### *Centre of the Room.*

**710. White Marble.** — Height 1 m. 80 cent. — *Tell Mokdam.*

Statue of a Roman lady, probably the wife of a high official of the Empire in the time of the Antonines. The work is extremely careful but it lacks vigour and breadth. The drapery is well managed, and the face gives the impression of being a faithful portrait. — Roman period.

The pedestal (n° 711) upon which the statue is placed did not originally belong to it, but it supported a statue of a totally different kind :

**711. Red Granite.** — Height 1 m. 30 cent., breadth 0 m. 91 cent., thickness 0 m. 71 cent. — *Sheikh Abadeh.*

This square base formerly supported a statue dedicated to Antinous the Illustrious by Pheidon Akhylas, Governor of the Thebaid. The statue has not been found. — Roman period.

**712. Red Granite.** — Height 0 m. 93 cent., breadth 0 m. 52 cent., thickness 0 m. 46 cent. — *Menshih.*

An altar of very careful workmanship, which, as we find from the Greek inscription on the face, was dedicated to Zeus-Helios Salvator by a certain Claudius Julianus, Tribune of the III<sup>rd</sup> Cyrenian Legion. — Antonine period.

To the west, behind the statue of the Roman lady :

**713. White Marble.** — Height 0 m. 70 cent. — *Alexandria.*

Funeral stela in excellent Alexandrian style. A young woman, Nikó, daughter of Timon, sits weeping; a child presents her with a lyre. — 11<sup>th</sup> century B. C.

Beginning at the north-west corner of the Room we find :

**714. Red Porphyry.** — Total height 0 m. 65 cent. — *Benha-el-Assal.*

This heavy, clumsy bust represents a Roman Emperor, probably Maximian-Hercules (304-310 A. D.). It is distinguished by every characteristic of the bad sculpture of the time, and, indeed, there is nothing to recommend it except the material of which it is composed and its perfect state of preservation.

Near it is the pedestal of a statue (n° 715) which was erected to the Emperor Hadrian, in honour of his having constructed the *Via Hadriana Nova* through a difficult country between Berenice on the Red Sea and the new city of Antioch, and having provided it with water reservoirs, stations and military posts.

On the floor of the room, in different places, are four pieces in white marble : a statue of poor style (n° 716) of a Roman youth which was found recently in Lower Egypt; a male bust (n° 717) belonging to the Roman period, the face of which recalls that of Piso, whom Galba associated with him in his short reign; a portrait (n° 718) of the emperor Alexander Severus — unfortunately mutilated; — and a head of a Galatian prisoner (n° 719. Height 0 m. 31 cent.) which probably belongs to the school

of Pergamos, and appears to have been imported from Caria or some other part of Asia Minor.

In the midst of these purely western surroundings, there are two works which form a complete contrast to the others, both as regards sentiment and execution, viz, the two statues in black granite which are placed opposite each other to the right and left of the Roman lady. The one on the right (n° 720) represents a man of small stature wrapped in the folds of a Macedonian cloak, but he is an Egyptian; his features are pleasant if a little coarse and are full of life. The one on the left (n° 721. Height o. m. 86 cent.) was found in 1881 at Alexandria, near the fort of Kom-el-Damas. The narrow head is a fine piece of work although somewhat hard; the body is clumsily carved and is out of proportion to the head; the feet are missing. From a long hieroglyphic inscription cut in the back, we learn that this foreign looking individual is a scribe named Horus. These two statues are the work of Egyptian sculptors who had been strongly imbued with Greek influence. There was a native school at Alexandria which represented as it were the last blossoming time of Pharaonic art before its final extinction. — Graeco-Roman period.

The statue n° 722, situated on the south side, a little behind the Roman lady, belongs to a Memphite school which was analogous to the Alexandrian. It is of coarse limestone and represents an upright figure in Egyptian dress, walking and carrying in front of him in his two hands a naos of Horus. The eyes are inlaid, the eyebrows blackened, and the work is weak; it is indeed an extremely poor piece, interesting only as regards the history of Egyptian sculpture. The Graeco-Memphite school, if we are to judge of it from this monument, had less lightness and originality than the Alexandro-Egyptian. This is readily understood if we consider how small a number of fine Greek works Memphis, which had remained thoroughly Egyptian, could offer as models to its school, compared with Alexandria which had become so thoroughly Greek.

#### *North Side of the Room.*

The first thing we find against the pillar by the east door, is a curious statue of grey granite representing a

priest of the god Sovku (n° 723). He held in his left hand and supported upon the fore-arm a little crocodile, the emblem of his god. The nose is broken, the eyes, which had been inlaid, have disappeared, the whole thing is rude and barbarous, but the style is broad and free and not without merit. It is a fairly good specimen of provincial art in the time of the Antonines or the Severi.

The great bas-relief (n° 724) which comes next shows the Emperor Domitian in adoration before the gods Minu, Osiris and Horus, accompanied by Isis and a Hathor. The hieroglyphs are hardly legible, and the whole thing gives an idea of the state into which Egyptian art had fallen towards the end of the 1<sup>st</sup> century of our era.

**725. White Limestone.** — Height 2 m. 22 cent., breadth 0 m. 78 cent., thickness 0 m. 40 cent. — *Tanis.*

A stela broken across the middle. We read upon it a decree, given in the city of Canopus in honour of Ptolemy Evergetes I<sup>st</sup>, by the priests who had assembled there to celebrate the anniversary of the King's birth and of his coronation. This worship of the king and of the queen Berenice was consecrated by annual festivals and by pious foundations, in order to perpetuate to all eternity the memory of their benefactions, and the council had decided that copies of the decree should be deposited in all the important temples of Egypt, in hieroglyphics, in demotic and in Greek. The ruins have given us up to date three copies of this decree. The one which has been longest known comes from Cairo, where it served as the threshold of the Mosque of the Emir Kûr; it had been brought either from Memphis or Heliopolis and is now in the Louvre Museum. The second, which was found at Tanis in 1866, was made known by M. Gambard to Lepsius, and afterwards to Reinisch and Roessler, who immediately published the Greek and hieroglyphic parts. The demotic text, which was engraved upon the left side, only became visible when the monument was transferred to Bulak. The third copy was discovered at Kom-el-Hisn in the west of the Delta in 1881, and will be found a little further on in the Room under n° 728 (see p. 193). — Ptolemaic period.

Next comes a fine decree in limestone (n° 726) given under Ptolemy IV by the Idumean community of the Memphis Police, in honour of a certain Dorion, and beyond, in front of the central pillar, is :

**727. Limestone.** — Height 1 m. 40 cent., nearly.  
— *Sakkarah.*

Siren playing the lyre, discovered by Mariette in the Serapeum during his first excavations. The claws have been partly restored, like those of the Sirens in stucco from the coffin of the same date which is in our possession (see Upper Storey, Gallery O, Case X, n° 345). — Ptolemaic period.

**728. Fine Limestone.** — Height 2 m. 03 cent., breadth 1 m. 90 cent. — *Kom-el-Hisn.*

This is the second copy of the Decree of Canopus which was mentioned under n° 725 (cf. p. 192). It is more carefully executed than the Tanis copy, and has, besides, a representation of the royal family in adoration before the gods of Egypt. The demotic text is inserted in its place between the two others. — Ptolemaic period.

**729. Limestone.** — *Mit-Rahineh.*

This number comprehends a series of bas-reliefs and statuettes which decorated a Mithraeum found at Memphis by Grébaud. These monuments, which have no great artistic value, prove to us that the practice of the worship of Mithra extended throughout Egypt as well as the rest of the empire of the Caesars. — Roman period.

The last monument shown in this part of the room, against the north door-post of the west door, may be reckoned as among the most important of the epoch. It is a granite stela (n° 730) found at Philae in 1897 during the soundings taken by Capt. Lyons in the island, at the time when it was being prepared to receive the shock of the waters of the Barrage. On the round top, a Roman



knight is seen slaying a barbarian; below, there is a trilingual inscription in hieroglyphic, latin and greek. It relates how the first Roman Prefect of Egypt, Cornelius Gallus, suppressed the revolt of the Thebaid, took five of its cities within a few days, passed beyond the Cataract where no Roman had hitherto penetrated, and entered into a treaty with the king of Ethiopia. The tone of the document is tolerably emphatic, and it was probably one of the inscriptions whose tenor, being reported to the Emperor Augustus, caused the recall and subsequently the death of Gallus.

*South Side of the Room.*

The stela of black granite (n° 731) against the southern pillar of the west door is, up to this date, unique of its kind. It is bilingual, but the inscription is not of great interest; what constitutes its originality is the head which surmounts the rounded top. One would think that the Egyptian sculptor had been influenced by the remembrance of the Greek hermae, and that he had tried to adapt their conception to his national traditions: instead of placing the head upon a rectangular oblong base, he has fixed it upon the usual round-topped stela. It is not likely that this original departure found many imitators.

Along the wall, going east, we find: first, a Roman bas-relief (n° 732) of a good style, showing the family of the Emperor Antoninus Pius grouped around its head; then, a long Decree in Greek (n° 733) which comes from Denderah; next (n° 734), a statue which, strangely enough, resembles certain statues of queens and noble and holy women in the French style of the xiv<sup>th</sup> century; it is, however, Greek and dates from the v<sup>th</sup> century. It was discovered on the banks of the Nile, near Zagazig, in 1902.

**735. Limestone.** — Height 1 m. 25 cent., breadth 0 m. 56 cent. — *Dimeh.*

This little naos bears the date of the XI<sup>th</sup> year of Tiberius Claudius Cesar. Stotoumtithé, son of Harpaesis, one of the citizens of Dimeh, had dedicated it to the local god on behalf of himself and his family. What gives it real value is that it was found along with a number of other objects, which it thus enables us to date with certainty.

The two little sphinxes n<sup>o</sup> 736-737 which flank the naos are of the Ptolemaic period, as also is the beautiful marble head which surmounts it :

**738. White Marble.** — Total height 0 m. 95 cent.  
— *Mit Fares.*

This is one of the finest pieces of Greek sculpture which has been found in Egypt. It represents a bearded god with a calm and imposing expression of face; the arrangement of the hair would seem to indicate a Serapis, but, in ancient times, they chipped off the locks which fell near to the eyebrows, in such a manner as to denude the forehead. In spite of this mutilation, the effect produced is so good that one is tempted to believe that this may be a copy of the Serapis of Bryaxis. — Caesarean period.

Of the other works which fill the rest of this room we need only mention two which are to be found in the centre :

**739. Reddish Sandstone.** — Height 1 m. 40 cent., breadth 0 m. 66 cent., thickness 0 m. 34 cent. — *Benha.*

A block, brought from a naos whose frieze held the cartouches of Psammetichus and of Sabakon alternately (XXVI<sup>th</sup> Dynasty). It had been used in the construction of a portico with four entrances, and bears a long dedication in Greek to the Emperors Valentinian, Valens and Gratian, giving us in addition the name of the architect, Flavius Cyrus, and of the Prefect of Egypt, Aelius Palladius.

**740. Black Granite.** — Height, including pedestal, 2 m. 30 cent., breadth 0 m. 73 cent. — *Menshieh.*

This stela dates from the reign of Trajan. It bears the dedication of the temple which was raised by the city of Ptolemais to the god Æsculapius and the goddess Hygieia, and it has preserved to us the pæan which was composed for the occasion by a local poet. — Roman period.

## ROOM Z.

Some monuments of Saitic and Graeco-Roman times which deserved to be brought to light have been collected here. First among them, against the western pillar between Rooms X and Z, is the superb top of a Hathor column (n° 750) which is of black granite and has the name of Apries (XXVI<sup>th</sup> Dynasty). To the east is the fragment of a red granite obelisk (n° 751) with the name of Nectanebo (XXX<sup>th</sup> Dynasty). Both are of good workmanship.

*West Side of the Room.*

**752. Red Granite.** — Height 2 m. 90 cent. — *Karnak.*

A colossus representing a Macedonian king, possibly Alexander II. The pose is that of the Egyptian colossi, but the treatment of the headdress and of the features is Greek. It is lifeless and entirely lacking in vigour, and it bears no comparison with the beautiful works of the Theban Dynasties. — Ptolemaic period.

**753. Granite.** — Height 2 m. 30 cent. — *Tanis.*

This is the statue of a priest who was attached to the worship of the gods of Tanis. In front of him, in his two hands, he carries a little group composed of the three divinities whose priesthood he exercised, Amon, Osiris, and Maüt. — Roman period.

*East Side of the Room.*

**754. Red Granite.** — Height 2 m. 75 cent. — *Nazlet Saleh.*

A curious specimen of Egyptian art during the Roman period. The statue is that of an Emperor, perhaps Caracalla, dressed in the kilt worn by the Pharaohs, the head surmounted by their double crown.

The last colossus leaning against the east wall (n° 755) comes from Kom-el-Gayef, the ancient Naucratis. It represents a great official, who, under the first Ptolemies, had the superintendence of the Greek colony. It is of pink granite; the style is weak and its only merit is its size.

*Centre of the Room.*

**756. Black Granite.** — Length 3 m. 17 cent. — *Cairo.*

This splendid sarcophagus lid belonged to a certain Ousimarès, who lived under the early Ptolemies. It is an admirable specimen of the art of engraving on stone at Memphis at this period. It was taken from its tomb shaft at Gizeh or Sakkarah under one of the Mameluk Sultans, and was used in the foundations of the Mosque of Saiedna Hussein at Cairo. Thence it was transferred to the Museum. — Ptolemaic period.

On the west wall, next to Room B, are two monuments of a peculiar kind. By some unknown association of ideas, the form of a couchant lion was chosen by the Egyptians, from the earliest time, as a gargoyle (cf. p. 44, n° 59, and p. 57, n° 129) for carrying off the water which inundated the temple terraces, during the time of the great rains or of the washings which were rendered necessary by the bloody sacrifices offered at certain seasons. Two of these lion gargoyles may be seen here. One is of red granite and comes from Luxor (n° 757). The other is of red sandstone and comes from Kom-Ombo (n° 758). Both are of simple, strong workmanship, although they both belong to the Ptolemaic period. The great lion of red granite (n° 759) in the window embrasure has none of the strength and simplicity of the others. He seems to be of older date and belongs perhaps to the XII<sup>th</sup> Dynasty, but he had been restored under the Ptolemies and does not now retain much of his original appearance.


**ROOM A'.**

There is no noticeable difference as regards their meaning or their external appearance, between the stelae of the Graeco-Roman period and those of the preceding

age. They simply continued the traditions of the Saitic period, and any divergence which may be observed is almost entirely in the kind of script which was used. The hieroglyphic characters, which were those of a language already very remote from the spoken tongue, were used along with the demotic script which was better suited to the demands of the modern current speech. Greek, and sometimes, although very rarely, Latin, were also in use, these being the two foreign languages which the conquest had made official in Egypt. These different scripts were included or excluded according to the requirement or the caprice of the moment, and, although most frequently there is only one, still there are occasionally two or even three languages upon the same stela.

This mixture of tongues exists chiefly among the official stelae, which, being addressed to the whole population, had to be understood by all the different elements of which it was composed. Under the Ptolemies, these official notices were published in hieroglyphics for the learned or professional classes, and in demotic for the middle classes; for the Greeks they were in Greek, as is seen on our two copies of the Decree of Canopus (cf. p. 192, n° 725, and p. 193, n° 728), or in Greek and Hieroglyphics. Under the Roman Caesars, Greek was still the language officially employed for foreigners, but in one case at least, Latin was substituted for demotic, viz. in the inscription of Cornelius Gallus the first governor of Egypt (cf. p. 193-194, n° 730). Among the private stelae and particularly the funerary ones, the hieroglyphic script is found sometimes with Greek sometimes with demotic, or demotic may be used with Greek, without our being able to assign any other motive than a purely local or personal one for the employment of the additional script. Possibly the place may not have possessed an engraver who was capable of cutting the hieroglyphs, or some members of the family may have been of Greek origin, or Greek may have been the language spoken in the country round.

The things represented and inscribed upon the official stelae are of the same kind as those of earlier times. The king is seen standing before the gods and attributing to them the glory of all the great deeds he has done. They, in return, promise to him a long and prosperous reign. In two cases, however, upon the fragment of a Ptolemaic stela and upon the stela of Cornelius Gallus,

a new subject is introduced which shows the king or the prefect charging on horseback and piercing a fallen enemy with his lance. The subject here treated concerns feats of arms and a new method of warfare which had been introduced into the army; the horse of the Lagids or Romans expresses in a modern fashion the same idea as the car of Amenóthes III (cf. p. 114, n° 293), and shows us the manner of fighting which was now proper for noble commanders. Upon the funeral stelæ we still find all the representations to which we had been accustomed in the earlier stelæ, as well as a few new ones which do not give expression to any new ideas but simply treat the ancient theories in a different way. The rounded top contains, as it formerly did, the winged solar disc, only the two uræi are more frequently wanting. As formerly too, the disc is often accompanied by emblems which have the effect of doubling or trebling its value, such as the two jackals, who are the guides along the paths of heaven, separated by the lute, or the two eyes of the Sun and Moon to which are sometimes added as a variant the two solar barks, the bark of the eastern sun, the ruler of the day, and the bark of the western sun, the ruler of night. All these emblems transport us towards the high places of the world, and the better to indicate this, a new sign was commonly introduced about the end of the Saitic period. This was a representation of the sky, curved and rounded to fill the top of the stela and forming the vault of heaven where the sun's disc hangs. When spread out flat — in the lower part of the round, it made a stand for the jackals and the boats. It was generally supported by the two lines which framed the rectangular surface of the stela; the lines often took the shape of the sceptre  used by the genii of the four cardinal points to prop up the sky and keep it in place. This kind of decoration is the natural result of the idea which had prevailed during the second Theban period, according to which the stela was the résumé of the universe. All the elements of cosmogony were to be seen upon it, the high vault of heaven where floated the celestial orb, and the pillars which supported the sky: all that is under the sky, between the pillars, corresponds to the earth below. Whatever is new among the stelæ of this date which are in the possession of our Museum, is simply the necessary development of theories which had been formed in earlier days. The most ancient

of these ideas was the one which believed the *Ka* or *double* to be eternally imprisoned in its tomb. The expression of this idea is very rare. The only place where it is fully expressed is upon the stela of Psherenephtah in the British Museum. Hades is there depicted as a region of thick darkness, where the dead drag out a miserable existence in a perpetual state of torpor, under the sway of a pitiless deity, the god of total extinction or final death. This idea, however, was held only by sceptics, and had no echo in the popular mind. The old theory of the association of the deceased with the sun had lost less ground. There were doubtless fewer people who became entirely absorbed into the sun, and became Râ after death as others became Osiris (cf. p. 117). This doctrine had disappeared after the political changes in Thebes had destroyed the priesthood of Amonrâ and reduced the Theban god to the proportions of a provincial deity; but there were still many of the faithful to whom supreme bliss meant the power to mount into the bark of the sun, and these people advertised their beliefs upon their stelae. They depicted their mummy drawn by the celestial jackals behind the bark which contained the dead sun, — Afu, the flesh of the sun, — and crossing the dominions of Night under his protection, or it might be imploring the sun for permission to enter his bark. There had even been invented, for the benefit of such people, the stelae called by Mariette — «*Harmakhis Stelae*». These stelae have in the usual rounded top the ordinary solar emblems, the winged disc, the uraei, etc., but the picture is always dedicated to the great solar deities of Heliopolis, Harmakhis the rising and setting sun, the sun which lights the world, Atumu the sun which existed previous to the Creation and which was lost in the bosom of the celestial waters; these two united form Râ, the sun of all times and seasons. To these are sometimes added the gods of the defunct, especially those which belong to the Osiride group, and, preferably among these, the two goddesses Isis and Nephthys. Generally, however, only the solar deities are given. On some rare cases, all these are shown in single file, Harmakhis at the head, Atumu behind him and the rest behind Atumu; but the stela is usually divided longitudinally down through the middle into two vertical registers, each of which has its scene of adoration and its inscription, Harmakhis on the right, Atumu on the left.

There is considerable variety in the detail of the scenes, but the meaning is always the same : the dead man places himself under the protection of the sun, in order to obtain from him a life in the fulness of light, which was still, to the pious Egyptian, the ideal happiness.

Most people, however, believed it safer to put themselves under the protection of Osiris, who was assisted, indeed occasionally replaced, by the gods of their own city. This protection they deemed sufficiently assured to them by the ordinary inscription just as we find it during the second Theban period. I only know of one single exception to this principle, which is found upon some stelae, mostly of wood, which came chiefly from the Theban necropolis. Towards the end of the Ramesside period, the high-priests of Amonrâ conceived the idea of securing the intervention of the god in their family affairs by means of a local judiciary act or decree given by him and by the gods of his Ennead in favour of some member of the priestly family, either living or dead. It is thus that we possess, among the tomb furniture of a Princess Nsikhonsu, a wooden tablet (cf. Upper Story, Gallery Q, Case X, n° 1225) and a papyrus (cf. Upper Story, Room G, n° 686), which describe the sending out of several decrees by which Amonrâ, considering the public and the private virtues of the deceased, grants to her all the privileges reserved for the good in the next world. This formula, which prejudged the opinion of the deity and held him completely pledged, was promptly transferred to other divinities, and it is not infrequently met with upon funeral stelae, no longer applied only to Amonrâ, but to Harmakhis, to Râ, and to all the Osiride cycle. It did not change in any way the original ideas of another life : it was only the expression of these ideas which was altered. The Osiride concept triumphed in the latest age of paganism, and passing from the worship of the dead to that of the living gave the tone to the whole of religion. The paradise of Osiris, with its constitution founded upon the model of a terrestrial city, with its good genii guarding the *Kas* (*Doubles*) against the machinations of Typhon and his followers, and with its servants and its tools which spared them the fatigue of bodily labour, had taken the place of all other concepts regarding a future life among nearly all Egyptians of the Græco-Roman period.



The greater part of the stelae in this room, which are in Egyptian script, are inscribed with formulae in honour of obscure individuals of the Graeco-Roman period. They are of no interest, except to make Egyptologists acquainted with the titles of local priests which are seldom met with on the monuments of better known times. The stelae of local schools, and the customs peculiar to each locality, would furnish an interesting subject for study. At El Hassaia, one of the cemeteries of Edfu, the stelae were frequently not only painted but gilded as well. At Akhmîm, the tables of offerings have a representation of the goddess Nut in her perseae-tree, pouring from two vases the life-giving water which opened to the dead the entrance into the other world. Occasionally, neither the goddess nor the defunct are seen, but only the two vases scattering their beneficent water around. Many of the stelae which come from the Fayûm can be recognised from the crocodile which is represented upon them, and which is no other than the god Sobku. Some of the stelae are bilingual — Egyptian or Greek. Upon such of these as date from the II<sup>nd</sup> or III<sup>rd</sup> century of our era, the hieroglyphics are so rudely cut that they are undecipherable, and we feel that the old civilisation is rapidly vanishing. By this time, the sculptors, and possibly even the scribes, knew very little of the ancient writing, and they traced its characters after a fashion which made them quite unrecognisable.

## ROOM B'.

### *West Wall.*

770. Limestone. — Height 2 m. 83 cent., breadth 2 m. 20 cent. — *Luxor.*

Bas-relief representing Isis and Serapis in rough work : the head and the body are full front, the feet are turned in profile. Serapis is strangling a gazelle, the symbol of the typhonic gods, his enemies. — Roman period.

The two columns which are set up in front of the pillars separating Room B' from Room D' have received very different treatment. One of them (n° 771) comes from Athribis where it was in a church : the shaft is slighter than

the capital, and it is probable than they did not originally belong to each other, but, when the pagan temple in which they were found was destroyed, the Christian architects set them up anyhow as was their habit, and they have now been separated. The other column (n° 772) comes from Kom-Gizeh to the east of Alexandria, and bears a graduated scale in Greek letters; it is a nilometer of the Byzantine period.

### ROOMS C'-D'.

These rooms introduce us to the works of a new Egyptian art, the product of a new religion. Christianity, now in the ascendant, lost no time in substituting representations more analogous to Christian ideas of the present and the future life, for those funeral scenes which covered the pagan stelæ. The place of the Egyptian deities upon the stelæ was taken by a church porch. It was either rounded off or surmounted by a triangular pediment, and underneath it was engraved the image either of the deceased or of a saint, generally with the arms raised in the posture of adoration. Occasionally there might be a cross, some mystic decoration, a rose, or a series of geometric patterns, for, at this time, Egyptian art was only a provincial branch of the Byzantine. The figures are generally rude as is seen in n° 780, but the decoration, the doves, the various crosses, and particularly the foliage, are often both interesting and graceful.

The numerous stelæ are mostly epitaphs, which give us only the name of the deceased, the date of death, both the day of the month and the indiction, and finally a short formula which entreats the survivors to remember him or her who has left them and not to forget them in their prayers. Sometimes the formula is lengthened, or is replaced by a somewhat extended lamentation, or possibly a panegyric in honour of the defunct, or an enumeration of the saints who were most venerated in the Coptic Church. Each province had its chosen type, which it might be useful to determine, in order to be able to classify the many stelæ in our Museum which give no indication as to their origin. Thus the stelæ decorated like the porch of a round-topped church and supported by two dumpy pillars with a cross or a figure of saint George slaying the dragon,

or some other sacred emblem in the opening between, are found chiefly in the Theban region. At Erment and in its neighbourhood, towards the xi<sup>th</sup> century, there was substituted for the porch the complete façade of the church, and over it there meandered the *radix Jesse*. In the vicinity of Esneh, the stela is a rounded marble slab with a rectilinear base. Its circumference is enclosed in a flat frame, which is sometimes ornamented with foliage. A long, closely written inscription covers the front. Near Edfu, the stela becomes a longish slab, adorned with rosettes and wavy or intertwined floral ornaments; over these are carved a church porch, a chrism or a *cruz ansata* and the inscription occupies only a very small space. This category includes only the stelae belonging to the rich. The others, everywhere, were simply flat slabs of limestone or badly dressed sandstone, with a short inscription and a rose or other emblem rudely carved.

All that is best in Coptic art is seen in the fragments of architecture. The pillars present the same forms as the Byzantine pillars, but they are not so finely executed: the shafts are generally plain; the capitals sometimes affect a more or less altered form of the Corinthian or composite capital of the late Roman period, while sometimes they are purely Byzantine. Examples of this are to be seen upon the wall:

**781. Limestone.** — Height 0 m. 80 cent., side 1 m. 05 cent. — *Alexandria*.

A beautiful capital. The surface is covered with an interlaced pattern, and in the centre of each side are flower buds, flanked by two small leaves, the whole tied together like a bouquet. It recalls the capitals of the Basilica of san Vitale at Ravenna, and it certainly belonged to the Church of saint Mark. It was afterwards hollowed out and used by the Mahommedans as a drinking trough for horses and cattle, the surplus water escaping through a hole cut in one of the surfaces. — vi<sup>th</sup> century.

Of the other capitals, which are set up against the pillars of the northern side, or which flank the eastern and western doors, the most remarkable is the great capital of limestone n° 782, which is covered with green foliage upon a black ground; it came from excavations made at Baufi in

1902, by the French Institute of Archaeology, and I should be inclined to date it to the ix<sup>th</sup> or x<sup>th</sup> century A. D.

Not less interesting, and more varied as to decoration, are the long bands of sculptured limestone which border the walls at the same height as the capitals of the pillars. They are ornamented with flowering stems and foliage, which sometimes run in straight lines, and sometimes bend into spirals and windings, among which meander processions of figures, animals, Cupids, Nereids mounted upon dolphins, saintly knights at full gallop, and lambs in the midst of strange monsters. Often, these stone friezes are replaced by wooden ones. The spandrels which surmounted the niches where the altar was placed are less artistic, but are interesting on account of the curious mixture of sacred and profane subjects. The conch-shaped cavity which is hollowed in them is usually framed in a triangular pediment, which is relieved by two floral designs on right and left. This external part is generally ornamented with foliage and little palms at the two angles; the Greek cross is sculptured at the top. The conch is often grooved, the grooves starting from a raised point near the middle of the base; this point is generally a flower, but occasionally the whole cavity is occupied by a figure or a group in relief, either a Nereid upon her dolphin, an eagle spreading his pinions, king David playing the harp, a satyr pursuing a nymph, or two allegorical figures holding a cross framed in its crown of leaves. There are several panels of marble or of white limestone, which bear scenes analogous to those found on the spandrels, it may be Leda with a swan encouraged by a winged Eros, or perhaps a sacred subject, such as a seated Virgin with her child and two angels standing by her side, or one of the angels of the judgment with his trumpet. The whole thing is rude and rough, yet it bears some resemblance to certain bas-reliefs in our early Roman churches.

These are only a few indications, a great deal has yet to be done in the field of Coptic archaeology before it is sufficiently exposed. Until within the last two or three decades, it has been neglected both by Egyptologists, who saw in it only a rude continuation of Pharaonic archaeology, and by Byzantine archaeologists who knew nothing at all about it. Nevertheless it has a certain interest for the student of the history of art in Egypt under the rule of the Emperors of the East, and of the Mussulman sovereigns: those who


study it carefully may find that it throws an unexpected light upon the beginnings of some branches both of Byzantine and of Arab art.

## PRINCIPAL GALLERY.

### EAST WING.

The eastern wing of this gallery contains the great sarcophagi of the Saitic and Ptolemaic periods, while the western wing (cf. p. 7-26) contained those of the ancient epoch of the Pharaohs. They are ranged, two deep, under the porticos, the larger ones between the pillars, the others standing along the wall behind.

The richest style of burials belongs to this period, and they were more especially rich in the district of Memphis, where a mummy-shaped coffin was encased, sometimes in a second mummy-shaped coffin larger than the first, oftener in a rectangular sarcophagus. Sometimes both coffin and sarcophagus were cut from the same kind of stone; but more frequently, the coffin was of some very hard stone, such as basalt, grey granite, or schist, and the sarcophagus of white limestone. This combination, or at least the hard stone coffin was, during the Persian epoch or at the beginning of the Ptolemaic, encased in an immense rectangular sarcophagus of coarse white limestone, which weighed sometimes as much as fifteen or twenty tons, and bore only a very short formula with the name of the dead man. A mummy has occasionally been found without a coffin, but generally, if the deceased had but one stone covering, it was the sarcophagus that was withheld. If economy was an object to the family, the stone was replaced by wood, and in this case there is sometimes both a coffin and a sarcophagus for the mummy, but oftener the sarcophagus is absent, and the coffin is found alone, cut out of a massive trunk in such a manner as to reproduce, as far as possible, the shape and appearance of the stone coffin.

Their decoration has nothing in common with the decoration of the Old Empire sarcophagi which are exposed in the west wing of this Gallery. Once only, on the coffin of Petesomtous (cf. p. 212, n° 819), the sculptor has engraved outside, on the north wall, the two eyes 

which are seen on the coffins of the first Theban Empire (cf. p. 10 and p. 21, n° 19) and the false doors which belong to the style of that epoch, but he no longer understood what these meant, and he has transformed the false doors into the pylons of Hades on which the genii represented on the coffins kept watch. Elsewhere, on the external surface of the coffin, from the chest to the feet, there is generally nothing except a very incorrect copy of one or two chapters from the *Book of the Dead*, preferably Chapter LXXVI, which assures to the deceased the favour of his judges in the other world.

When figures or scenes accompany the inscription, the four children of Horus play the principal part. They are Amset, Hapi, Duamutef and Qabhsnéuf, and are sometimes alone, sometimes accompanied by several gods, Anubis and Horus, and some secondary genii. These are distributed symmetrically along the legs on each side of the inscription. In this case, the raised part of the lid, which corresponds to the breast, is covered with pictures intended to illustrate the successive acts in the restoration to life of the deceased by the sun, and of his progress through the heavens. The goddess Nut extends her wings to protect him, holding in each of her hands the plumes with which she creates the light: he himself is extended upon his funeral couch, between Isis and Nephthys who are mourning for him, while, from a solar disc which stands either alone or on the mountain of the horizon, there descends a sheet of light which envelopes his mummy and restores it to life. It was necessary for the dead man that he should find either written or painted upon his coffin the formulæ and the personages who might be useful to him in his new life: having these about him, he secured all possible benefit that could be derived from their presence.

The sarcophagus, with its four sides and its lid, opened a wider field to the ingenuity of the decorator than did the coffin. It was a kind of résumé of the entire tomb (cf. p. 9-10), and the dead man was entitled to expect to find everything there that was pictured upon the walls of his tomb. Upon the lid there were generally chapters from the *Book of the Dead*, particularly such as, during the Ptolemaic period, were supposed to exercise the happiest influence upon the soul's destiny, especially those which were intended to facilitate the reunion of soul and body. It is for this reason that the falcon

with outspread wings and human head, which was the emblem of the soul, is so often seen in the middle of the flat or raised surface of the lid. It is there, as in the little monument of Râ (cf. Upper Story, Room F, Case A, n° 667), to watch over and reanimate the body to which it belonged. Upon the outer walls of the sarcophagus are the genii and the deities which guard the mummy of Osiris day and night, through months and years, — or it may be some extracts from the *Book of Hades* (cf. Upper Story, Room G): the defunct sees in these the images of such Hours of the night as it behoves him to be acquainted with. A knowledge of their topography and inhabitants is necessary to enable him to cross them in safety along with the sun. In the interior, on the inner face of the lid, is the image of the goddess Nuit, the sky, which floats above the deceased as she does above her husband Sibû-Gabu to defend him from evil. On the interior, on the side walls, are Nuit or Amentit, the goddess of the West, surrounded on all sides by such gods as assured to Osiris a perpetual life.

The series of the large sarcophagi under the columns is as follows :

**801. Grey Granite.** — Length 2 m. 95 cent. — *Tell Mokdam*, 1905.

The cuve, which is very highly polished, has no inscriptions, but on the lid is one vertical line of hieroglyphs, with the name of the High-Priest of Mendès, Nsimihusi, son of Petemihusi and the lady Satit. — Ptolemaic period.

**802. Grey Granite.** — Length 2 m. 85 cent. — *Sakkarah*.

Sarcophagus of Takhôs, son of Batéiti, found by Mariette in the same tomb as n° 804 (see p. 209). — Ptolemaic period.

**803. Grey Granite, spotten pink.** — Length 2 m. 60 cent. — *Sakkarah*.

Sarcophagus and mummy-shaped coffin of Ankhapi,

son of Tafnakhti and the lady Dadi (?). The coffin enclosed the remains of the deceased. — Ptolemaic period.

**804. Grey Granite.** — Total height 1 m. 38 cent.  
— *Sakkarah.*

A rectangular sarcophagus covered, both inside and out, with figures and hieroglyphs. It comes from the same shaft as n° 802 (cf. p. 208) and belonged to Takhôs, son of the lady Batéiti; he was both a priest and a military leader. The two sarcophagi 802 and 804 reveal the fact that there were two Takhôs, sons of the lady Batéiti. Mariette thought that one of them was the grandfather of the other, the mother of the second being the daughter of the first, the second lady being called Batéiti like her grandmother, but there is nothing to confirm this supposition. The amulets in glass paste which are in Room C in the Upper Story (Case F) of the Museum, came mostly from these two sarcophagi. — Early Ptolemaic times.

**805. Compact Limestone.** — Length 2 m. 44 cent.  
— *Akhmim.*

Sarcophagus of Takhôs, brought from Akhmim in 1885. The decoration is unfinished, but the colours are clear and harmonious. We can still see upon the sides the squares which guided the designer and the sculptor. — Ptolemaic period.

Opposite this is the coffin of Petenisis (n° 806) which was discovered at Sakkarah in 1902 during the excavation round the pyramid of Unas. It is of grey basalt 2 m. 60 cent. in length.

At the extreme east end of the gallery, we find the sarcophagus (n° 807) of a certain Psammetichus Nebpahit (Grey Granite. — Length 2 m. 50 cent., Sakkarah) who is no other than the Psammetichus in whose tomb were discovered the beautiful monuments which are shown in the north room of the upper storey (cf. North Hall, n° 1017, 1018, 1019, 1020).



**808. Grey Granite.** — Length 2 m. 80 cent. — *Sakkarah.*

A sarcophagus whence the name of the first possessor Ankh-hapi has been carefully effaced. During the civil and foreign wars by which Egypt was desolated during the 19<sup>th</sup> century B. C., the necropolis of Memphis was repeatedly violated by the Persians and Macedonians: the great engraved sarcophagi were removed from their tombs by unscrupulous tradesmen and offered for sale, probably at low prices. Some of these were exported, principally to Phoenicia, where they are found in the rich tombs of Tyre and Sidon: the sarcophagus of Eshmunazar now in the Louvre, and the one in the Museum of S<sup>t</sup> Irene at Constantinople, are good examples of these expatriations. Others remained in Egypt and were re-employed in the necropolis of Gizeh or Sakkarah. Generally, the name of the ancient proprietor was replaced by that of the new possessor, but sometimes, after having effaced the old name, they did not take the trouble to write the new one: this is the case here almost invariably. — Persian period.

**809. Limestone.** — Height 1 m. 93 cent. — *Sakkarah.*

Sarcophagus lid. The sarcophagus itself has been lost. It belonged to Menei, a priest of Osiris. On the breast is a representation of the defunct stretched upon his funeral couch; the soul is approaching the body over which it hovers with out-spread wings. Above, the sun is rising; he is supported by Isis and Nephthys and is shedding his reviving rays upon the mummy. — Ptolemaic period.

**810. Green Basalt.** — Length 1 m. 98 cent. — *Sakkarah.*

Sarcophagus of the lady Batéiti, mother of one of the Takhôs whose sarcophagus we also possess (cf. p. 208, n° 802 and p. 209, n° 804). It is remarkable for the extreme beauty of the engravings by which it is decorated; each hieroglyph has been treated as a separate engraving

on the fine stone, and each is a little chef-d'œuvre of execution. We are not surprised that the Egyptians should be capable of occasionally executing a work of this kind, but it is truly amazing that such difficult work should have been so easy to them that they have left us an almost endless number of specimens. — Ptolemaic period.

**811. Grey Basalt.** — Length 1 m. 80 cent. — *Sakkarah.*

Mummy-shaped coffin found in the tomb of Ankhapi (cf. p. 208, n° 803). The inscription, which runs along the front from the breast to the feet, informs us that it belonged to the lady Parhatibastit, mother of Onnophris (cf. p. 212, n° 818). — Ptolemaic period.

**812-813. Compact Limestone.** — Height 1 m. 94 c. — *Sakkarah.*

Sarcophagus of Hakni, daughter of Ranpinofri, found in the tomb of Ankhapi. In the centre of the solar disc is a representation of the pantheistic deity with four rams' heads, a human body, claws of a bird and feet of a ram. It was he who gave permission to the human soul to travel in peace through the four Houses of the world. — Ptolemaic period.

**814-815. Basalt.** — Length 1 m. 88 cent. — *Sakkarah.*

This sarcophagus of Harmhabi, son of the lady Teru, must belong, as is proved by the grace and finish of the inscriptions, to the second Saitic period. The patient artists to whom the execution of the work had been confided seem to have imposed upon themselves the task of covering it completely like a tapestry with signs and emblems both outside and in. — XXX<sup>th</sup> Dynasty.

**816-817. Grey Basalt.** — Length 1 m. 80 cent. — *Sakkarah.*

Sarcophagus and lid belonging to Kamhapi. Found in the tomb of Ankhapi. — Ptolemaic period.

Against the north-east pillar of the gallery is a very fine lid :

**818. Grey Granite.** — Length 2 m. 27 cent. — *Sakkarah.*

Sarcophagus of Onnophris, son of the lady Parhatibastt, which comes from the tomb of Ankhapi. — Ptolemaic period.

In the middle of the Hall of the east staircase, rises the great sarcophagus of Petesomtous in grey basalt (n° 819). It is of the Saitic period and comes from Kom Yasin. According to a very ingenious observation of Max Müller, this Petesomtous is perhaps the Potasimto mentioned in the Greek inscription at Ipsambul as commanding the foreign soldiers, during the expedition undertaken by Psammetichus II against the king of Ethiopia.

## II

### UPSTAIRS ROOMS.

The upstairs rooms are mostly occupied by small objects, or by such of the larger ones as are not of any excessive weight. Everything that is most characteristic of Egyptian domestic and civil life is to be found here, vases, pots, furniture, kitchen utensils, tools, together with tomb furniture of every age, coffins and mummies. Among these last is the wonderful series of Pharaohs which was found at Thebes in the latter years of the XIX<sup>th</sup> century, and the possession of which gives our Museum a unique position among all the museums of the world. The objects are of such a novel kind that it has frequently been found necessary to describe them at some length, in order to give the visitor some idea of the use to which they were put in olden times.

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On reaching the upper storey by the east staircase which leads directly to the rooms where our description begins, we enter the great gallery which occupies the entire length of the south end of the building.

### PRINCIPAL GALLERY.

This gallery is filled from end to end with the mummies discovered by Grébaud, a little to the east of the temple of Deir-el-Bahari. The site was pointed out to him in January 1891 by the reis Mohammed Abd-er-Rassul, and he lost no time in setting men to work upon it. Having removed a layer of sand, they found a flagged pavement

which concealed the mouth of a great shaft closed by masonry of unbaked brick. After that came more flags, beneath which was a shaft filled with a cement composed of sand, fragments of stone and lumps of clay. At a depth of 8 metres, the workmen came upon a door in the north wall. It was choked with branches, broken pieces of coffins, and blocks of stone. At 11 metres, they reached the bottom and found a second opening in the north wall, this time closed by a brick wall. On the 4<sup>th</sup> of February Daressy, who had been put in charge of the work by Grébaut, caused this wall to be pierced and penetrated into a gallery which was filled with coffins, like the other secret hiding place discovered ten years before at Deir-el-Bahari; the style of the coffins, however, pointed to a later date, that of the XXI<sup>st</sup> and XXII<sup>nd</sup> Dynasties. The gallery measured 1 m. 70 cent. or 1 m. 90 cent. in width, and about the same in height. Its length was 93 metres with a slight slope all the way, after which it ended in a room about four yards square, communicating with a narrower apartment. At 76 metres from the entrance, another gallery had been dug, 52 metres in length and running perpendicularly to this one. The whole was heaped up with mummies, coffins, pots, canopic jars, and boxes of *uashbatiu*, sometimes piled on the top of each other, sometimes ranged in two rows against the walls, while everywhere was a thick litter of flowers, dried-up fruit, statuettes and scraps of linen cloth. The removal of these objects, which was begun on the 5<sup>th</sup> of February, was not completed until the beginning of April, and they were not shown to the public until the winter of 1892. We no longer possess the whole of the mummies, which were brought to Gizeh at this time. The Egyptian Government, on the suggestion of M. de Morgan then Director General of the Service, took from this enormous mass a certain number of coffins and of mummies many of which were in excellent preservation, and these they divided among the different museums of Europe and America. Nearly a hundred were at that time cast upon the world, and no trace of them remains to us.

The greater part of the mummies which were stored in this hiding place were connected with the family of the High-Priests of Amon, who were Kings at Thebes under the XXI<sup>st</sup> Dynasty, and of whom the principal members were hidden in the other vault at Deir-el-Bahari. They also belonged to the priestly families who were allied to the

High-Priests and exercised hereditary functions in the temple of Karnak. These were distributed according to a rigorous hierarchy which brought them more or less near to the person of the god. Some of these persons who were admitted to the knowledge of the rites and the dogmas were the « *Superiors of the secrets of heaven, of earth, and of the other world* », and enjoyed the right to penetrate to the innermost part of the temple; the others only went in as far as a prescribed distance. The entrance to the first court was easy. Into the second, the Hall *ouaskhit* (*usekht*), the bearers of offerings were permitted to enter, but were kept at a distance while the formulae of consecration were being pronounced. The doors beyond, which gave access to *Heaven*, a Hall whose walls, being lined with electrum, reflected the light of the torches like Heaven itself, were opened only to the privileged few, but some of our priests of Amon boasted the right to open the doors of the Heaven of Karnak. It is difficult to imagine the strange mixture of dilapidation and luxury which must have been presented by the Great Sanctuary of the Theban divinity, chambers sparkling with gold and silver and filled with the most precious things, side by side with apartments in ruins and buildings not yet completed. Each of the chambers had its own officials whose members figure among our mummies. It was a religious city in the heart of the great town, and a special population swarmed about the temples, just as, in later days, the mosques and pious institutions of Moslem Egypt were crowded with servants who had charge of the upkeep of the buildings and property of the *wakfs*.

The hierarchy of the priesthood of Amon has not yet been completely ascertained, and some of the titles seem to have been purely honorary. Thus a large number of those buried in this hiding place are called *iatf-nutiri* — or, in English, «divine fathers». There are even little children who are so called (n° 1141), and the adults generally adopted in addition to this title other denominations which show them to have been civilians, priests, overseers or land stewards on the estates of the god. Among the women, those who corresponded to the «divine fathers» were the Singers of Amon — *Kamaitu-ni-Amonu* — for we find little girls so named (n° 1140). The singers by profession were called *Hosuit*. The *Kamaitu* accompanied their husbands, fathers or brothers, and sometimes played

on the sistrum, but without making a profession of it. Only a very small number of priestly functions was reserved for women. They were chiefly prophetesses or hierodules of Maût, and superiors of the *Khenraïtu* or recluses (?) of Amonrà, the King of the gods. These *Khenraïtu* differed from the *Kamaïtu* in so far as they formed an organised body of priestesses. The part they played is not very well understood, but they probably represented the inferior portion of the divine harem, a sort of body of sacred courtesans similar to those of Phœnicia, Syria and Chaldaea. The masculine counterpart of this strange corporation is probably indicated by the term *Nofriu*, the young boys, which is occasionally met with. Male singers, *Hosuitu*, corresponded to the female musicians, *Hosuitou*; priests of different degree, *uâbu*, fulfilled the material functions required in worship. The *Hrihabiu*, the Chief Readers, had a complete knowledge of the ritual, and the prophets or hierodules, the *Hon-Nutiri* represented the high priesthood. There were other prophets outside the service, who probably held the same place among the official clergy as do, among ourselves, the priests who are attached to a parish. The official prophets were distributed into four classes, of which the highest contained but a single person, the first prophet of Amon, the *Hon-Nutir ne Amonrà suten-nutiru*. This chief prophet of Amon limited himself at first to the exercise of his priestly functions, but he finally succeeded in gathering into his own hands all civil and military authority, both in Thebes and Ethiopia, perhaps even in the whole of Egypt. Already during the second half of the XVIII<sup>th</sup> Dynasty, his wealth and ambition had caused some alarm to the monarchs of Egypt. The so-called heresy of Amenôthes IV was not so much a religious reform as an attempted re-action against the encroaching power of the Theban priesthood, but the theocracy of Amon triumphed in the struggle and was firmly established under the XX<sup>th</sup> Dynasty; under the XXI<sup>st</sup>, two of the prophets, Hrihoru and Painotmu I<sup>st</sup>, enjoyed the royal titles and honours.

Amonrà was to the Thebans the only god, and all other gods were only of the second rank as compared to him; a goddess and a child-god, Maût and Khonsu, were permitted to share his honours. To him the Theban kings, his worshippers and his children, owed the sovereignty which they had acquired over the rest of Egypt and of the world.

Just as the Pharaohs of the XVIII<sup>th</sup>, XIX<sup>th</sup> and XX<sup>th</sup> Dynasties were kings over the kings of this world, so he was king of the gods, Amonrâsonter. In order to proclaim his authority, he had grouped around him, either in the halls of his great temple, or in the smaller temples which were scattered through the city, all the other divinities of Egypt. His priests were entitled to exercise the priesthood of these deities, and nothing is more common than to meet among our mummies with persons calling themselves prophets of Montu, of Khnumu, of Khonsu and of Phtah, *Great Seer* of Râ and of Tumu. The possessions of Amon covered a tenth of the land of Egypt, and besides an entire priesthood devoted to his worship there was a whole administration which attended to his temporal interests. Thus it happens that our mummies occasionally enjoy such titles as *Overseers of the cattle of Amon* or of the *flocks of the domains of Râ*, «chiefs of the courts of the house of Amon», «Scribes of the domains of Amon», «Scribes attached to the sacred revenues», «Writers of the lists of the register of Amon», «Chiefs of the metallurgists of the dwelling of Amonrâ», «Scribes of the Double White House» (the office of the Governor), «Regulators of justice in the city of Thebes» and «Stewards of the house of the Prince of Ethiopia». When some Egyptologist, feeling interested in this kind of study, will take the trouble to examine the inscriptions upon these coffins and to make a list of their titles, we shall be in a position to understand almost the entire organisation of the mortmain of Amon.

The technique of the coffins is remarkable. They have all the general form of a body lying on its back, but the outline, which is very simple in so far as the coffin itself is concerned, is much more sharply defined as regards the lid. Generally the face only is uncovered, and the mask is either gilded or painted red, pink or green, sometimes with the eyes inlaid. In many cases the two hands are laid upon the breast, either closed and holding one of the emblems of Osiris, the sceptre, the handled cross, or the *didu*, or else with the fingers outspread as if to show the rings with which they are decorated. Occasionally the defunct is figured as lying above his own corpse in his ordinary dress. The inscriptions and the pictures stand out in colours upon a yellow background, which, when the coating was first spread upon the wood, was of a pale shade, but has darkened with time through the gradual oxidation of



the varnish. The same formulæ and the same subjects are generally found upon coffins of the same period, whether military or civilian, the genii who watched over the integrity of the body along with Anubis and Horus, scenes from the judgment of the soul or the introduction of the dead man into the domains of Osiris or of Rá. Sometimes, however, new texts and unknown figures present themselves, and are quite distinct from the common style of decoration. One example of such a variant has been pointed out by Virey in a creation scene, where the god Shu is replaced by the god Bisu, who, dressed in his plumes, is raising with both hands Nuit, the goddess of Heaven, in order to separate her from Shu, the god of the earth. Bisu is one of the oriental deities whose worship had been spread by the Phœnicians traders through all the countries bordering on the Mediterranean, and he is one of those whom the Greeks made use of in order to give substance to their legend of Hercules. Virey is right in connecting the variant furnished by this coffin, which shows us Bisu raising Nuit, with that part of the Greek legend in which we are told that Hercules took the place of Atlas in supporting the world. Upon another coffin, that of Petamon, who held high office among the priesthood, we read, in the midst of the usual inscriptions, a text which gives us an explanation of the Ennead as held by the Theban theologians at the Ramessid period. The dead man, identified with the creator, cries : « I am One who becomes Two; I am Two who become Four; I am Four who become Eight, and I am One beyond all these ». The creator was the supreme expression of the complete Ennead. The one who becomes Two is Rá, who drew from himself the first pair of the Nine Gods, the god Shu and the goddess Tafnuít. Two becoming Four means the production of the four gods who support the world like so many pillars, Hehu, Nu, Kaku, and Amanu, and who appear at the moment when Shu separates Nuit, the Heaven, from Sibú-Gabu, god of the earth. Four who become Eight, is the dividing of these four into couples, each comprehending a god and a goddess, Hehu-Hehit, Nu-Nuit, Kaku-Kakuit, Amanu-Amaunit. Lastly the One who follows these is the Supreme Lord, he who, adding himself to the eight gods of Hermopolis, transforms them into Nine, an Ennead. He is the god Amonrá of Thebes in whom is contained all the godhead. We can see what a large part was played by numbers in the development of Theban thought

towards the xi<sup>th</sup> century B. C. These coffins from the second find at Deir-el-Bahari provide us with several texts of the same kind, which were taken from some book composed at Thebes to explain the ideas held by the earlier schools. It was probably a résumé of the immutable words of the sacred books, in which the authors had incorporated all the speculations with which the sacred text had inspired the thinkers of their school.

It is a great pity that documents of this kind are not more numerous. Amon, who had become lord over all the gods of Egypt, was also the only one who was regarded by the priests as being self-existent. All the others were either his creatures, or secondary forms which he had called into life by detaching from his *Doubles (Ka)* or his *Souls*, portions of *Doubles* or *Souls* with which he had given life to bodies made by men, to oracle-giving and divine statues. In the eyes of the Theban theologian all that was really divine in Phtah of Memphis, or in Khnumu of Elephantine, was that part of himself which had been bestowed upon him by the Theban Amonrâ. Of course, the priests of the other deities did not admit this doctrine, and considered the god of their own city as self-existent in the same way as Amon. Still, the theologian of Thebes maintained his doctrine, and so long as Thebes continued to rule over the whole of Egypt, he was able to impose it upon all the rest. The priests and priestesses whose mummies we possess here did not, however, belong to the age when Amon was predominant. The earthly sovereignty had departed from the South to the North, and the day that it left Thebes, the god of Thebes lost his supremacy. The priests still continued to exalt their god above all the others, and never perhaps was the greatness of Amon more loudly proclaimed than at the moment of its eclipse. Not only was it set forth in special texts like the specimens I have quoted, but the old formulæ were altered to admit of its being expressed, and frequently, when reading a well known prayer, we are surprised to come across some apparently innocent variant which changes the meaning in favour of Amon. In order to realize the importance of this series to the religious history of Egypt, it would be necessary to study each coffin in detail, and to indicate any element of new information which might be met with, but such research would naturally be much more interesting to the specialist than to the general public.

We must not forget, that each burial usually included four or five objects besides the mummy, one or two coffins, each furnished with its lid, and a flat cartonnage which was generally placed immediately above the mummy, under the lid of the inner coffin; but a complete description would run to infinity and I shall content myself with pointing out a few mummy types. I may begin with some mummies of children, of which several, like the girl Ankhusnisi (n° 1140. Length 1 m. 23 cent.) were *Singers of Amon*, or, like the boy Tarnofiruf (n° 1141. Length 1 m. 66 cent.), *Divine fathers of Amon* (cf. p. 215). Some had no title, but a coffin had been made to their size (n° 1137. Length 0 m. 95 cent., and n° 1138. Length 0 m. 65 cent.). Others, again, had been placed in second hand coffins, which had been fitted to the size of the child by means of a wooden partition fixed across. This second use of a coffin was not confined to children, in whose honour their friends might possibly not be disposed to make the pecuniary sacrifice necessary for the purchase of a new one. Second-hand coffins were often employed even for persons of very high rank. We have already mentioned that during the course of a revolution which took place at the Saitic period, huge coffins of basalt and granite had been sold to Egyptians who utilised them at home, or to strangers who exported them to Phoenicia (cf. p. 210, n° 808). Seven or eight centuries earlier, the robber bands who pillaged the necropolis had thrown upon the market large numbers of beautiful coffins of the XVIII<sup>th</sup>, XIX<sup>th</sup>, XX<sup>th</sup> Dynasties. These had been readily purchased by families for their own use, or by funeral contractors for the use of their customers. The name and titles of the original possessor had been then erased, and those of the new proprietor substituted in their place. I may here give a few characteristic examples among the many which are to be found in this Grébaud's collection.

**1146.** — Sarcophagus of the divine father of Amon, Ankhufnimaût, son of Manakhpirti. This sarcophagus had originally belonged to the lady Tamaritri or Tentmariphre, whose name they omitted to erase from the outer coffin.

**1135.** — Cartonnage of the coffin of Pameshon, *priest in chief of Amon and master of the power of going into every place*, that is to say, possessing the privilege of entering

every part of the temple of Karnak. The decoration is in good style and very carefully executed: we may notice particularly the ram's head appearing from an expanding flower, the symbol of the god who rises each morning from the bulrushes in the ponds of the eastern sky.

**1147.** — Sarcophagus of Ankhufnimaût, priest of Maût, scribe of the administration of the Domain of Amon, and prophet or hierodule of queen Ahhotpu to whom the priests of Amon rendered divine honours. These were also paid to the deified king Amenôthes I<sup>st</sup>, and to queen Ahmasi Nofrîtari. These two sovereigns had become, under the XX<sup>th</sup> Dynasty, the patrons of the Theban necropolis.

**1149.** — Lid of the second coffin of Paifuzaro, celebrant priest, chief cashier of the lands of the House of Amon. Mention is made of the divine honours paid to king Amenôthes I<sup>st</sup>, and to the queens Ahmasi Nofrîtari and Ahhotpu. Paifuzaro belonged, as may be observed, to the same fraternity as Ankhufnimaût.

**1150.** — Lid of the second coffin of Pakhalui, the Syrian, surnamed Khalneferamon, the brave soldier of Amon. He was «divine father», prophet of Amon, *opener of the gates of Heaven in Karnak*, first celebrant of Amon, «priest in charge of the burning of incense to Amon in Karnak», and «lord of the secrets of Heaven, of the earth, and of the other world». The *gates of Heaven in Karnak* were, we have seen (cf. p. 215), the gates of the third hall of the temple whose walls were covered with electrum. We know, by a text from the tomb of Rekhmarâ, that this lining of gold and electrum was made out of the spoils brought from Syria by the Pharaoh Thutmôsis III, and was so magnificent that it was like the *horizon of Heaven*.

**1151.** — Coffins of Nassitapenharitahatt, fourth prophet or hierodule of Amon. These coffins were in a very large sarcophagus stolen from an earlier occupant, whose name, only half erased, ended in that of the god Amon. The name of the later proprietor is traced in cursive writing on the handles of the two lids. On the sides of the two coffins there is a curious scene with mourning women.

As far as we can judge from the names of the monarchs who are mentioned, and from the relation of the personages discovered by Grébaut in the second hiding place of Detr-el-Bahari, the entire series comprehends seven or eight generations. The funeral rites were not greatly altered during the two centuries in which they flourished, and it would be easy, for any one who was willing to make the attempt, to distinguish among these coffins a certain number which evidently, from their make and the style of their decoration, have come from the same workshop. The following may be taken as types of a group :

**1151 bis.** — Belongs like n° 1151 (cf. p. 221) to Nassitapenharitahait, fourth prophet of Amon. He too had usurped the coffin of a former occupant, whose name ended in Amon, and of which half was generally erased. The name of Nassitapenharitahait is traced in cursive script upon the handles of both lids. Like the other coffin it has upon the side a most curious mourning scene.

**1153.** — Coffin of Ankhufnikhonsu, divine father, superior of the secrets, and chief of the metallurgists of the House of Amon. The superintendence of the workshop of the temples of Amon was a position of some importance, on account of the handling of the precious metals which were brought there in immense quantities at the conclusion of any successful war.

**1154.** — Coffin of Nsipanofirho, divine father of Amon, divine father of Maût, scribe of the *youths* of the temple of Amon (cf. p. 216, for one of the possible interpretations of the title of *youth*).

**1155.** — A beautiful white cartonnage which comes from the tomb of Amonnuitnakhuit, chief of the metallurgists of the House of Amon.

**1156.** — Cartonnage from the coffin of the reverend mother Maritamou, songstress of Amourâ, king of the gods. This woman's head is distinguished by a particular arrangement of the hair, which is higher than usual, and is divided into two parts and slightly waved. The arms are not crossed. The left arm only is laid upon the breast; the right lies along the body. The dress is white with vertical

lines which are also white, and are distinguished by the differing thickness of the texture which is alternately open and close. One of the hands holds a vine branch.

**1157-1157 bis.** — Lids of the second coffin of this same Maritamon and of another similar one belonging to one of the Singers of Amon whose name has not been given. The head of the woman on this second lid shows the same arrangement as in n° 1156 (see p. 222). The shape of the body is very much seen under the robe, and the bare feet come out from beneath it as in the coffin of the lady Isit, which came from the tomb of Sannotmu.

**1158.** — Sarcophagus of Nsiamenapit, priest in chief or high-priest, master of the power of approach to Amon, admitted to Amon in Karnak, master of the offerings in the hall of Anubis, the burier, the great god who is at the opening of the divine habitation, great chorister of the knowledge of Amon and son of the Theban choristers. He was thus a high-priest who was permitted to enter into the sanctuary of Amon.

**1159.** — Body of the inner coffin of Zadmaûsônukhu, singer of Amon and player with the hand to Maût. The player with her hand — *hosuit* — was the one among the dancers who kept time by beating her hands against each other, while her companions danced, singing and playing on their instruments.

The coffins which follow these form a second group, the construction of which is very characteristic. They all came from the two lower corridors. The outer coffins are white. They are richly, but more simply decorated than most of the others. They all have in the same place the scene of the funerary deities. The inner coffins are of a beautiful bright yellow colour. The cartonnages are generally decorated in a most curious fashion. The best of this fine series of sarcophagi bear the names and titles of Petamon, a priest of high rank, and of the singer of Amon, Mashasobkkt.

**1160.** — Petamon was divine father, beloved of the god, lord of the secrets of heaven, earth and the other world, lord of the secrets of Amon, of Maût and of Khonsu, opener of the gates of heaven in Karnak, chief officiating

priest of him whose name is mystery, that is to say of Amon, high-priest of Râ and of Tumu in Thebes, officiating priest of the funerary chapel of Amenôthes I<sup>st</sup>, prophet or hierodule of Amon, probably an honorary office, good chorister in the knowledge of Amon and son of the Theban choristers. The art of song was hereditary in his family.

**1161.** — Mashasobkit was perhaps the wife of Petamon. She bore the titles of lady chantress of Amonrâ, king of the gods, great player with the hand for Maût in Ashiru, beloved of Hathor of Thebes, great chantress on the day of the diurnal birth in the women's house, hierodule of the child god of the triad, Khonsu in Thebes.

**1164.** — Cartonnage of Khonsunironpi, priest of Amonrâ, king of the gods, divine father of Anhuri-Shusirâ, a god of the nome of Thinis, scribe of the orders of the house of Khnumu, scribe of the orders and great steward of the house of the Prince of Ethiopia, who was heir to the throne of Egypt and high-priest of Amon.

The sarcophagi of these two groups were taken mostly from the two corridors which lead to the bottom of the hiding-place. Another group might be formed of those which were extracted from below, and which are probably those of the first possessors of the tomb, Tanofir and his family. These coffins had been very carefully made, but their value was fatal to them. The hands and even the faces were torn off for the sake of the gilding with which they were covered, but the rest is nevertheless extremely interesting on account of the numerous pictures and inscriptions which cover the sides. The technique, too, presents certain particularities which distinguish them clearly from the monuments of the two preceding series. One cartonnage is of fine open work; the scenes stand out, group by group and figure by figure. Upon the others the ornaments characteristic of the period stand out in relief from the wooden background. They are made in paste, as are the hearts which are placed on the breast, and the ram-headed scarabs which represent Amon.

**1166.** — Sarcophagus of Tanofir, third prophet of Amonrâ king of the gods, prophet of Montu, keeper of the flocks of the domains of Râ, prophet of the god Khnumu

of Elephantine, high-priest of Rà and of Tumu in Thebes, opener of the gates of heaven in Karnak, officiating priest of the funerary chapel of Amenôthes I<sup>st</sup>, lord of the secrets of heaven, of earth and of the other world. He was a very great personage, and his rank explains the beauty of his coffin and the size of his tomb.

**1167-1167 bis.** — Sarcophagus and cartonnage of the reverend mother Kamari, singer of Amon. This sarcophagus has preserved its gilding although all the others have been despoiled of theirs. On the cartonnage, the hands and face were covered with a white coating to prepare them for the gilding which, however, has not been applied. The whiteness of the face and hands produces a striking effect.

**1169.** — Sarcophagus of the superior of the third rank of the harem or recluses of Amonrâ, king of the gods, daughter of the first prophet of Amon Manakhpirriya of the XXI<sup>st</sup> Dynasty, Katsashni.

**1171.** — Sarcophagus of Harub daughter of Manakhpirriya, high-priest of Amon under the XXI<sup>st</sup> Dynasty, and of the Princess Isimkhabiu, whose mummy was discovered at Deir-el-Bahari in 1881 and is exhibited along with its coffins and cartonnages in Room P upstairs (cf. n<sup>o</sup> 1238). She was second prophetess or hierodule of Maût in Ashiru, hierodule of Maût in the hall of Births, Pa-mesuu, the chapel where the goddess gave birth to the third god of the Theban triad, Khonsu, the child god. Harub must have been the sister of the High-Priest Painotmu II, the last of the family which held the sovereign pontificate at Thebes before the accession of the XXII<sup>nd</sup> Dynasty. The relationship is interesting, because it establishes the close connection between the royal mummies and the mummies of the priests of Amon. In the one collection we find the mummy of the daughter, in the other that of the mother.

### SOUTH HALL.

This Hall is used as a sort of store, where we deposit the things both new and old which it has not been found possible as yet to arrange in proper order. They are removed



to their permanent places as soon as there is time to remodel the Museum. It is at present nearly empty.

### CASE G.

It contains the body of a triumphal chariot found by Davis and Carter in the tomb of Thutmôsis IV, — height 0 m. 86 cent., length 0 m. 52 cent., breadth 1 m. 03 cent. It belonged to Pharaoh's own chariot and was magnificently decorated. The frame is made of light wood, probably similar to that of the Florence chariot the facsimile of which is to be seen close by, and it is filled in by strips of thin wood covered by a thick layer of linen. Over the linen comes a layer of fine plaster mixed with gum, forming in this way a very hard stucco on which the decoration was engraved with a fine tool. This process being finished, a very fine linen was stretched and glued over the whole, on which the sculptor retraced the design of the reliefs so as to restore to them all their precision and clearness of line. It was gilded all over, but the gold was removed by robbers in ancient times except for a few flickers. The decoration, both inside and out, is divided into two panels. On the exterior, on the right, the king in his chariot charges the Asiatics and shoots them down with arrows : on the left side, he grips the prisoners by the hair and raises his axe to slay them. Within are lists of the conquered peoples, the Asiatics on the left, the negroes on the right. The technique is of a rare excellence. The reliefs are comparable in boldness and in freedom of movement with those on the fine stela of Amenôthes III in Room M (cf. p. 114, n° 293).

In the eastern end of the great South Hall, near Room A, there is a collection of various objects which have come from recent excavations, as well as a number of domestic and secular articles.

### CASE A.

An overseer's staff furnished with a hook; a cane with an inscription of Sannotmu of the XX<sup>th</sup> Dynasty, whose tomb was discovered at Thebes in February 1886; tools and fragments of tools of copper and bronze, hatchets,

chisels, butchers' knives, leather cutters, razors, needles, engraving tools, blades, arrow heads, etc.

### CASE B.

Bows (n° 825 and 825 *bis*); arrows (n° 826 and 826 *bis*), sometimes sharp pointed, sometimes ending in a small blade; beautiful quivers made of leather (n° 827). The arrow points of bronze and copper, show the different shapes which were in use in the days of the Pharaohs: they were flat, with or without veinings, triangular, winged, shaped like a willow leaf, etc.

### CASE C.

Contains bronze armour and tools: an adze from Abydos (n° 828); a shoemaker's knife (n° 829); razors (n° 830); a beautiful hatchet which still bears some traces of gilding (n° 831); whetstones (n° 832); chisels and pincers (n° 833), some of which may have been used as surgical instruments.

### FRAMES D-E.

Each case contains a shroud of coarse canvas, taken from the mummy of a member of the family of the High-Priests of Amon. A large figure of the mummy of Osiris is generally drawn in ink upon these grave clothes. The one in Frame D belonged to the *divine father of Amon*, Petamon. In Frame E, the Singer of Amon and of Thoth, Baktnikhonsu, is making an offering to Osiris.

### CASE F.

Here are seen a succession of arms of various kinds, maces, wooden swords, boomerangs, and the wooden "grip" by means of which the Egyptian soldiers handled their bucklers.

### CASE G.

In this case are shown wooden lance-shafts, and lance-points both of copper and bronze, some hatchets (fig. 28),

a bit of a bow, and, what is still more valuable than these, broken pieces of armour and of instruments *in iron* strongly oxidised. We notice also wooden dummies of arms,

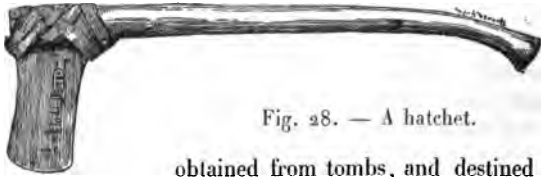


Fig. 28. — A hatchet.

obtained from tombs, and destined to take the place of real arms for the dead man : thus, there are wooden daggers with lenticular handles, and a bundle of arrows in its wrap, like the real bundle in the archers' hands at Beni Hassan and in the tombs of the first Theban Empire.

### CASE H.

In this flat case there have been collected the choicest specimens of glazed pottery, such as vases, plaques, and little figures of different epochs. The principal piece is the vase n° 747, which was given by the Pharaoh Amenôthes III to queen Tiyi, and which bears the names of these sovereigns. The decoration and the hieroglyphs stand out strongly from a background of creamy white. Each figure has been drawn in line with the point, then the *pâste* chiselled out and the hollow filled in with the enamel as desired : the skill of the workmen was so marvellous that not one of the colours has fused or run into the others. It is one of the chefs-d'œuvre of Egyptian ceramic art, and nearly equal to the figure in the North Hall (cf. p. 341, n° 891).

Blue pieces abound. The best are those which belong to the XVIII<sup>th</sup>, XIX<sup>th</sup> and XX<sup>th</sup> Dynasties. Among these are the lovely goblets from Tuna, shaped like a lotus flower in full bloom (n° 1385), the box lid in the shape of the anther of a flower (XVIII<sup>th</sup> Dynasty), the little plaque of Rameses II, and the pots for holding kohl. The silhouettes which represent goddesses, the figures of the four funerary deities, and the scarabæi with and without wings, are of the Saitic and Greek periods. The glaze coating is very evenly laid on and presents a pure, smooth, regular surface. The blue glaze of the Graeco-Roman period, on the contrary,

can easily be recognised by the thickness and unevenness of the coloured layer, which is coarsely laid on and must have got blackened with smoke during the process of baking. The colouring matter has overflowed and filled up the outlines and hollows. Some glasses with a blue background, a kohl box in the form of a pillar with capital, a few palm leaves, a fish from Sakkarah, and a vase with fern decoration complete the collection.

**1383. Ivory.** — Height 0 m. 15 cent. — *Thebes*.

Statuette of the god Bisu, which had been used as the handle of a mirror. The workmanship is beautiful, but it is so fragile that its preservation is very uncertain. — XVIII<sup>th</sup> Dynasty.

### CASE J.

Contains at present objects which have come from excavations made within the last few years and which have not yet been classified.

**1387. Wood.** — Height 0 m. 14 cent. — *Gurnah*.

Collyrion pot found by Daressy at Thebes, in the tomb of the priest Hatiai. A kneeling man bears on his shoulder a large leather bottle. Charming work. — XVIII<sup>th</sup> Dynasty.

**1388. Wood, Gilt.** — *Gurnah*.

These two pectorals were attached to the neck of the mummy of the priest Hatiai, by a double chain composed of beads of enamel, carnelian and gilded wood, which is shown in the left of the case. A large scarabaeus in amber is fitted into the middle of the largest one; it was found intact, but was broken during the making of the general catalogue. — XVIII<sup>th</sup> Dynasty.

**1389. Wood.** — *Gurnah*.

Incense ladle. The handle represents a bouquet of lotus

flowers. The bowl is formed like the leaf of an aquatic plant with serrated edges. — XVIII<sup>th</sup> Dynasty.

**1390. Wood, Leather, Horn. — Gurnah.**

Bow, made of a piece of wood between two blades of horn, and covered with bark from a tree; it still has its ancient bowstring. It was found with the leather wrist-guard belonging to it, which is also in this case, in the tomb of an archer at Gurnah. — XVIII<sup>th</sup> Dynasty.

Here, too, is the palette of the scribe Hatiaf, which is of wood and bronze, with reed pens; also, a beautiful bronze razor with wooden handle and guard; leaden bullets for a sling of the Roman period, and the bronze cup which belonged to Hatiaf. The bottom of it is decorated with wild beasts drawn in line upon a field of aquatic plants.

**1407. Bronze. — Diameter 0 m. 275 mill.**

A cup with a flat bottom, adorned with symbolic birds and flowers; the handles or hinges are ornamented with winged sphinxes which have heads of the god Btsu: the wings terminate in bulls' heads. The whole piece betrays Assyrian influence and may be of Syrian or Phoenician origin. — Saitic period.

**DOOR LEADING TO ROOM A.**

The two cases standing up in the embrasure of the door which leads to Room A contain a series of mirrors and articles in common use.

**CASE A.**



This is a fine collection of mirrors. The Egyptian mirror consisted of a metal disc, generally of copper or bronze, which sometimes was only polished, sometimes was covered with a gold or silver varnish; the handle was either of wood, ivory, enamel or bronze. It generally represented

a little pillar or a lotus stalk, and was often surmounted by a head of Hathor (n° 846) the Egyptian Venus with cows' ears, or of Btsu the grotesque Hercules (cf. p. 218), who was also god of the toilet (n° 847); sometimes it was a bronze or ivory statuette of a goddess or a woman (n° 848 and 849). We may notice, too, the open worked handle of n° 850, and also n° 851 which has a hieroglyphic inscription of the lady Hathorhotpu, priestess of Hathor, and n° 852 which was found with the royal mummies of Deir-el-Bahari.

### CASE B.

Contains, in the upper row, a series of alabaster head-rests and painted wooden statuettes of the XII<sup>th</sup> Dynasty, which came from the excavations made at Meir in 1892. The hieroglyphic text which is engraved upon the tablet in the centre tells of the presenting of an offering to Osiris in favour of a deceased persons.

On the second shelf are the rest of the statuettes from Meir. Two of them are of a person named Nakhutti — one in wood (n° 913), the other, which is unique, in bronze (n° 913 *bis*). The large Ptolemaic scarab of blue enamel also comes from Meir: it was part of a mummy mask. Under the scarab is a pretty cat of blue glaze spotted with black and a bronze lion which comes from Tell Mokdam (cf. p. 232, n° 920). A little further on, is a small table of offerings upon which are arranged a frog, a lion and two falcons in relief.

Pieces of the tomb furniture found with the mummy of the lady Amonuit — priestess of Hathor, whose mummy and coffin are to be seen further on. The handle of one of the two mirrors (n° 915 and 915 *bis*) is surmounted by a head of Hathor with inlaid eyes  and is of wood covered with inlaid work in blue and red. Another handle of yellow wood is shaped like a «support d'honneur» . Alabaster vases for perfumes; one of them, covered with a linen cloth, is still sealed (n° 916). These vases were enclosed in pretty nets (n° 917-918 and 918 *bis*) which are sometimes ornamented with blue beads: two handles made of cord were used to carry or to hang up these nets; at the lower end, a sort of crown, also made of cord, supported the round-bottomed vase.

In the lower row, among other curious articles, are :

**919. Bronze.** — Length 0 m. 057 mill.

Very curious table of offerings. It is a sort of platform, upon the sides of which two jackals and two cynocephali are seated facing each other. Three little figures, kneeling below, are presenting an offering and pouring a libation.

A large part of the shelf is occupied by beautiful bronze lions (n° 920) which came from Tell Mokdam (cf. p. 231). The little limestone stela (n° 921) has a scene which is as yet unique upon monuments of this kind : a monkey is climbing a tree and gathering fruit for his mistress, who holds him in leash with one hand and carries in the other a basket for the fruit.

## ROOM A.

This room contains the last of the articles relating to dress and toilet, linen, musical instruments and toys, and the beginning of the pottery and metal ware.

### *South Side of the Room.*

## CASE A.

On the upper shelf are some ivory slabs, pieces of a box, and two complete sets of fan sticks. An Egyptian fan was composed of a handle and a central piece which finished off the handle; the feathers were stuck into that piece and were kept in place by means of a spring, which, in this case, is of wood. Two of these central pieces are shown on the second shelf. The best one is :

**941. Wood.** — Height 0 m. 15 cent.

Cap of a fan handle with the name Minnakhutti, a scribe of the House of the Sun.

Upon this shelf and the next are rings of ivory, carnelian and gold, which were used as earrings. Some are of a size which seems to unfit them for the destination : if

incredulous visitors take the trouble to go back into the Principal Gallery, they will see that most of the female heads affixed to the coffins wear enormous earrings. The Egyptian ladies did as the women of some African and American tribes are accustomed to do up to this day: they wore in the ears large and thick disks of such a weight that little by little the flesh became elongated and a large opening replaced the tiny hole which is usually seen in European ears. When unwrapping one of the female mummies which belonged to the family of the high-priests of Amon, we found the lobe so much disfigured by the weight of the ear-rings that it had become a mere rim of skin, three millimetres thick and ten centimetres long.

One lot of these on the small shelf (n° 942) came from excavations at Mit-Rahineh in 1892, another lot from Mendes (see n° 942 *bis*). Beside them are combs in wood and ivory, ivory spatulae (n° 939 and 939 *bis*), and:

**940. Wood.** — Height 0 m. 08 cent. — *Thebes*.

A small round wooden tortoise. The holes in its back were to hold the toilet pins which were of wood with dog-head tops. These implements were found at Draḥ abu'l Neggah, in an XI<sup>th</sup> Dynasty tomb.

Lastly, on the lower shelf, are combs with double rows of teeth, and whip handles of wood, having on one side a human arm ending in a closed fist, and on the other usually a latus fish emerging from a bunch of lotus, although there is sometimes an ape, a running fox or some other animal. This is the whip which we see so often in the hands of the charioteers. The leathern strap which fastened it to its owner's wrist, and the leathern lash have both disappeared; we can see the fragments of them still sticking in the holes which were made at the two ends.

## CASE B.

This case contains a quantity of objects of different kinds and from various sources, which must at some future time be arranged under their proper headings. I may point out the seven shields which came from the tombs of Bersheh; the spots scattered all over the surface of each



of them represented what we may call the coat of arms of the soldier who owned the shield. On the western part of the case are foundation stones discovered by Petrie at Sheikh Abd-el-Gurnah among the ruins of an edifice built by Siptah-Menephtah and his chancellor Bat. In the central part are fine specimens of the many-coloured glass work, of which, in the Fayûm, the entire decoration of both stelae and sarcophagi was frequently composed during the Ptolemaic period. The two little bronze stools with their vases used in the funeral sacrifices came from Bersheh, and are of the XII<sup>th</sup> Dynasty.

### CASE C.

Shoes, sandals, and soles, of wood and of leather. Notice the work of the many-coloured laces which fastened the sandals (n° 845 and 845 *bis*) to the foot.

### FRAMES D-R.

Grave clothes taken from the mummies of the priests of Amon. They have the names of Sanu, of Nsipekashufti, the Singer Tarpu, Tentapai the Superior of the Recluses of Amon, Painotmu the first prophet, Shadsuamon the priest, Zadmaût the Singer of Amon, and Pariusakhir the prophet of Maût.

### CASE S.

Vases of hard stone of different periods and from various places.

### CASE T.

Musical instruments, games, and children's toys :

*Musical instruments.* A wooden lyre (n° 853), which came from the excavations at Meir in 1892; guitars (n° 854 and 854 *bis*); bronze cymbals (n° 855 and 855 *bis*); a bronze sistrum (n° 856); bronze bells (n° 857);

tambourines from Akhmim (n° 858 and 858 *bis*), decorated with paintings which exactly represent the players on the tambourine; single and double flutes (n° 859 and 859 *bis*); and a fragment of some other instrument of music (n° 860).

**1393. Bronze.** — Length 0 m. 60 cent.

A drum in the shape of a barrel, the ends of which had been covered with skin. The handles are adorned with small palms in the style of the XVIII<sup>th</sup> Dynasty.

*Games.* Draught-boards of wood (n° 861 and 861 *bis*), the second with an inscription of Abibi (Thebes, XVIII<sup>th</sup> Dynasty). A collection of draughtsmen in blue glazed porcelain (n° 862 and 862 *bis*); the same in wood and in ivory (n° 863 and 864): cubes of enamelled pottery and glass (n° 865) which were used as dice; a box for games made of wood inlaid with ivory, with an ivory drawer containing the pieces (n° 866, Thebes, XVIII<sup>th</sup> Dynasty); a game of solitaire, which was played by means of pins stuck into the holes in one of the divisions of the box of games — (wood and ivory, n° 867). A limestone disc, upon which a serpent is unwinding itself, its head in the centre, its tail outside, like a sort of labyrinth: upon this they played a game analogous to our game of Goose, and which seems to have been known by the name of *Hanu*, the vase.

*Playthings.* A doll (n° 868). Another doll or puppet, with joints, which was worked by pulling a string (n° 869); little animals (n° 870); a frog with movable jaw (n° 871); balls (n° 872) covered with skin; other balls made either of cord, or of papyrus leaves, cut up and plaited together (n° 872 *bis*). — Thebes, XI<sup>th</sup> Dynasty.

CASE U.

Beginning of the collection of pottery, terracottas in black, white and red, usually without any decoration either modelled or painted.

*North Side of the Room.*

## CASE A.

Upon three of the shelves are necklets of different periods in enamel, carnelian, crystal, etc. On the second, counting from the top, are large necklaces of the XI<sup>th</sup> Dynasty found at Sakkarah (n° 873 and 873 *bis*).

## CASE B.

*Articles for toilet use* (perfumery). Perfume boxes of wood : some round-shaped ones are adorned with pretty designs (n° 925); one represents a duck in the act of raising its wings, the lid being in two parts, the handle being a figurine of a female swimming (see n° 896). Another is a fish splitting in two : one half forms the bottom of the box, the other the lid (n° 926); the fish (n° 926 *bis*) is adorned with the cartouche of Thutmôsis III. The perfumes and pomatums were removed from their boxes with little ivory or wooden spoons (n° 927) or bronze spatulae (n° 928). The spoon n° 929 is of wood (height 0 m. 202 mill.) and is in the shape of a cartouche which is emerging from a full blown lotus. The spoon n° 929 *bis* is like the bent neck of a goose. An incense burner from Sakkarah belongs to the Saitic period. It is of green enamel (length 0 m. 05 c.) and represents a little seated monkey, holding in his hands a large dish which rests upon a capital of palm leaves (n° 930). Frequent use is also made of cynocephali in the decoration of pots and kohl jars (n° 931). These jars are very numerous in Case B. They are both with and without decoration, and have one, two, three, four, or five divisions. They are made of wood, ivory, alabaster or enamel and sometimes have along with them the wooden, ivory or bronze implement which was used for applying the kohl to the eyes (n° 932, 933 and 934). Some little toilet boxes are inlaid with ivory or marqueterie (n° 935). Upon the upper shelf is a wooden plaque (n° 936), its height is 0 m. 21 cent., its width 0 m. 129 mill. Upon its surface the shapes of the handle of a mirror and two little pans have been carefully scooped out. The wax was run into these hollows, and the moulds which were used in casting the articles in question were built up upon it.

## CASE C.

Sandals made of plaited rushes; the work is rather fine and delicate. Some of them have the turned-up toe which is to be seen elsewhere in various drawings in Room I (n° 526, 529 and 549).

## CASES D-O.

Cases D and F contain linen of the XI<sup>th</sup> Dynasty which belonged to the lady Amonuit, priestess of Hathor. Her mummy is under n° 115. The two pieces of stuff (n° 842 and 842 *bis*) to the right and left of Case F also belonged to this priestess. The linen drapery in E, G, H, I, was part of the tomb furniture of the priests of Amon. Case D shows us stuffs with pretty blue edgings of different patterns, also festoons and fringes. Case G contains materials of marvellously fine texture (n° 843 and 843 *bis*) like the most beautiful cambric. In Case I is a sort of shirt or other garment sewed up the sides, with openings left for the head and arms (n° 844). The shirts and other linen garments found upon the mummies of the priests of Amon were frequently marked *Paamanou* « Temple of Amon ».

## CASE P.

This case contains a collection of pots of hard stone, similar to the collection in Case S at the south side of the room (see p. 234).

## CASE Q.

Red, white and black pottery belonging to different periods and places.

## CASE R.

Linen from the mummy of the lady Amonutt — similar to that contained in D and F.

## DOOR LEADING TO ROOM B.

In the embrasure of the door between Rooms A and B are two flat cases which continue the series of pots begun in Room A.

## CASE A.

Small vases of alabaster, granite, and other hard materials. The alabaster vase (n° 820) has the shape of a grotesque female figure kneeling, with hanging breasts, swollen stomach, and arms pressed close to her body.

## CASE B.











Terracottas of different periods and various places of origin. The most interesting are modelled like animals, for instance, a bull standing, a cow lying down and twisting her head round, both painted white upon red terracotta picked out with red and black; a grasshopper in red terracotta very carefully outlined in black ink; geese or ducks, and finally a camel, carrying pots at each side. Several pots have grotesque figures of men and women, chiefly female mourners who are raising their hands as if to tear out their hair.

## ROOM B.

This room contains the greater part of the terracotta pottery, whether plain or glazed, also the vessels of stone, copper and bronze.

*West Side of the Room.*

## CASES A-B.

These contain good specimens of common pottery without any indication of period or locality. Pots like  or , or rounded like , or joined together like , incense burners , supports , jugs with a single handle  , or two-handled   with or without necks, in white, red, or black earthenware.



## CASE C.

Wooden vases, some hollowed out, others painted to resemble different kinds of stone, principally alabaster. Nos 812-812 bis, 813-813 bis and 814, all came from the tomb of Sannotmu (cf. South Hall, Case A, p. 226).

## CASE D.

Clay stoppers which were used for sealing the wine jars. Most frequently the clay was left untouched, but sometimes they gave it a coating of black paint or a wash of lime upon which they traced a pattern of flowers. The contents of the jar and the estate to which it belonged were indicated by inscriptions, which were imprinted on the soft clay by means of a wooden seal: "*Wine of the Temple of Amon*", or "*Wine of the Temple of Atonu in the town of Atonu*". In order to close these jars, they employed plugs made of rushes, twisted together and tied into flat discs, upon which the clay stoppers were then placed.

## CASE E.

Vases and trays of alabaster, granite and diorite. The vases shaped like  were generally used to hold the sticky perfumes and scented unguents which were offered to the gods and to the dead, and with which the living plastered their bodies and their hair. Those shaped like  were used for kohl, the black powder with which both men and women dyed their eyebrows and eyelids: this was sometimes made with powdered charcoal and sometimes with copper or antimony.

*Centre of Room.*

## CASE F.

Archaic pottery from Upper Egypt. Much of it is ornamented with barbarous designs of animals, of boats and men. The bi-coloured pottery, red and black, is found in

the tombs up to the middle of the first Theban Empire, notably at El-Khizam, at Gebelein and Assiut.

### CASE G.

Pottery of XVIII<sup>th</sup>-XX<sup>th</sup> Dynasties. The colours upon 838-838 *bis*, from the tomb of Sannotmu, are still fresh (cf. p. 226, Case A, and p. 239, Case C). The large vase in the centre is adorned with designs among which may be noticed a bird catching fish (n° 839). Further on are blue vases of different shapes, and little pots with hieratic inscriptions. One of the most curious is a female Bisutt thrusting out her tongue (n° 837).

#### *East Side of the Room.*


### CASE H.

Pottery similar to that in Cases A-B (cf. p. 238) and arranged without distinction of place or date. In the centre of the case is a round shallow vase, in the shape of a duck swimming with its head erect and its wings raised.

### CASE I.

Pots and bottles of glazed terracotta. Bottles with good wishes for the New Year (n° 834-834 *bis*). Vases to hold rouge (see n° 824 *bis*). A painted cup, with fish (n° 835). An elegantly shaped little green bottle (n° 836), and a white scent-bottle of a very uncommon shape (n° 836 *bis*), like a bracelet or a ring. A blue pot from Naville's old excavations at Tikh-el-Garmus in 1887; the inscription upon it, in hieratic script, tells us that it was a gift to Isis, in favour of Puarma, the chief of the Mashauasha.

### CASE J.

Bronze utensils. Notice the vase with spout (n° 815)  often seen on the monuments of the Old and Middle

Empires. Two trays from the Fayûm (n° 816-816 *bis*). A strainer (n° 817). A hollow dish with moveable handles (n° 318).

### CASE K.

Vases of granite, alabaster and breccia. We may notice among the large ones, n° 821, 822, 823, in the middle of the case, a black and white vase in breccia (n° 824), and a small pot for collyrion, containing the little stick which was used to apply it round the eyes (n° 824 *bis*). Between the cases we have placed some enormous jars used for filtering and cooling the water; they are identical in shape with the *zirs* of modern Egypt. The large vases on the top of the cases were used to contain oil, wine, grain, etc., in short, all the provisions of an Egyptian household.

### ROOM C.

This room contains the remainder of the secular, and the first of the funerary objects, particularly amulets.

### CASE A.

Here are the foundation deposits found by Naville at Deir-el-Bahari, knives, hatchets and adzes in miniature, chisels, graving tools, etc., all with the name of Thutmôsis III; perfume pots and models of levers for raising stones. Also :

**702-702 *bis*. Alabaster.** — Height 0 m. 11 cent. and 0 m. 10 cent. — *Thebes* (Assassif).

Two vases containing bitumen and having the cartouche of Thutmôsis III. They were found at Thebes upon the floor of the tomb of a functionary named Rama. — XVIII<sup>th</sup> Dynasty.

### CASE B.

Here are statuettes and bits of statuettes of different periods, mostly of the second Theban Empire.



**723. Serpentine.** — Height 0 m. 22 cent. — *Elephantine*.

Seated statuette of Usorui; his mother bears the name of Anukit, goddess of the Cataracts. — XIII<sup>th</sup> Dynasty.

**724. Grey Basalt.** — Height 0 m. 10 cent. — *Sakkarah* (Serapeum).

Head of a statue. The workmanship is careful, but somewhat stiff. Saitic period. Compare it with the beautiful limestone head of the Old Empire from the great Pyramids (n° 725). — XXVI<sup>th</sup> Dynasty.

**726. Green Basalt.** — Height 0 m. 37 cent. — A gift from Count Michael Tyszkiewicz.

A beautiful statue of the first Theban Empire.

**727. Yellow Limestone.** — Height 0 m. 28 cent.

Theban statuette. A standing figure dressed in a long skirt with horizontal stripes. The eyes are picked out with black. — XIII<sup>th</sup> Dynasty.

**728. Limestone.** — Height 0 m. 31 cent.

Seated figure, the knees drawn up. — Saitic period.

**729. Limestone.** — Height 0 m. 09 cent. — *Sakkarah*.

Head of broken statue. Style a little weak, yet reminding us at first sight of the art of the ancient dynasties.

**730. Black Granite.** — Height 0 m. 21 cent. — *Abydos*.

A figure sitting in Eastern fashion and wrapped in a robe with fringes. His name was Khaiti, son of Hathor. — XII<sup>th</sup> Dynasty.

**731. Black Granite.** — Height 0 m. 40 cent. —  
*Abydos.*

Statue of the priest Anhuri, contemporary of Amenóthes II. He is kneeling, and holds in front of him, in both hands, the emblem of his dignity. The cartouche, with the *Ka* name of Amenóthes II, is engraved on the panther skin which covers his left shoulder. — XVIII<sup>th</sup> Dynasty.

**732. Limestone.** — Height 0 m. 23 cent. —  
*Karnak.*

Head of the statue of a citizen of Thebes, which was sculptured as a likeness of the reigning sovereign Setut I<sup>r</sup>. — XIX<sup>th</sup> Dynasty.

**735. Alabaster.** — Height 0 m. 18 cent. —  
*Elephantine.*

Statuette of the wife of Usorui (cf. above, p. 242, n° 723).

**736. Black Limestone.** — Height 0 m. 17 cent. —  
*Abydos.*

Crouching statuette of Kamhu, son of the lady Paitu. — XIII<sup>th</sup> Dynasty.

**737. Black Granite.** — Height 0 m. 17 cent. —  
*Abydos.*

An individual seated in the Eastern fashion, and wrapped in a long garment fastened in front. His hands are stretched along his thighs, and what is unusual is, that the palms are turned outwards. — XIII<sup>th</sup> Dynasty.

### CASE C.

**700. Alabaster.** — Height 0 m. 25 cent. —  
*Thebes.*

Four vases without tops, found in the same coffin as

the mummy of queen Ahhotpu. They contained animal matter embalmed and had served as Canopic jars. No inscription. — XVIII<sup>th</sup> Dynasty.

**701. Bronze.**

Door hinge, with the name of the Ethiopian Piānki. — XXV<sup>th</sup> Dynasty.

**703. Bronze Statuette.**

A seated queen of good enough workmanship.

**704. Bronze.** — Height 0 m. 12 cent. — *Sak-karah* (Serapeum).

A queen standing, dressed in a clinging garment. She wears the round wig with short ringlets, and two long feathers serve as her symbolic headdress. — XXVI<sup>th</sup> Dynasty.

**705. Limestone.** — Height 0 m. 21 cent. — *Thebes*.

Fragment of a little funerary figure of Rameses III. — XX<sup>th</sup> Dynasty.

**706. Bronze.** — Height 0 m. 07 cent. — A gift from M. V. Maunier.

A statuette representing Horus as a child crowned with the double crown of South and North. The pedestal has four cartouches, that of Ahmôsis among them. — XX<sup>th</sup> Dynasty.

**707. Limestone.** — *Great Pyramids*.

Two captives, a Syrian and an Ethiopian, are tied back to back. — XVIII<sup>th</sup>-XX<sup>th</sup> Dynasty.

**708. Red Granite.** — Diameter 0 m. 25 cent. —  
*Tell el Amarna.*

Fragment of an altar (?) of the heretic Pharaoh Khuniatonu. — XVIII<sup>th</sup> Dynasty.

**709-709 bis. Bronze.**

Bronze door-hinges or locks, with the names of Psammetichus II and Ahmasis. — XXVI<sup>th</sup> Dynasty.

**740. Blue Enamel.** — Height 0 m. 30 cent. —  
*Abydos.*

Funerary statuette of Rameses IV. — XX<sup>th</sup> Dynasty.

**741. Limestone.** — Height 0 m. 06 cent. —  
*Daphnae.*

Fine head of an Asiatic captive. — XXVI<sup>th</sup> Dynasty.

**742. Black Schist.** — Height 0 m. 19 cent.

Fragment of the statuette of an individual wearing a dress of a plaited material. The head is adorned with the uraeus. — XX<sup>th</sup> Dynasty.

**743. Green Felspar.** — Height 0 m. 07 cent.,  
length 0 m. 12 cent., width 0 m. 048 mill.

Small broken sphinx with cartouches of Apries. —  
XXVI<sup>th</sup> Dynasty.

**748. Limestone.** — Height 0 m. 43 cent. —  
*Abydos.*

A remarkable stela of Nebuau, a hierodule of Hakatt, the goddess with a frog's head, who symbolised the embryonic or transition state between the end of one existence

and the beginning of another. A pillar, whose capital is a head of Hathor surmounted by two ostrich feathers, divides the stela into two parts. The king Thutmôsis III is represented twice, to the right and left of the pillar, each figure extending a hand to the other : one is his living presentment, the other his *ka* or *double*. — XVIII<sup>th</sup> Dynasty.

**749. Limestone.** — Height 0 m. 41 cent. — *Abydos*.

Stela engraved in honour of king Rameses III, and of his father Setnakhuti, with the name of Marinatuf, priest of king Setnakhuti. — XX<sup>th</sup> Dynasty.

**752. Red Jasper.** — Height 0 m. 03 cent. — *Karnak*.

Beautiful lion's head, with cartouches of queen Hshopsuitu. — XXIII<sup>rd</sup> Dynasty.

#### CASE D.

In the centre is a large limestone vase, with cartouches of Menephtah. Of the other objects the most important are :

**688. Green Basalt.** — Length 0 m. 15 cent., width 0 m. 12 cent. — *Thebes*.

Pedestal and feet of a statue of king Taharku (XXV<sup>th</sup> Dynasty). Twenty eight captives in chains, fourteen Asiatics and fourteen negroes, symbolising an equal number of hostile nations, adorn the pedestal.

**689. Alabaster.** — Height 0 m. 31 cent.

Fine royal head. — XIX<sup>th</sup> Dynasty.

**690. Limestone.** — Height 0 m. 52 cent. — *Thebes* (Assassif).

Stela of Besmaût, priest of the Sun, born in the 18<sup>th</sup> year

of Psammetichus I<sup>st</sup> (648 B. C.). He died at the age of 99 years, that is to say, in the 23<sup>rd</sup> year of Ahmasis (549 B. C.).

**691-691 bis.** Limestone. — *Tell el Amarna.*

Stelae found by Barsanti in the royal tomb. The royal scribe Anul goes in his chariot to visit the King, to whom he is welcome (n° 691). The same scribe, seated on a folding chair, receives funeral offerings (n° 691 bis). — XVIII<sup>th</sup> Dynasty.

**692.** Grey Stone, engraved. — Height 0 m. 28 c. — *Thebes.*

A royal helmet. — XX<sup>th</sup> Dynasty.

**692 bis.** Alabaster. — Height 0 m. 14 cent. — *Karnak.*

A fragment of a vase on which we read the inscription of a king whose *Ka* name was Manakhpiritya, and whose name, carefully hammered out, ought possibly to read Râmeni. This king, who only reigned over the Thebaid, lived at the end of the XXV<sup>th</sup> or beginning of the XXVI<sup>th</sup> Dynasty.

**693.** Limestone. — Height 0 m. 25 cent. — *Gurnah.*

Fragment of a bas-relief, with the face of Amenôthes I<sup>st</sup>. — XX<sup>th</sup> Dynasty.

**694.** Blue Porcelain. — Height 0 m. 30 cent. — *Memphis.*

A sistrum with the cartouche of Darius. — XXVII<sup>th</sup> Dynasty.

**695-695 bis.** — Inscribed stones, votive pots, amulets of the Saitic period (n° 695) and also of the Ptolemaic (n° 695 bis), found by Petrie in the foundations of buildings at Naucratis and Tanis.

**696. Bronze.** — Height 0 m. 10 cent. — *Serapeum of Memphis.*

A shield, surmounted by a finely sculptured head of king Ahmasis. — XXVI<sup>th</sup> Dynasty.

**697. Limestone.** — Height 0 m. 11 cent., length 0 m. 173 mill.

An individual bringing grain. The name is Amenôthes. — XIX<sup>th</sup> Dynasty.

**698. Limestone.** — Height 0 m. 60 cent. — *Thebes (Medinet-Habu).*

This beautiful statue, with a profile so pure that it recalls the best portraits of Setuf I<sup>st</sup> in the Abydos temple, represents Amon standing and with his face painted blue, or possibly the sovereign for whom it was made, as Amon. Upon the girdle, traced in red, is the name of Amenôthes I<sup>st</sup>. The figure of *the Royal Spouse who loves him, Ahmasi Nofritari*, wife of Ahmôsis the predecessor of Amenôthes, occupies one side of the pillar which supports the monument. The back of this pillar is engraved with the name of Setuf. — XVIII<sup>th</sup> Dynasty.

**1368. Black Basalt.** — Height 0 m. 17 cent.

Small royal head, somewhat resembling the features of Amenemhat III (cf. the beautiful statue in Room H on the Ground Floor, p. 81, n° 199). — XII<sup>th</sup> Dynasty.

## CASE E.




This case contains, under n° 1394, a series of objects from foundation deposits at Deir-el-Bahari, of Thutmôsis II, Thutmôsis III and queen Hashopsutu, adzes, chisels, hoes, vases, and the model of a wooden engine intended for raising blocks of stone. — XVIII<sup>th</sup> Dynasty.

## CASE F.

Here is a series of amulets of glass paste of different colours. These amulets were run into earthen moulds like those which are to be seen in Cases G, H, T, whose meaning will be described later on. They have been collected here as specimens of the glasswork of the latest epoch in the pagan civilisation of Egypt. They come mostly from Memphis and from the Fayûm.

## CASE G.

The octagonal case in the centre contains, in its eight compartments, the series of amulets with which the mummies of the Greek and Saitic periods were provided.




A. — In the upper part are the two extended fingers, either of obsidian, or of jet, or of black glass. This amulet was used against the evil eye, and also for *opening the mouth* of the mummy, to prepare it to accomplish its functions. Below, the hands, either closed or open, while keeping off the evil eye, also gave to the dead man the power of seizing and keeping whatever he had need of. With the foot he walked; by the union of the two emblems of the vulture and the uræus above the two baskets  he acquired all power over the regions of the South and North. This power was confirmed to him by the possession of two other amulets which represented the two crowns of Egypt, the red  and the white ; thanks to these he was identified with the Kings of Upper and Lower Egypt, and according to one of the chapters of the *Book of the Dead*, he mounted with them into the Bark of the Sun and travelled around the world without danger.

The little tables of offerings permitted him to recite to himself the formula of *Suten dai Hotpu*, and to assure himself of the reality of the offerings which figured, or were said to figure, upon the table. Lastly, the sacrificial ox, with its legs tied together and its head cut off, furnished him to all eternity with real meat.


B. — From very ancient days, even before the



accession of the I<sup>st</sup> Dynasty, shells of different kinds, preferably *Cypraea*, had been used as ornaments by the inhabitants of Egypt. They bored holes in the shells, and made necklaces and bracelets which were deposited in the tomb along with the mummy of the person who had adorned himself with them in his lifetime. To this day, among certain Nubian tribes, large shells, strung upon leathern thongs and hung in front of the petticoat, denote a marriageable girl : possibly such was the case in olden times, and the shell work n° 30388 may have served a similar purpose in ancient Egypt. In later times, they made imitations of these shells in blue and green pottery, and they attached a mystic significance to them which we do not yet understand; we only know that this kind of amulet is common in the necropolis of Abydos. Oyster shells, bearing the cartouche of Sanuosrit (Usertesén) I<sup>st</sup>, have been found in the necropolis of Assuan, among the tombs of the princes of Elephantine of the XII<sup>th</sup> Dynasty. These princes kept up a constant intercourse with the shores of the Red Sea, and the shells may very possibly have been imported by them. The outer scale of the shell was removed, and only the pearly inside was allowed to remain. The almonds and olives of carnelian, glass, and green enamel, were destined, as we are informed by the inscriptions upon some of them, to give light to the defunct, by the protection of Isis and Osiris. N° 3804 has a cartouche bearing the *Ka* name of Amenôthes III, and shows that monarch transfixing a lion with his lance in front of a kneeling figure, which is imploring his aid.

C. — A collection of amulets, worked in *repoussé* upon thin plates of gold, were placed within the folds of the mummy wrappings of the Saitic and Greek periods. They are, — the soul, the serpent, , the vulture , the goddess Hathor, all these being according to the prescriptions of the *Book of the Dead*, where the properties of all these emblems are defined. The thin plaques of green and blue enamel were used by the living as well as the dead, and placed the wearer under the protection of the deities who were represented upon them. We may notice the serpent with legs and with the arms of a man, whose functions were to provide sustenance and give of his abundant provision to the souls. The chapels of Phtah , of Hapi,

or of Hathor, were a guarantee of the favour of Phtah, Hapi and Hathor towards the wearer; the naos surmounted by its uraeus played a similar part in connection with the god who was contained, or said to be contained within. The pectoral with its scarab, either standing alone or placed upon the solar barge, permitted the deceased to enter the barge and there adore the rising sun, as it is prescribed in the chapter pertaining to these matters in the *Book of the Dead*.

D. — The name was an essential part of the individuality of men and things. No one could exist unless he had received a name, and the loss of name involved the loss of personality and independence. The gods themselves were subject to this fatality of the name, for, when they were invoked by their real names and under proper conditions, they were obliged to submit to the will of him who called upon them. The amulet in the form of a cartouche , which is generally of lapis-lazuli, had the double effect of assuring to the dead man the possession of his own name, and of making him acquainted with the names of such of the gods as he wished to invoke. Generally the cartouche was left blank, in order that no sorcerer or enemy should succeed in learning the name of the mummy, and use this knowledge for his own evil purposes. The plaques which are inscribed with the names of kings or private persons are not amulets, any more than are the glazed cylinders. The plaques were attached to necklaces, and the cylinders were used as seals by the wearers. The use of cylinders goes back to the earliest ages in Egypt, and may possibly be due to some Asiatic influence. Royal cylinders are found as late as the Memphite Empire; among these is the cylinder of Neferrirkari, whose inscription is almost entirely effaced. The fashion reappeared for a short time during the XII<sup>th</sup> Dynasty, chiefly under Amenemhat III, and then finally ceased.


E. — Pectorals, mostly from the mummies of the priests of Amon found at Deir-el-Bahari. They are usually only variants of the amulets described in the notice of division C; some, however, are worthy of note. N° 28711 found at Abusir in 1889, shows Anubis with his jackal's head, standing before the Osiris mummy. The figures and motives of the decoration are made of glass paste or of

thin flakes of stone, cut out and arranged upon a wooden foundation. A small scarab, with the name of Phtah the Just, is inlaid above the scene.

F. — This division is almost entirely filled with the amulets belonging to the worship of the goddess Hathor, and of the god Bisu who is often associated with her. In the upper part is shown an instrument of bronze in openwork (n° 762), which belonged to the object (†) called *monait* by the Egyptians. As the *monait* is generally considered to be a necklet, this object is supposed to be the pendant to the necklet; the Egyptians however placed the *monait* alongside the sistrum and consequently among the things which were shaken like the sistrum. The *monait* was in reality a kind of whip, with which they beat the air at such ceremonies as partook of a religious character, whether a royal audience, or a procession, or a sacrifice, in order to keep off every evil spirit whose presence, although invisible, might counteract the good effect of the ceremonies. The *monait* in this way completed the effect of the sistrum; the thing which is supposed to be the pendant of the necklet or collar, is simply the handle of the whip. This amulet, made of blue or green enamel, seems to have been in vogue under the XXVI<sup>th</sup> Dynasty, and we possess some specimens with the names of Nechao II and of Ahmasis. The heads of Hathor were lucky charms. Hathor represented fate, and he who wore her head earned her favour and a happy destiny for himself. Then Bisu, the dwarf god who came from Puanit; favoured love and protected the sleep of both living or dead from dangerous beasts and evil spirits.

G. — This division contains amulets in the shape of animals, such as the goose which was consecrated to Sibugabu and Amon; the hawk or falcon consecrated to the two Horuses; and the uræus, goddess of celestial and terrestrial fire; also the frog of Bastit and Hakait, a symbol of duration and renovation, one that, amongst Egyptian Christians of the first centuries, indicated the resurrection; the fishes, *latus*, *oxyrhynchus* and others, which were worshipped at Esneh and Behnesa; the crocodile of Sobku, and the hippopotamus of Set-Typhon.

H. — The series of animals ends in Case H with the



hedgehogs which were consecrated to Râ and Bisu, the cat of Bastit, the dog of Anubis and Uapuitu, the bull Hapi, the couchant rams of Amon, Khnumu and Harshafitu, the lions of Shu and Tafnuit, the apes of Thoth, the sow of (Ta-uarit) Thoueris, and the hare of Osiris. A special emblem, which consists of the fore-quarters of two lions supporting the sun's disc  is sometimes attributed to Shu-Tafnuit, sometimes to Khonsu. In the centre of the case, upon an isolated pedestal, is placed a statuette :

**791. Grey Granite.** — Height 0 m. 65 cent. — *Karnak.*

Harnakhuiti, the second prophet of Amon, is represented kneeling, with his arms crossed above a portable naos which he holds between his legs, and which contains a ram's head crowned with the sun's disc, which is the emblem of his god. — XIX<sup>th</sup> Dynasty.

## CASE H.

Continuation of the amulets, which, in the Greek and Saitic periods, were laid upon the corpse.

I. — The little pot with two small ears, in the upper part of the division, represented the heart : sometimes it was simple , sometimes surmounted by a human head. It was intended to replace the heart of flesh of which the deceased had been deprived by his embalming. The thirtieth chapter of the Ritual, recited over this amulet, prevented the heart from rising at the day of judgment and bearing witness against its old master. The lower part of the case is occupied by the *Tait*  or girdle knot, which placed the deceased under the protection of Isis, in virtue of the blood of the goddess (Chap. CLVI of the *Book of the Dead*). The double knot is an equivalent of the heart, as is proved by the inscriptions, and it procured for the dead man the same advantages as the heart-shaped amulet.

J. — The amulet *Didu, Dudu* (fig. 29), represented the four pillars which supported the four corners of the sky. They are seen one behind the other, so that their capitals seem

to be on the top of each other, and look like an altar with four shelves. It is the emblem of the eternal strength to which the defunct had now a right. It is also the emblem of Osiris, the Lord of Mendes, with whom he was identified. The *clv*<sup>th</sup> chapter of the *Book of the Dead* effected the consecration of this amulet.






Fig. 29. — The *didu*.

K. — Amulets of different degrees of importance. The *handled cross* ☩ a sort of knotted cord which symbolised the life of men and gods; the combination in a single amulet of the signs ☩ ☩ ☩ *life, strength, prosperity*; the masons' levels  $\Delta$  and squares  $\Gamma$ , which ensured to the deceased the just balance of his powers and faculties; the sun on the horizon  $\blacktriangle$  *Khuít*, thanks to which he could come and go in the horizon along with and like the sun; the square seals, which bore for him the good wishes of the New Year; the *Samu*  $\downarrow$ , by means of which he was united to the gods: the *Mánakhuit*  $\downarrow$  or great tassel which adorned the fastening of the collar behind the head, and consequently confirmed to the defunct the possession of the collar *uoskhu*  $\curvearrowright$  which was necessary to his safety in the other world.

L. — Here are arranged the serpent heads which, shaped like a boomerang and thrown in the same way, furnished to the defunct a weapon against all enemies during his travels beyond the tomb: they also preserved him from the bites of scorpions and serpents. Beside these are the double ostrich plume  $\downarrow$  and the *posh-kefau*, which are often mistaken for each other. By means of the double plume the dead man obtained the right of dividing, or as the Egyptians called it "cutting" (*tonu*) the sky into two, in imitation of the Sun. The *posh-kefau* was originally the long stone knife, with two sharp points curved slightly outwards, by means of which the throat of the

victim was cut. The dead was enabled by its virtue to open his own mouth, nose, eyes and ears, so that he might breath, eat, speak, see and hear, and so fulfil all the functions of life. Lastly, the four eyes or *uzait* procured for him, when together, the power of seeing in the *four Houses* of the world, and secured his safety while he remained in them. When more than four in number these eyes gave him power to see everything like Osiris; a pun upon the name Osiris gives it as «the God of many eyes» (*Osh-iri* for *Osiris*), with whom the dead man was identified.

M. — The sacred eye  *uzait*, literally, *the healthy one*, represents the eye in good condition and outlined with kohl. It figured the two eyes of the dead man, through which he could see everything, as when represented on his sarcophagus or stela (cf. above, p. 10, 21, 73, 77, 199, 206-207); it was also the emblem of the two eyes of Horus or Rá, the sun and the moon, and it guaranteed to the deceased the protection of these two deities. The eye belonging to this deity, when alone, was itself a divinity, *Uzait Horu*, the «eye of Horus». It had an independent existence, and played its own part in the Egyptian cosmogony. Its tears enjoyed the power of creation and gave birth to all useful substances, oil, wine, etc. Set-Typhon, having taken the form of a pig, swallowed it, but was compelled to disgorge it by the incantations of Isis, and on each occasion, when threatened by a like danger, it had been triumphant. Both the living and the dead were accustomed to place themselves under its protection; it was attached either to the wrist or neck or might be placed upon the breast. It was made of every kind of material, and its size and shape are almost infinitely varied.

N. — At the top of the case are the head-rests in haematite , which were presented to the defunct in place of wooden head-rests, in order that he might enjoy a peaceful slumber in his tomb, protected against the attacks of his enemies by the power of the spirits who were connected with this amulet, and who are represented upon the wooden head-rests. The remainder of the case is filled with good specimens of the little green column  (chapter CLIX of the *Book of the Dead*) which gave to the dead man everlasting freshness and vigour.

## CASE I.

This case contains, along with a number of amulets in blue enamelled paste, votive instruments of copper or bronze, such as adzes, scissors and hatchets from deposits discovered by Petrie in the foundations of various temples on the left bank of Thebes (n° 1395), the sheets of gold which came from Tanis and are engraved with the name of king Siamon Miamon of the XXI<sup>st</sup> Dynasty (n° 741), and also alabaster vases with the name of king Teti of the VI<sup>th</sup> Dynasty, which were taken from that monarch's pyramid, probably when it was robbed at the beginning of the XIX<sup>th</sup> century.

## CASES J-K.

Contain the first of the series of Canopic vases of different periods. We may note in Case K, n° 672-672 *bis* which came from Meir; the latter is simply a massive block, not hollowed out, and simulates a Canopic jar (XIII<sup>th</sup> Dynasty, n° 673 XIX<sup>th</sup> Dynasty), and four blue enamelled vases of the Ptolemaic era (n° 674, 675, 676 and 677). In Case J (n° 678-679) are fine Canopic jars of the Saitic period of oriental alabaster, and n° 680-680 *bis* are pretty chests from Akhmim.

## CASE L.

**746.** — A votive brick with the name of Rameses II.

In the same case are numerous little tablets of blue enamel, with the cartouches of king Psiukhânu Miamon of the XXI<sup>st</sup> Dynasty. They were found under the pavement of the great temple of Tanis (cf. Case I).

## DOOR LEADING TO ROOM D.

The two cases in the embrasure of the door which opens into Room G contain numerous funerary statuettes from the burial place of the priests of Amon at Deir-el-Bahari.

These statuettes were called *Shabuiti*, perhaps because they were made originally of sycamore wood *shabuit*, *shuabit*, and also *uashbuiti*, the *Answerers*, because of the function which they fulfilled in the other world: they were required to *answer* — *shabu*, *uashbu* — the call made on the name of the defunct, and to present themselves in his stead, to fulfil the duties which Osiris had a right to exact from him. The different formulae, which we read upon their bodies, leave no doubt as to this point: «I am X the Servant in Hades», or «I am X the Servant of Osiris». The greater part are addressed to the statuettes themselves, and exhort them to come loyally to the help of the deceased: the shortest if not the oldest runs thus: «O Answerer of Ahmôsis! If Ahmôsis is called to work in Hades, do thou cry *Here I am*». This idea was developed until it finally became a tolerably long oration, which is found in the vi<sup>th</sup> chapter of the *Book of the Dead*. The entire chapter was often engraved upon the statuettes: «O ye Answerers! if the monarch Phtahmôsis is called, is appointed, to do all the works which have to be done in the other world, he who has fought with his enemies, if he should have to sow the fields, fill the canals, and transport the grain from east to west, like one whose duty it is to do these things, then do ye exclaim: *It is I, I am here* even if you should be called at any hour of every day.»

In order to render their services more effective, they were buried with the mummy in great numbers, occasionally even in hundreds. Sometimes they were simply thrown into the sarcophagus, sometimes they were arranged standing against the sarcophagus, or were strewn among the sand in the tomb chamber. They were also frequently crowded into larger or smaller boxes of a particular kind.

They were made of all sorts of material, but the oldest, those which are anterior to the XVIII<sup>th</sup> Dynasty, are mostly of either wood, granite, limestone or alabaster. During the XVIII<sup>th</sup> Dynasty, terracotta, covered with blue enamel, becomes frequent, and during the XXVI<sup>th</sup>, stone and green terracotta prevail to the exclusion of the rest. At first, the funerary statuettes were only a degenerate form of the limestone statues which served as a support for the *Ka* and generally had the dress and appearance of the living man, or, more rarely, the dress and appearance of the mummy. In order to identify them more certainly with the individual to whom they were dedicated, they were represented as



holding to their bosom the human-headed falcon which was the symbol of the soul, and they thus made easy the reunion of soul and body. In later times, the idea of their acting as substitutes for the dead man gradually decided the form of their equipage. In their hands was placed the hoe with which they were to dig the ground or the sack of corn which they were to sow, and sometimes they held a libation vase, or the handled cross, which was the symbol of life.

Later still, they were so completely identified with the dead man that they were simply mummies of a diminutive kind. Most of these bear nothing more than : « Illumination of the Osiris so and so », which secured for their master the faculty of living and acting in the light of the sun, as he had done during his lifetime.

## ROOM D.

The greater part of the objects shown in this room belonged to the furniture of the tombs, particularly to those of the second Theban and later empires. They consist of statuettes, little boxes, Osiride figures, boats, and cartonnages of Saitic and Ptolemaic mummies and of animals.

### *Southern End of the Room.*

#### CASE A.

Funeral barks with their equipment of sailors and others who followed the funeral train. These barks come from Meir and belong to the XII<sup>th</sup> Dynasty.

#### CASE B.

Osiride figure standing upon a sledge or litter (n° 787) found during Petrie's excavations in the Fayûm. Funerary boxes of Pakhalui, priest of Amon (n° 788-788 *bis*) : the cow Hathor is depicted upon these, emerging from the desert (n° 788 *bis*). In the centre of the case :

**789. Terracotta.** — Height 0 m. 40 cent., diam. 0 m. 35 cent. — *Abydos*.

A little naos, found in the sand at Abydos. Upon one side is a quadrangular door with a cornice surmounted by a row of uraei. The pictures which surround the exterior of the building represent Osiris receiving the homage of a family from Abydos. — XX<sup>th</sup> Dynasty.

### CASE C.

This case is filled with little funerary figures of the priests of Amon.

### CASE D.

Little boats with oars and equipment. The boats belonging to the Middle Empire (n° 780, 781, 782, 783 and 784) were found at Meir in the summer of 1892.

### CASE E.

Mummy mask (n° 810) from Meir (Middle Empire). The little coffins are mostly of wood, but the most curious one is of terracotta and of an oval shape : the defunct is supporting his head upon one end and his feet upon the other; he is raising himself by his arms, as if to hoist himself out of the tomb (n° 811). In the lower part of the case are vases of offerings in miniature, and the representation of a herd of oxen in stuccoed and painted wood, which was found in a tomb of the first Theban Empire. They assured the existence of the herds which were assigned as a provision to the dead man. These and the similar objects are cheap substitutes for the sculptured and painted decoration which we find on the walls of the Memphite Mastabas. They are not found in the chapel but in the cell of the mummy, disposed around the sarcophagus or heaped on its lid. The princes and the wealthy people had them as duplicates of the scenes represented in their chapels, that they might have the use of the objects or persons they represented, even after the bas-relief in the chapel had been destroyed. The middle class Egyptians,

who were not wealthy enough to have a sculptured chapel had them in their funerary room, where they insured them the means of living as long as they lasted.

### CASE F.

Little tables of offerings in terracotta (n° 775 and 775 bis), which came from Rizagat, near Erment, in Upper Egypt. The work is coarse, and a comparison between these and the superb tables of offerings of alabaster and granite which are in the rooms on the ground floor, will show the difference of civilisation which existed at the same time between the different parts of Egypt. The votive objects belonging to the Old Empire came from the vicinity of the Pyramids. They consist of conical loaves (n° 776), vases of fruits and grain (n° 777), pieces of meat (limestone n° 778) and wooden statuettes of male and female servants (n° 779 and 779 bis).

### CASE G.

Contains *Answerers* in blue enamel, from the cache of the priests of Amon at Deir-el-Bahari. — XXI<sup>a</sup> and XXII<sup>nd</sup> Dynasties.

### CASE H.

Contains chiefly small boxes intended to hold funerary statuettes (cf. p. 257), also some of the large Osiride figures of painted or gilded wood, inside which were placed the papyri destined for the deceased, which were copies of the *Book of the Dead* and the *Book of Hades*.

### CASE I.

*Answerers*, mostly of blue enamel, from the burying-place of the priests of Amon at Deir-el-Bahari.

**722. Painted Sandstone.** — Height 0 m. 39 cent. — *Gurnah*.

A royal head, crowned with the helmet of which we saw a specimen under n° 692 (cf. p. 247).

*Northern Part of the Room.*

## CASE J.

Funerary figures or *Answerers* of various periods, materials and places of origin.

## CASE K.

Furniture from the tombs of Bersheh, of the XI<sup>th</sup> and XII<sup>th</sup> Dynasties. A table of offerings in the shape of a trough, in which are represented in miniature the articles used for food; they are painted in their natural colours. A herd of oxen (cf. Case E, p. 259) and poultry in painted wood; libation vases in blue and green enamel; mirrors; a scribe's palette; little figures carrying offerings; models of bucklers; a miniature barn, where the workmen are seen measuring corn into a bushel, and then going to pour it into the storehouses, in presence of the scribe who is entering it in the register and of the dead Sepa and his steward; boats belonging to the funeral train which carries the deceased from his town to his tomb, and afterwards from his tomb to the other world.

## CASE L.

Little funerary figures of different periods.

## CASE M.

It contains fragments of Canopic jars which were bought at Luxor by Legrain in 1903 : they belonged to different princesses of the XVIII<sup>th</sup> and XIX<sup>th</sup> Dynasties.

## CASE N.

Cartonnages of the Graeco-Roman period. They depict the entire equipment of a mummy, from the mask which covers its head, to the sandals which protect its feet.

## CASE O.

Boxes for funerary figures. We may note, upon the lower shelf, n° 791 and 791 *bis*, which came from the tomb of Sannotmu. Upon the upper shelf are boxes with obelisks on the top (n° 792 and 792 *bis*) and little wooden obelisks (n° 793 and 793 *bis*), which we owe to Petrie's excavations.

## CASE P.

Little figures which belong to different times and places. As elsewhere, the *Answerers* in blue enamel came originally from Thebes, and belonged to the priests of Amon.

## CASE Q.

It has been made into a kind of store for some small objects recently found at Thebes, the principal amongst them being the fragment of a limestone statuette discovered by Mr. Robert Mond in one of the tombs at Sheikh Abd-el-Gurnah. The glass amulets come from the excavations of Petrie at Denderah.

## CASE R.

Wooden statuettes of the XII<sup>th</sup> Dynasty representing servants of the deceased. Funerary statuettes of wood or gilded plaster of a late period.

*Middle of the Room.*

## CASE S.

790. Wood. — Length 0 m. 55 cent. — *Métr.*

A sailing boat of the Middle Empire (fig. 30), which came from excavations made during the summer of 1892; probably a unique specimen of its kind, for the time being.



Fig. 30. — A funerary sailing boat.

### CASE T.

This case contains a series of those statues of Osiris in which the funeral papyri were placed. We often see hawks or falcons crouching before these statues; on n° 681, the hawk or falcon is placed upon the lid of a sarcophagus, the four corners of which are supported by four smaller hawks or falcons. The greater part of the statuettes in this case came from Akhmim and are Ptolemaic (n° 681). The boxes with funerary figures belong to the mummies of the priests of Amon. Note the box (n° 685) with the name of Paifaza, officiating priest.

### CASE U.

Those unique objects were found in 1903 by Lefebvre at Tehneh during the course of excavations undertaken on

that site on behalf of the French School at Athens. They represent a miniature mummy of Osiris, lord of Bekha, that is to say of the Eastern Mountain, with a mask in wax, images of the four Genii in wax and balls of an undetermined substance. The wooden coffin is painted black or yellow; it has the mask of Horus. — Ptolemaic period.

### CASE V.

A series of funerary cones of red terracotta. Possibly they are fictitious offerings, made in imitation of conical loaves. They are stamped with the name of the deceased, doubtless in order that they may reach him the more surely in the next world. Hitherto, these funeral cones have been found only at Thebes, and the oldest are of the XI<sup>th</sup> Dynasty, while the most recent belong to the XXVI<sup>th</sup>.

### CASE W.

Models of boats like those in Cases A and S in this room (cf. p. 258, 262-263) made to imitate the funeral train of the deceased. Several of them bear a considerable resemblance to the sampans which are in use to day in the Extreme East, among the Annamites and the Chinese.

In the embrasure of the door leading to the East Gallery of the Central Atrium are:

801. Wood. — Height 1 m. 15 cent. — *Akhmîm*.

A child's coffin, with a hawk's or falcon's head crowned with the double crown of South and North.

599. Grey Granite. — Height 0 m. 19 cent., length 0 m. 80 cent., width 0 m. 34 cent. — *Medinet-Habu*.

Pedestal of a statue, supported by two figures of conquered kings, the lord of Kush (Ethiopia) and the lord of

Naharaina (Northern Syria). The sides of the pedestal are adorned with fantastic bird figures. — XVIII<sup>th</sup> Dynasty.

In that part of the gallery which is outside Room D there have been fixed against the East wall some frames with the continuation of the stuffs shown in Room A (cf. Cases D-R, p. 234).

## ROOM E.

This room contains the end of the series of funerary statuettes, and almost the entire series of Canopic jars.

### *South Side of the Room.*

#### CASE A.

Funerary statuettes of wood, granite, alabaster and terracotta, both with and without enamel (XIII<sup>th</sup>-XXI<sup>st</sup> Dynasties). The oldest of these are of wood or limestone; the enamel becomes frequent from the XVIII<sup>th</sup> Dynasty onwards. Some, belonging generally to this Dynasty, are in everyday dress, but the greater part are just ordinary mummies. The figures n° 657 (XIII<sup>th</sup> Dynasty) and n° 658 (XVIII<sup>th</sup> Dynasty) may be noticed: the soul, under the form of a bird with human head, has seated itself on the breast of the defunct in order to restore life to his heart.

**639. Limestone.** — Height 0 m. 50 cent., width 0 m. 30 cent. — *Abydos*.

We have seen, while visiting Room T in the Ground Floor (cf. p. 163), that in the inner room of each temple there was a naos, a monolithic chapel, similar in form, if not in size, to n° 639; the god of the temple was supposed to reside there, and it contained either the emblem of this god, or the living animal which was consecrated to him. Somewhere about the XI<sup>th</sup> Dynasty, it became the custom sometimes to place a naos of this kind in the tombs. Whoever has seen the tombs of the period, at Beni Hassan for instance, may remember the fact that, in



some of them at least, the western wall of the chapel has been pierced and a small recess cut in the rock, in which statues of the dead and his wife or sisters were seated : sometimes it was closed by wooden doors which have disappeared long ago. This kind of sanctuary was gradually substituted to the *serdab* of Memphitic times where the statues were hidden (cf. p. 31) and it served as a prototype for the funerary naos : in fact, that naos was only the niche cut out of the rock and become independent of the wall in order that it may be put in any place in the tomb where it would be useful to have it. This particular one contained a statue which is unfortunately lost, of the dead man to whom it belonged, Iufi, son of Sanutt. On the outside it is adorned with two adoration scenes one of which occupies two sides, the other only one; the family and friends, led on by the lady Saztt, are passing in front of Iufi and making their offerings. — XIII<sup>th</sup> Dynasty.

### CASE B.

Funerary statuettes of wood, granite, alabaster and terracotta painted or enamelled (XIII<sup>th</sup>-XXI<sup>st</sup> Dynasties). We may note n<sup>o</sup> 652 (XIII<sup>th</sup> Dynasty), 653 and 654 (XVIII<sup>th</sup> Dynasty), 655 and 656 (XIX<sup>th</sup> Dynasty), these last being in ordinary everyday dress.

### CASES C-D.

The series of Canopic jars begins here. Thus we call the vases of limestone or alabaster which received the viscera of the deceased after they were withdrawn from the body previous to its being embalmed; the viscera were confided to the care of the four funerary deities, who were at first the protecting genii of the four cardinal points of the horizon, but became afterwards the sons of Horus or of Osiris. The stomach, which was placed in the first Canopic jar, was watched over by Anstt with a human head. In the second jar, the intestines were under the guardianship of Hapi with the head of a cynocephalus. Tiumaûtf, a jackal headed god protected the third jar which contained the lungs. In the fourth, the liver was placed under the protection of Kabhsnéuf, a deity with the head of a falcon.

The jars in Cases C-D are of the XII<sup>th</sup> and XIII<sup>th</sup> Dynasties, and they came from the royal pyramids of Lisht and Dahshur. Case C contains, besides, alabaster boxes hollowed out in the shape of geese. These were found in the northern pyramid of Lisht, and they preserved the mummified geese which had been placed as offerings to king Sanuosrit (Useratesen) I<sup>st</sup>, also two wooden chests, each containing a collection of alabaster vases which held the sacred oils and essences. In Case D we notice wooden dovetails with the name of Sanuosrit I<sup>st</sup>, and a charming statuette of a little standing figure. — XII<sup>th</sup> Dynasty.

### CASE E.

Small funerary figures of different periods. In the centre are pretty statuettes, some standing, others lying in their coffins. The colours have kept perfectly fresh. They are all of the XX<sup>th</sup> Dynasty and came from the tomb of Sannotmu. Notice the varnished statue n° 647, also 648 and 648 *bis* which both wear the ordinary dress; n° 649 and 650 are enclosed in miniature coffins.

### CASE F.

Canopic jars of limestone and alabaster, most of them Ptolemaic and Saitic.

### CASE G.

Funerary statuettes chiefly of painted limestone. They came from Thebes and belonged to persons of the XXII<sup>nd</sup> Dynasty.

In the embrasure of the door leading to the east gallery of the large Central Atrium, we may notice :

### CASES H-I.

Continuation of the Canopic jars, Saitic or Ptolemaic periods.

In that part of the gallery which is contiguous to Room E there have been placed, under n° 1346, the

series of alabaster and limestone Canopic jars which were found at Dahshur, in the vault of the Princesses and in the surrounding tombs, as well as in the graves of king Horu and princess Nubhotputakhrodt.

### CASE J.

Small funerary figures of painted limestone and other materials. They came from different places and belong to different periods.

### CASE K.

Continuation of the Saitic and Ptolemaic Canopic jars.

651-651 bis. Wood painted and gilded. — Height 0 m. 84 cent. — *Hassaia*.

Boxes, with four compartments; in these the viscera were placed, after being withdrawn from the body before its embalming. Very often these boxes were replaced by four separate Canopic jars.

### CASE L.

In this case are some head-rests with inscriptions (n° 641 and 642); the cover of a head-rest made of plaited rushes (n° 643), and a pretty little votive stela of alabaster (n° 644) with the names of the governor Shatti and the lady Hotpui (XIII<sup>th</sup> Dynasty, Abydos). Some of the tablets and small stelae of painted wood are of the type that Mariette called the type of *Râ-Harmakhis* (cf. p. 200), and most of them came from the mummies of the priests of Amon, notably n° 645 with the name of the venerable Katseshit (cf. n° 594).

### CASES M, N, O.

Continuation and end of the series of Saitic and Ptolemaic Canopic jars.

## CASE P.

Funerary statuettes of blue and green enamel of the Saitic and Ptolemaic periods.

646. Limestone. — Height 0 m. 37 cent., width 0 m. 24 cent., depth 0 m. 22 cent. — *Abydos*.

A naos (cf. p. 163, 265 n° 639) of Nakhuti. The statuette of the deceased, represented crouching, is still in its place inside the naos.

## CASE Q.

Wooden tablets and stelae from Gurnah, belonging to different periods from the XX<sup>th</sup> Dynasty to Ptolemaic days. One of them (n° 640) is a very rare example of an Egyptian landscape (fig. 31). The mountain, painted yellow with red stripes, covers the ground to the left of the picture, where two little doors surmounted by pyramidions mark the tomb of the lady Zadamon-Efónukhu. A kneeling woman



Fig. 31. — An Egyptian landscape.

is crying and tearing her hair in token of mourning; behind her some trees indicate the funeral garden of the defunct, where the soul flutters down and feeds at a table laden with offerings. On the upper register, the lady Zadamon-Efónukhu comes up to claim from Harmachis her share of the sacrifices offered to her by her relatives. — XXII<sup>nd</sup>-XXVI<sup>th</sup> Dynasties.

In the front part of the Case are some stone and wood

head-rests, of the same kind as are used at the present day by the Nubians to rest their heads on during sleep. The head-rests provided for the dead were intended to secure peaceful nights to them in the next world; some manuscripts of the *Book of the Dead* have a "chapter of the head-rest", extracts from which were sometimes engraved on the funerary ones. They were very rarely found beneath the head of the mummy, but were laid almost always on the ground beside the coffin.

### DOOR LEADING TO ROOM F.

#### CASE A.

Complete equipment of two mummies. One (n° 623) came from Sakkarah and was the mummy of a general Zaharsato. The mask is gilded or painted. Upon the breast is spread the collar *uaskhu* which is fastened on the shoulder by two falcon's heads, and beneath the collar is the goddess Nutt, crouching and extending her two wings to cover the body of the deceased. Lastly, the lower part of the body and the legs were covered with a sort of apron, and on each side of this apron, the children of Horus, Amst, Kabhsnéuf, Tiuamaútf and Hapi, are watching the four points of the compass in order to ward off the evil which might come from any quarter.

In the lower part of the Case are cardboard frames, which represent the feet of the defunct and the sandals with which they were furnished during his lifetime. — Ptolemaic period.

#### CASE B.

Tomb furniture of the same kind as that shown in the cases of the rooms already visited.

### ROOM F.

This room continues the series of funerary objects, but contains more particularly such things as constituted the external coverings of the mummy, and which were meant

as a sort of magic armour, to protect it against the attacks of malignant spirits.

### CASE A.

**667. White Limestone and Black Granite. —** Height of the sarcophagus 0 m. 20 cent., length 0 m. 21 cent., depth 0 m. 15 cent.


The Egyptian Soul was represented by a falcon with the head and arms of a man ; it flew away at death, and one of the wishes addressed to the deceased was that *his soul might rejoin his body at his will*. The little monument (fig. 32) represents this reunion of soul and body. The mummy, wrapped in its swaddling clothes, lies waiting



Fig. 32. — The group of Râ and his soul.

upon its funeral couch with its lions' feet. The falcon has descended into the tomb and, sitting beside the mummy, has placed its two hands upon the place where the heart used to be; it is gazing attentively at the impassive face which was its own. The movement of the little symbolic bird, the gentle, almost beseeching expression of its face, the contrast between its intensity of life and the immovability of the mummy, make this group a masterpiece of its kind. It was enclosed in a sarcophagus of white limestone,

covered with inscriptions and figures, Isis at the head, Nephthys at the feet, and at the sides Anubis and the genii of the dead. The person who is extended on the bier was the Chief Herald of the King, and his name was Râ. — XX<sup>th</sup> Dynasty.

668. **Grey Serpentine.** — Height 0 m. 04 cent., length 0 m. 16 cent., width 0 m. 03 cent.

Bier of Miri the Chief of the Scribes : the soul has alighted beside him and puts its two hands on the breast of the mummy. The formula is the same as is found upon the funerary statuettes. — XX<sup>th</sup> Dynasty.

Beside these, are some *Answerers* (cf. p. 257-258) lying in the little coffins in which they were placed, in order the better to ensure their identification with the mummy whom they were supposed to personate.

### CASE B.

The female figures raising their arms to their heads are mourners who are lamenting over the dead, as Isis and Nephthys mourned over their brother Osiris. Beside them there are a few terracotta figures which represent a naked female lying on her bed and often suckling a little child. The woman is an Isis, the child a Horus. The dead man, being identified with Osiris, becomes thereby the husband of Isis and the father of Horus : something of the same concept is to be found in Greece where the girls or youths who died unmarried were given over as wives to Hades, as husbands to Persephône. The Egyptian figures assure to the defunct, in the next world, the possession of the goddess and afterwards of the child who is born of the marriage of the goddess with the god. N° 670 is a pair of twin *Answerers* cut from the same piece of black granite.

### CASE C.

Continuation of tomb furniture, statuettes, Canopic vases and amulets of the same kind as those shown in the preceding cases.

The little group in black granite, to the left of the door, represents a high-priest of Phtah who lived under the XXII<sup>nd</sup> Dynasty; his name was Shadsuamanu, and he is seated beside his wife, the lady Tashepnisit.

**1398. Alabaster.** — Diameter 0 m. 52 cent. — *Gurnah.*

Ablution vase. The inscription which surrounds it gives the name of Khebnisapit, grand-daughter of Osorkon II. — XXII<sup>nd</sup> Dynasty.

#### CASE D.

Network and beadwork such as was placed upon the mummies at many different periods. Some of this work is extremely fine, notably n° 611 with a figure of Anubis (Persian period), and n° 612-613 with human faces. These came from Meir and are perhaps of the XII<sup>th</sup> Dynasty.

*East Wall of the Room.*

#### CASE E.

Mummy cartonnages like those in Case A at the door leading to Room F (cf. p. 270); the soles were put under their feet, so that no impure contact should defile the dwelling of Osiris. These cartonnages are Ptolemaic, and one of them bore the following Greek inscription traced in letters of gold :

ΔΗΜΩCLK'ΔΑΙΜNHCTOC

#### CASE F.

**634. Red and Yellow Leather.** — *Deir-el-Bahari.*

Towards the end of the great Theban period the mummies wore over their wrappings braces made of cloth. These had end pieces made of parchment edged with red



leather, which were made by the priests; they generally give, as a mark of their origin, a scene where Amonrâ is adored either by the high-priest or by the reigning monarch, thus becoming very valuable as furnishing certain indications of the date of the burials. The bits of braces which are shown in this case were mostly found upon the mummies of the priests of Amon. Others of them bear the cartouche of Osorkon II (XXII<sup>nd</sup> Dynasty).

### CASE G.

Some mummy masks, painted or gilded. Hypocephali in terracotta (n° 614), in bronze (n° 615), and in cartonnage (n° 616). These hypocephali were placed under the head of the mummy, and their duty was to preserve, by virtue of the formulæ with which they were covered, the vital heat which was necessary for the resurrection of the body.

**618. Painted Wood.** — Length 0 m. 25 cent.

A figure of the bull Hapi, which was frequently placed under the feet of the mummy.

### CASE H.

Little white coffins which took the place of the Canopic jars and contained the entrails of the deceased. Some were wrapped in linen, in order the better to recall the aspect of the mummy and of the coffin which they were supposed to represent. They were found in the tomb of Sannotmu.

### CASE I.

A mummy (n° 620) in a sheath of rushes, from the tomb of Sannotmu; the two mummy masks made of strong cartonnage came from the same tomb (n° 621 and 621 bis). A wooden head-rest, identical in shape with those still used by the aborigines of the Congo (n° 622).

*Middle of the Room.*

## CASE J.



The so-called pectorals are mummy ornaments in the shape of a little chapel, decorated either with figures of deities or with a scarab which was the symbol of the transformations by which life was renewed. This scarab was placed either alone (n° 625) or between Isis and Nephthys (n° 624). Some pectorals represent Anubis, the god of burials (n° 625), Osiris and Horus (n° 626) or the falcon of Horus, in copper or gilded bronze with outspread wings (n° 627 and 628). Others are shaped like blue scarabaei, with golden wings enamelled blue (n° 629 and 635). Whatever the design, the pectoral had the virtue of placing the deceased under the protection of the deities which were represented on it, and of identifying him with the rising sun in order to ensure his resurrection. The flying scarab, which was the emblem of the sun when placed upon the breast of the mummy, played the same part as the shrine-shaped pectoral.

Next comes a collection of Mystic Eyes. They are either of leather (n° 630), or cloth or wax (n° 631). These Mystic Eyes, in Egyptian *uzait*, were, as I have before said (cf. p. 255, case M), either the eyes of the dead, or those of the god RÂ, who was regarded as the supreme god; the right eye was the sun, the left eye the moon. Separated from the divine figure to which it belonged, the Eye became itself a deity, *Uzait-Horu*, the eye of Horus, which had an independent existence and played a certain part in the story of Osiris; it had wept upon several occasions, and its tears had given birth to all useful substances such as wine, oil, etc. It was perpetually being threatened by Set, and it only escaped one danger to fall into another, but it always emerged victorious from every trial, and both the living and the dead were accustomed to place themselves under its protection and to use its power against all their enemies. It was consecrated by having recited over it certain prayers, such as the cxi<sup>th</sup> Chapter of the *Book of the Dead*, and it was then attached either to the neck, wrist, or breast of the individual. It might also be placed, along with other amulets, in the pit of the stomach after the intestines were extracted, or on the side in order to fill

the slit by which the intestines had been withdrawn. It was made of all sorts of material, lapis-lazuli, red carnelian, green felspar, agate, wood, or enamelled pottery, and its shape and size was almost endlessly varied.

N<sup>o</sup> 632 and 633 are two examples of the great scarabs which were the symbol of the heart. After the heart was removed, it was replaced by a scarab which was laid on the throat of the mummy, this site having been elected for it in agreement with the concept according to which the heart, receiving from the throat the breath of life, distributed it to the whole body. A magic formula (*Book of the Dead*, chapters xxv and lxiv, l. 33-36) was engraved on the flat surface of the scarab: "O my heart which came to me from my mother, my heart when I was on the earth, do not thou rise up against me, do not bear hostile testimony against me before the divine Chiefs; do not abandon me in the presence of the great god, Lord of the West! I salute thee, heart of Osiris who lives in the West; I salute you divine entrails, I salute you gods of the plaited beard, powerful by your sceptre; speak well of the dead and grant that he may prosper by the intercession of Nahbkôu." The heart was placed in the scale at the last judgment, and its testimony decided the ultimate fate of the man. The formula had the effect of constraining it to speak only good things before the gods, and to be silent as to evil deeds. In order to render it still more efficacious, there were often added to the prayer representations of deities, which were engraved upon the wings, upon the thorax and even upon the flat part of the scarab. These heart-scarabs were made beforehand and they were purchased ready made from the dealer. There are some upon which the lines are marked but not filled in, some where the formula has been engraved and the name left blank, while on others the formula is incomplete and the signs have no meaning.

### CASE K.

Kneeling statue of the two mourners Isis (n<sup>o</sup> 662) and Nephthys (n<sup>o</sup> 663), from Hassaia (cf. n<sup>o</sup> 660 and 661): Isis bears upon her head a seat  the hieroglyph of her name, Nephthys  the plan of a building surmounted

by the sign for domination —. — Wooden funeral statuettes of Osiris which were frequently meant to hold papyri, and were accompanied by wooden falcons and images of Horus or by falcons with human heads representing the soul : n° 664 is one of these Osiride figures, accompanied by the soul. A beautiful box for funerary figures (n° 665) has the name Amonnufnakhuit, chief of the workers in metal in the temple of Amon, and was found with the mummies of the priest of Amon (cf. p. 222, n° 1155). Lastly (n° 666) a stela of painted wood written on both sides and bearing the name Ankhufrnikhonsu, priest of Montu.

Against the two pillars which separate Room F from Room H are :

### CASES L-M.


**660-661. Wood Painted.** — Height 0 m. 09 cent.  
— *Deir-el-Bahari.*

These fine wooden statues were found with the mummies of the priests of Amon, in February 1891. They represent Isis and Nephthys, the two mourners of the dead Osiris, at the moment when they were pronouncing over the god the conjurations which had recalled him to life. They were supposed to render the same service to the dead man who was identified with Osiris, and it is for that reason that their images are so often found in tombs. Wooden statues from ancient Egypt are somewhat scarce : we may compare these, which are of the XXI<sup>e</sup> Dynasty, with those of the Old Empire (cf. p. 39, 55, 61, n° 74, 104, 154, etc.).

### ROOM G.

This room is entirely devoted to manuscripts, either on papyrus or cloth. The Egyptians generally made use in the manufacture of their paper of the stems of the plant *Cyperus papyrus* which grew and was cultivated in Lower Egypt. After cutting off the ends they detached from the stems the fine membranes which surrounded the pith.

They then placed a first layer of these membranes flat upon a board, and a second crossways above the first. The Romans called the first layer *stamen* the warp, and the second *subtemen* the woof : it is impossible to be certain as to what liquid was used to make the *subtemen* adhere to the *stamen*. When they had obtained a sheet of paper by this means, it was pressed, and several leaves (*plagulae*) were pasted together side by side, usually to the number of twenty. These were arranged according to quality, the best first and afterwards the coarser ones, and these together formed a «roll», *scapus*. These rolls varied much more in length than in width, the width being determined by the dimensions of the detached stems, whereas the length might be prolonged indefinitely by the addition of new leaves.

The greater part of the papyri shown upon the wall and in the cases which fill this room, are funerary papyri which belong to two different types. The first consists of those *Books of the Dead* which were placed upon the bodies of the deceased, in order that they might be able to re-constitute their personality after burial, to live in the tomb, and to *Go out during the day*, hence the title of the Book *Paru ma haru* . It was also intended to guide them in their travels beyond the grave, and to facilitate for them the examination to which they had to submit before Osiris and his forty-two assessors. The soul was weighed in the divine balance, and the defunct had to pronounce a sort of negative confession enumerating all the faults of which he declared himself innocent : «I have never committed any fraud against men. I have not caused grief to the widow. I have not lied before the judgment seat. I do not know falsehood. I have never imposed upon an overseer of the workmen in any day more work than he was bound to do. I have not been negligent. I have not been idle. I have not defamed the servant to his master. I have not caused any to hunger. I have not caused any to weep. I have killed no one. I have not caused any to be treacherously slain. I have not made fraudulent gains. I have not seized upon any fields. I have not used a false weight in the balance. I have not taken the milk from the mouth of sucklings. I am clean! I am clean! I am clean! O ye judges, in this day of the judgment, grant to the defunct that he may come to you, he who has not sinned, who has not lied nor

done any evil, who has committed no crime, who has not rendered false witness, who has done nothing against himself, but who lives upon truth and is nourished upon justice. What he has done, men speak of it, and the gods rejoice over it. He has given bread to the hungry, water to the thirsty, clothes to the naked; he has offered sacrifices to the gods and funeral feasts to the dead. His mouth is clean, his two hands are clean." During the process of weighing the soul, Horus of the falcon's head compassionately inclined the scale to the good side, while Thoth of the ibis head inscribed the result and proclaimed the sentence.

The second Book, which was reserved more particularly for dignitaries, and after the XVIII<sup>th</sup> Dynasty for such as were connected with the worship of Amon, was entitled, *The Book of knowing what there is in Hades*. It related the course of the dead Sun, Aufu, the flesh of the sun, the material sun, through the domains of darkness (cf. p. 200). The sun's barge sank into what was called the Mouth of the Pukartt, towards Abydos, in the mountain which was on the edge of the world, and it steered its course towards the north, traversing the territories which were assigned to the twelve Hours of the Night and to the gods who resided there. It visited Ammah and Rostau, the Kingdoms of the god Phtah of Memphis, the kingdoms of Osiris, the Augartt where the dead from Heliopolis met together, and finally, in the morning, it rose in the East with the new sun and passed over into the region of the hours of day. The *Book of Hades* was an illustrated guide-book. To the dead who had embarked in company with the sun, it taught the itinerary of the nocturnal barge, the names of the gods who composed the crew and of those who inhabited each Hour, and the means of passing through the night with the dead Râ, so as to rise again with him in the morning. The papyri do not often give us the entire book; most frequently they only contain two or three hours, and their vignettes are so rapidly drawn and the text so carelessly copied that they are almost unintelligible.

In this Room G are principally to be seen copies of the *Book of the Dead*, both in cursive hieroglyphs and in hieratic. The oldest belong to the XVIII<sup>th</sup> Dynasty and are near the door of the room: most of the others came from the second «find» at Deir-el-Bahari, and belonged to men

and women of the family of the priests and high-priests of the Theban Amon. The *Books of Hades* which accompany them are carelessly compiled. At the west end of the room, on the south wall, are some mixed copies, where scenes from the *Book of the Dead* are associated with scenes from the *Book of Hades*; one such is the papyrus of the priest Zadkhonsuefōnukhu (n° 684).

On the west partition, and on the corresponding side of the central case, we notice the funerary papyri of Zanofer a hierodule of Khnumu, and of Katseshni, the daughter of the king-priest of Amon, Manakhpirriya (n° 593 and 594).

The papyrus immediately above that of Zadkhonsuefōnukhu, belonged to a singer of Amon named Nsimaūt-nabittai. It is one of the most remarkable of the collection on account of the scenes which are represented, and one of the most perfect as regards execution. I should like to call the attention of visitors to the last vignette which shows the dead man standing in front of the entrance to his tomb in the Theban Necropolis: he is making an offering to the serpent-goddess Maritsakro, and also to the cow Hathor, in order to obtain from them free access to the other world.

Upon that part of the west wall between the south wall and the gallery door leading to the Central Atrium, we find (cf. n° 587) the beautiful funerary papyrus of Harubu, a hierodule of the goddess Maūt, daughter of Manakhpirriya, high-priest of Amon, and his wife princess Isimkhabiu, first great superior of the Recluses of Amonrá, King of the gods (cf. n° 1171). The vignettes of this papyrus, the text of which is taken neither from the *Book of the Dead* nor from the *Book of Hades*, are very finely drawn and coloured. They represent the defunct lady in the presence of Phtah-Sokar-Osiris; the god Thoth, the preserving principle and the god Horus, the renovating principle, are shedding the germs of life upon the deceased, who is kneeling: — the cynocephalus, which is consecrated to Thoth, approaches the mysterious retreat where a resurrection is being prepared. He is accompanied by the deceased, and the retreat, which is a disc borne by two lions, contains the child who is shortly to come forth to the light, and whose *uzait* (the sacred eye which symbolises the sun) appears to await his arrival and prepare his welcome. There is also a fine figure of the deceased

prostrate before the crocodile, the lord of water : — some trees indicate the fertilising power of moisture : — a scene of sowing and reaping in the Fields of the Blessed : — the deceased, who is sowing and following the plough, takes the seed from a bag resembling those which are hung upon the backs of the funerary statuettes (cf. p. 257-258).

Not far from these, are some splendid copies from the *Book of Hades*, into the midst of which has strayed a superb copy of the *Book of the Dead*, with the name of Userhatt-mósu. It is at the east end of the north wall.

Some of the papyri in the cases deserve special attention : for instance, in the case along the south partition the *Book of the Dead* in hieratic, which belonged to the princess Katseshni, daughter of the king-priest Manakpirriya of the XXI<sup>st</sup> Dynasty (n° 594). In the double case which runs along the middle of the room, are some excellent papyri, among others :

686. — The priests of Amon, who were people of logical minds, had conceived the idea of compelling the god to issue decrees which should assure to those in whose favour they were issued, all happiness in the other world (cf. p. 201). This one is in honour of the lady Nsikhonsu : a wooden tablet, shown in Gallery Q of this floor (n° 1225), is another decree of the same kind dedicated to the same lady.

687. — Papyrus of queen Mákerí (Kamári), whose mummy may be seen in Gallery Q, beside the mummy of her baby-daughter who died at the same time and was buried with her (n° 1198). The vignettes are exquisitely fresh and beautiful. The papyrus which is next to this one on the west also belonged to one of the mummies found at Deir-el-Bahari in 1881, — queen Honittai (cf. Gallery Q, n° 1202). It was traced by an equally skilful but bolder hand, and only a few details have been touched up with colour. The vignette, which shows the queen standing with a censer in her hand before a heap of offerings, is a chef-d'œuvre of pure and delicate drawing.

Besides the funerary papyri, we possess some literary



ones, of which one at least is famous among Egyptologists :

589. — Width 0 m. 28 cent., length 2 m. 42 cent.  
— *Deir-el-Medineh*.

Papyrus written in hieratic and mounted between two glasses. It is a curious treaty on morals, in the form of a dialogue between the scribe Ani and his son Khonshotpu. — XXVI<sup>th</sup> Dynasty.

### ROOM H.

This room contains, besides some papyri, all the materials employed by the scribes for writing, drawing, and painting, also specimens of cursive writing mostly upon limestone *ostraca*; there is also a collection of the moulds which were used in the manufacture of small amulets.

The implements used by the scribes are shown in Case A, in the middle of the room.

### CASE A.

N<sup>o</sup> 595, 596 and 597 are palettes of wood or ivory, with cups to hold the ink or the colours, and slits into which were stuck the reeds or pens used in writing. N<sup>o</sup> 598 is a votive palette of alabaster, which the deceased had to hold while reciting a prayer to Thoth the god of writing (chapter xciv of the *Book of the Dead*). N<sup>o</sup> 599, 600, 601, 602 and 603 are little lumps of colouring matter used in making ink. N<sup>o</sup> 604-605 are small mortars with pestles for grinding the colours. Under n<sup>o</sup> 606 we find little tablets with six cups to hold the prepared colours, and n<sup>o</sup> 607 shows the ground colours. Lastly, n<sup>o</sup> 608, 609, 610 are rolls of papyri just in the state in which they are found: they require most minute care and special attention in the unrolling.

### CASE B.

Hieratic *ostraca*, and tablets belonging to scribes and schoolboys, bearing specimens of writing mostly of the second Theban Empire. N<sup>o</sup> 582, which has notes of accounts, is of the XII<sup>th</sup> Dynasty.

## CASE C.

Shallow moulds made of limestone and terracotta, which were used in the fabrication of great quantities of funerary statuettes (n° 576), votive offerings and amulets. In many cases, we have made a cast of each of these moulds and have shown it alongside the original.

The terracotta moulds do not seem to have been made with the moulding tools; a hand-made model was imprinted into the soft clay, and the mould thus obtained was then burned in the furnace. The objects are of the most varied kind: necklaces, grotesque deities, Horus upon the crocodiles, cartouches, scarabs, eyes, cats, the god Bîsu, Isis, and even funerary statuettes with their inscription complete. All these moulds are simple; the pieces cast had only one side in relief, they were flattened behind with a scraper and bore no impression. I am not quite sure whether these moulds had any industrial value; but I have found some in the tombs, which seems to make it certain that they were of value as offerings. Possibly, by placing the moulds beside the mummy, the Egyptians believed that it might thus secure the means of making new amulets for itself, when those which had been supplied to it had been stolen or had decayed. This would explain the quality of the figures and the simplicity of the methods: the dead man, not being generally a potter, might have found considerable difficulty in handling the complicated moulds used by the trade.

The other set includes moulds made of limestone and alabaster. The type is that of the bird Bonu, a kind of crane from Numidia consecrated to Osiris, which afterwards suggested to the Greeks the legend of the Egyptian Phoenix: one of these moulds still retains the two pieces which, when united, composed the entire bird (n° 581). I do not believe that it was always clay that was put into these moulds: various signs cause me to think that they were often used as pastry moulds. The fact that the Bonu bird was chosen as a model for certain votive cakes would establish a connection with the ideas of resurrection which this bird was supposed to express.

The *ostraca* are in Cases D-H, along the east and west walls of the room. Papyrus being very costly, little wooden boards which were sometimes painted white (n° 582-583), broken pieces of pottery like n° 584-585 in Case I,

or splinters of limestone, to which the name of *ostraca* has been erroneously applied, were often made use of by the Egyptians for writing draft copies, rapid notes, short inventories, or indeed even sometimes important texts. The texts in the five Cases D-H are generally in cursive hieratic. The most remarkable one (Case E, n° 586) is from the tomb of Sannotmu. It is a piece of limestone broken in two, the entire length of which is one metre and the width in the middle twenty centimetres, the whole being covered with somewhat coarse hieratic characters punctuated with red ink. The fracture is not a recent one : the limestone had been purposely broken at the time when it was deposited in the tomb, as was also the case with many of the toilet and household objects which were laid along the mummy. The Egyptians expected to enjoy in the next world the same amusements as in this one. Accordingly, in this case, a story or tale had been bestowed upon the defunct, and by breaking the stone upon which it was written, the story had been killed and so sent to the other world, where the *Ka* of the dead man could peruse it when in a reading mood. It is the beginning of the adventures of Sinuhit, of which the middle and the end have long been known, contained, as they were, in a papyrus at Berlin which is partly destroyed. It is the story of an Egyptian noble of the XII<sup>th</sup> Dynasty, who had by some accident become acquainted with a state secret which he ought not to have known. Fearing that the king, in order to secure his silence, would have him slain, he fled into Syria and while wandering in the desert and almost dying of thirst was received by a tribe of Beduins who adopted him. He lived among them for many years and became a chief, but eventually the King sent him a pardon and invited him to return to Egypt, where he wrote a curious account of his adventures and of the manners and customs of the Beduins.

The papyri are divided into four groups along the walls. The most important is the one upon the east wall, above Case E :

**590. Papyrus.** — Width 0 m. 28 cent., length 4 m. 39 cent. — *Deir-el-Medineh*.

This papyrus was torn into several pieces at the time

when it was found. The page at the beginning, presented by L. Vassali Bey, conservator of the Museum, was stolen in 1877, and is now in Vienna. The middle part, bought by Mariette, is shown here under n° 590. The latter part, which was acquired by some unknown tourist, is now hidden out of sight in a castle in England. It is a geographical treatise, but the geography is somewhat mythical. It treats of the Fayûm and neighbouring places. We see first two figures of the god Sobku, each one steering its own boat and receiving the prayers of two females crowned with river plants: they are the god Sobku of the South who is entering Lake Moeris, and the god Sobku of the North who is emerging from it to fall into the Nile. Behind, plunged in water to about his knees, we see RÂ advancing, while four deities are arranged two by two upon the banks, two of them with heads of frogs, the others with heads of serpents. The inscriptions tell us that the place is the outlet of the lake, and that the gods who preside at the scene are the Khmûnu, the eight members of the Hermopolitan Ogdoad, the creators of the world.

The large figure of a woman which lies all along the papyrus is the cow goddess Mihituerit, who was supposed to be the *foundation of the lake which is in the land of Tashe*, in others words, of Lake Moeris in the Fayûm. From her head there flows a sort of canal, which very shortly terminates in an extremely conventional representation of the lake and the surrounding country. This is an oblong rectangle divided lengthwise into eight compartments. The four compartments in the middle represent the lake itself, and the two inner ones were to have been filled with fish, the outer ones with ducks and geese; one of the divisions on each side was covered with trees and was intended for the land which surrounded the lake, while the outer compartment, which is filled with a hieroglyphic inscription, served as a frame for the picture. But the scribe having unfortunately left one of the middle compartments blank, the whole composition has been disturbed. The fish have invaded the division which was reserved for the water fowl, while these latter have been figured where the trees ought to be, and the trees have been thrown back upon the line allotted to the hieroglyphic inscription which ran along the south bank of the lake. On both sides of the canal as well as of the lake, are names of places Hauâri, Parahes, Pakhnumu, etc., which are of importance in the history of the war waged

in the Fayûm by Horus and Set. The idea which governed the composition of this work is revealed to us in the inscriptions. The Egyptian gods were in the habit of paying each other visits in their temples, and these visits were the occasion of splendid annual *fêtes*. Our papyrus gives us the itinerary which was followed by Sobku, the crocodile god and King of Moeris, when he was visiting one of the neighbouring divinities. — Ptolemaic period.

### ROOM I.

This room contains, along with the concluding set of our papyri, the greater part of the documents which are connected with the art of drawing, particularly sketches in red ink upon stone and sculpture models.

#### 1° Papyri.

The papyri are arranged at the top of the north and south partitions, and consist of more or less complete specimens of the *Book of the Dead* and of the *Book of Hades*. N° 592, upon the south partition, came from Sakkarah and is without its owner's name. It often happened that copies of the *Book of the Dead* were prepared beforehand, with blank spaces left in which to insert the name required by the text. When the papyrus was sold, the name of the dead man for whom it was intended was usually inserted, but it sometimes happened that the scribe either forgot or neglected to make the insertions, as is the case here. N° 738, which is a little further along, was found with the mummy of the priest-king Painotmu of the XXI<sup>st</sup> Dynasty. The text is written in linear hieroglyphs which are fairly good, and the vignettes are extremely fine, especially one which shows the king standing in adoration before the Osiris-mummy, who is seated under his dais in the Hall of the Two Truths.

Of the papyri on the north side only one deserves notice :

682. — Papyrus of the lady Isimkhabiu. It is adorned with vignettes rapidly thrown off by a practised hand, and it is an excellent example of the skill and boldness of the Egyptian artists.

2° *Ostraca.*

The sketches are mostly outlined upon splinters or thin pieces of limestone of different sizes, which are erroneously called *ostraca* (cf. p. 283-284). They are in and upon the long cases which are placed against the north and south walls. They are mostly from the Royal Tombs of the Babel-Moluk at Thebes, and were collected there by M. Daressy, when he was clearing out these tombs in order to make them more accessible to the public : some of them are sketches of pictures which we see actually on the walls of some of the tombs.

*South Wall.**Above Case A-B :*

548. — Red lines. — A good figure of a Pharaoh presenting the offering.

*In Case C :*

543. — Red lines. — Good figure of Pharaoh addressing a prayer to a deity who is not shown.

*Above Case E :*

544. — Priest at prayer, with a long inscription engraved in front of him.

*In Case E :*

533. — Black lines. — An Egyptian princess in a long transparent dress.

*Above Case F :*

549. — Black lines. — Ramsesnakhuti, first prophet of Amonrâ, the king of the gods. He wears sandals with upturned end.

*In Case F :*

**530.** — Black lines. — The god Phtah, arrayed in a cuirass of scales like a fish.

*Above Case F :*

**525.** — A kneeling priest with the mask of a jackal, and holding a vase. The legend runs thus : *Anubis, who is at the burial, the chief of the divine dwelling, the beautiful god, the Lord of the Necropolis.*

*In Case H :*

**552.** — Black lines. — Two individuals with head-dresses of aquatic plants, the Right Nile and the Left Nile, are uniting by the sign *samu* ↓ the plants symbolic of South and North.

*In Case I :*

**540.** — Black lines. — Kneeling figure, doubtless an ex-voto, consecrated to a dead man by his sons Haruf and Pariusakhir.

*Above Case J :*

**528.** — Red lines. — A lion and a griffin(?) or other fantastic animal.

**535.** — A jackal drawn in red. Bulls.

**532.** — Red lines. — Curious animal, a sort of griffin, with a woman's head and a collar of Hathor round its neck.

*Above Case K :*

**550.** — Black lines. — A cow, representing the goddess Hathor.

*Northern Wall of the Room.**Above Case L :*

**534.** — Black lines. — The god Harmakhis embracing king Rameses IV.

*Above Case M :*

**538.** — Black and red lines. — The functionary Amen-  
ôthes in presence of the king, bearing the ensigns of the  
god Amon. The date is the year II, the 23<sup>rd</sup> day of the  
2<sup>nd</sup> month of summer.

*Above Case O :*

**551.** — Black and red lines. — Pharaoh holding two  
barbarians who are represented as of small stature.

**526.** — Black lines picked out with red. — King  
Rameses IV, wearing sandals with turned up points, is  
presenting an offering to the god Mtnu. Under his feet  
are two kneeling barbarians with their hands tied behind  
their backs.

**539.** — Black and red lines. — Rameses IV upon his  
chariot. Pharaoh kneeling. A falcon at rest : the head of  
a lioness. A human face. These are for practice in drawing  
different movements and attitudes.

*In Case O :*

**531.** — Red lines. — A fight with arrows between two  
warriors who are mounted upon chariots.

*Above Case P :*

**527.** — Black lines. — Rameses IV is dragging, bound  
to his triumphal car, two prisoners whom his faithful  
lion is threatening to devour.



*In Case P :*

541. — Black lines picked out with red. — Two wrestlers about to fight, for the entertainment of Pharaoh.

542. — Black lines. — Two negro hunters are bringing back a gazelle (?).

*Above Case Q :*

547. — Black lines. — A goddess or a princess shaking two sistra before king Rameses-Meiamon.

*Above Case R :*

546. — Black lines. — Amenôthes, the first prophet of Amon, before Horus (cf. p. 289, n° 538).

*In Case R :*

524. — Black lines. — Good head of Pharaoh.

*In Case S :*

545. — Black lines. — Sketch of a head in black lines relieved by colour.

3° *Sculpture models and statues in different stages of completion.*

These sculpture models and roughly sketched pieces are distributed among six cases, of which A and B are against the east wall and C - F against the west wall of the room. The models of royal heads are valuable, inasmuch as they enable us to follow the methods employed by the workman at the beginning and end of his work. Fifteen of these are from Sakkarah, eleven from San (Tanis), and three from Mit Fares (Crocodilopolis) in the Fayûm. The Sakkarah series, which is the most complete, is also the most instructive. It is a regular sequence of graduated studies for the use of students of sculpture. N° 563 (height 0 m. 23 cent.) provides the first of these; it is a head, just roughly blocked out: looking at the flat surface behind, we can still distinguish the lines of proportion

which indicated the places for the eyes, the nose, the mouth and all the other parts of the face. The model used was evidently the face of the reigning monarch. It was the one which the sculptors were most frequently required to reproduce, and they studied it carefully both in front and in profile and in its minutest details. N° 564 (height 0 m. 21 cent.) shows us, in profile, the same person as all



Fig. 33. — Model of an ox.

the other models represent from the front. Two models of feet, found at San (n° 565 and 566. Length 0 m. 125 mill.), prove that the sculptors applied to all the members of the body the same methods which succeeded so well with the head. We may also notice (n° 567-568) a human head and a jackal's head which are both very finely finished and served as stoppers for Canopic jars. There is also a royal head which is scarcely even roughed out (n° 569), four little bas-reliefs representing rams (n° 554-555) an ox (fig. 33) and a lion (n° 556).

Beside these we may notice :

#### WALL CASE A.

**590.** — Height 0 m. 12 cent., length 0 m. 315 mill., width 0 m. 115 mill.

An architectural model of a little altar which is reached

on one side by two tiny staircases, on the other by two steep gradients where the maker had probably intended to cut steps.

Along the walls are statues in different stages of completion :

**571. Limestone.** — Height 0 m. 41 cent.

A statuette, blocked out and showing, like n° 569 (cf. p. 291), the method used by the sculptors in carving the limestone : other kinds of stone necessitated different methods.

**572. Basalt.** — Height 0 m. 46 cent. — *Mit-Rahineh.*

A statuette almost identical with the last, but of different material. The stone, which is much harder, has been roughly shaped with the point.

**573. Grey Serpentine.** — Height 0 m. 98 cent. — *Mit-Rahineh.*

This statue is simply blocked out. The individual is standing and holding in front of him a naos, in which there was to have been a deity who, however, has not been modelled. He has sandals on his feet and a long robe fastened on the breast by a knot. The face is hardly begun.

**574. Limestone.** — Height 0 m. 52 cent. — *Tanis.*

An unfinished statuette of an individual seated in an attitude of which Egyptian sculpture gives us very few examples (compare p. 172 the statue n° 672 g, of the period of the XXVI<sup>th</sup> Dynasty).

**575. Grey Serpentine.** — Height 0 m. 72 cent.

Unfinished statue of a standing figure. The head is simply an uncut block.

## ROOM J.

Room J contains furniture and domestic utensils.

## CASES A-B.

The two little flat cases which are set up against the pillars between Rooms J and H contain, in Case A on the west side, a very fine fragment of decorative painting upon clay which came from the palace of Amenôthes III at Medinet-Habu. In the opposite case, is a large slab of limestone (n° 1327, 0 m. 85 cent. long), which was found by M. Daressy in the tomb of Rameses Neferkert in the Biban-el-Moluk at Thebes. It is a plan of the tomb, similar to the one of the tomb of Rameses IV which is known to us through the papyrus in the Turin Museum published by Lepsius. The walls of the tomb are outlined in red; the doors are given in elevation and filled in with yellow colour. A half effaced hieratic inscription gives the names of the different parts of the plan with their dimensions. These dimensions do not entirely agree with the original: it may have been a plan which was afterwards modified in course of execution.

## CASE C.

Boxes of plaited reeds; baskets and wicker work.

## CASE D.

A chair and stools covered with straw or cord network (n° 497, 498 and 499). Seats without backs which are either of painted wood (n° 500), crossed sticks, fastened by knots of cord (n° 501). Carved feet belonging to pieces of furniture. Fragment of a wood panel, with bits of a falcon and ornaments in relief formerly picked out with gilding, coloured stones and enamels (n° 504, Ptolemaic period). Fragments of furniture with painting, gilding, and incrustated enamel and lapis-lazuli (n° 503, 504 and 505).

1358 bis. **Ebony.** — Height 0 m. 70 cent. — *Deir-el-Bahari.*

A door of the naos to which the panel in Room K also belonged (cf. p. 302-303, n° 1358). It was found at Deir-el-Bahari by Naville : Thutmôsis III is seen presenting the offering to his father Amon. The back is strengthened by transverse bars; we can see the bronze rings into which the bolts were slipped. — XVIII<sup>th</sup> Dynasty.

### WALL CASE E.

Baskets and wicker work, nets, ropes and esparto work, mostly from Akhmîm. In the middle, on each side of the large basket, are two little tables with shelves, which were intended to receive the offerings; they are covered with a square, pointed roof. — Found at Akhmîm in 1884.

### CASES F-G.

Baskets for offerings from Akhmîm (n° 506-507). Reed baskets of various colours, just such as are made at the present day (n° 508). Baskets (n° 509-510), ropes, nets and a broom (n° 511).

The three frames which are in a row in the middle of the room contain :

### CASE H.

Seats of different sorts : a wooden stool painted white (n° 500), a small seat with three feet (n° 516) such as were used by shoemakers; seats of various shapes covered with leather or painted to imitate leather decoration. These came from the tomb of Sannotmu (n° 519, 512 and 522).

### CASE I.



A little model of a bed covered with basket work (n° 517). Folding stools whose legs terminate in a duck's head. Stools and chairs, plaited basket work, a folding stool of wood and cloth with the name of Sannotmu (n° 520).



## CASE J.

A chair of a common kind, the seat of wicker work (n° 497); also stools of the same kind (n° 498). A little wooden stool with three feet, such as was used by shoemakers, cabinet makers, carvers, etc. A small wooden model of the same kind of stool. Armchairs with lions' claws, chair or armchair seats made of wicker work or a network of cords. — XX<sup>th</sup> Dynasty.

## ROOM K.

Contains a quantity of weights and measures which date from the days of the Pharaohs, as also various objects belonging to the non-religious architecture of ancient Egypt.

The unit of weight adopted by the Egyptians was the *debonu* , the value of which varied, according to the specimens we possess, from 87 to 95 grammes: taking 91 grammes as an average value, we shall not be very far wrong in transferring ancient Egyptian into modern weights. The *debonu* was divided into ten *kite* , and a smaller weight, the *paku*, is found in certain Ethiopian texts: the *paku* weighed only the hundred and twenty eighth part of the *debonu*, about 0 gram. 71. The study of the monuments proves to us that multiples and fractions of the *debonu* and *kite* were regularly used in commerce and industry, but we do not know what special names these had.

Egyptian weights are of various shapes and materials. Some are square, with or without a knob, some round, some oblong or almond shaped. Bronze was not often used in making them, at least not before the Greek period; they are mostly of some hard stone, such as basalt or serpentine. The heaviest weights were not always constructed on any geometric model, but were made in fancy shapes, such as an ox lying down , a half ox or an ox head . These animal weights are not common and they had not been seen until 1881, when I recognised one of them in the head of an ox which Mr. Wilbour had given to M<sup>me</sup> Maspero and which she presented to the

Museum (cf. p. 297, n° 447). Since that time they have become less rare.

Entering by the east door which communicates with Room L we find :

*North Side of the Room.*

**FRAME A.**

A wooden door (height 2 m. 20 cent., width 2 m. 10 c.) which was found at Illahun. On looking very carefully we can discover figures engraved on the centre of the door, and also the name of king Osorkon I<sup>st</sup> of the XXII<sup>nd</sup> Dynasty.

**CASE B.**

Contains a few mosaics and some enamels of very delicate workmanship, notably the fragment n° 409 which has flowers upon a white ground.

**470. Blue Enamel.** — Height 0 m. 28 cent., width 0 m. 20 cent.

A figure of the solar barge, with the stone in which it was encased. — Ptolemaic period.

Above it, there is a large triangular fragment of a beautiful blue enamel from Gurnah. It is one side of a funerary pyramid, and upon it is a representation of Kanura, a scribe of the treasure of Amon, in adoration before the god Râ-Harmakhis. — XVIII<sup>th</sup> Dynasty.

A collection of beads of different sorts occupies the rest of the case. They are of glass, enamel, stone of various kinds, carnelian, agate, onyx, lapis-lazuli, wood, either plain or gilt, silver and gold. Each kind is placed in one of those little terracotta cups which are found by thousands at Sakkarah and in the cemeteries of the Old Empire, where they were used to hold the offerings brought to the deceased.

Between Cases B and C, in a glass frame, is a picture showing a negro prisoner who is a little more than half life size; it came from the excavations made by Daressy in the ruins of the palace built by Amenôthes III, at Thebes, to the south of Medinet-Habu (cf. p. 293, Room J, Case A). The rooms of this palace were floored with earth carefully stamped and rolled till it acquired the hardness of stone. It was then covered with a thin layer of plaster or lime, upon which were painted rural scenes with flowers or rows of prisoners round the edges. — XVIII<sup>th</sup> Dynasty.

### CASE C.

**446. Alabaster.** — Height 0 m. 37 cent. — *Sakkarah.*

A vase with cartouche of Thutmôsis III. The inscription underneath the names and royal titles tells us that this vase was capable of holding 21 *hinu*. The *hinu* was the unit of measure, and with this indication it is easy to find the approximative value of it, here about 0 litre 4522. — XVIII<sup>th</sup> Dynasty.

The big round weight of grey granite with a hemispherical top, in the middle compartment on the right, bears the name and titles of Taharku very finely cut. It weighed 260 *debonu* according to the inscription upon the crown and it belonged to the temple of Phtah. — XXV<sup>th</sup> Dynasty.

**447. Grey Granite.** — Height 0 m. 25 cent. — Presented by M<sup>me</sup> Maspero and Mr. Wilbour. — *Sakkarah.*

A weight, shaped like the head of a calf (see p. 295-296), estimated, according to the inscription, at 300 *debonu*, with cartouches of king Setui I<sup>st</sup>. The flaws in the neck are not accidental. In making articles of this kind, the sculptor cut them as near as possible to the legal weight, and in order to get a more exact approximation to it, he afterwards sliced little chips of the stone until it balanced the regulation standard weight as nearly as possible. — XIX<sup>th</sup> Dynasty.



**448 and 443 bis. Bronze and Silver.** — Height 0 m. 10 cent. and 0 m. 15 cent.

Liquid measures, with divisions marked up to  $\frac{1}{128}$ . — XVIII<sup>th</sup> Dynasty.

**449, 450, 451.** — Squares and levels, or masons' and painters' plumb lines, from the tomb of Sannotmu (XX<sup>th</sup> Dynasty), found at Thebes (Deir-el-Medineh) in February 1886. This tomb, which had never been robbed, contained a most complete and interesting set of funerary articles, from the tools of an architect to the tale of romance (cf. p. 284, n° 586) which represented the library of the deceased. We have met with some of these different articles in Room A and in the following rooms.

**452. Wood.** — Length 0 m. 523 mill.

A cubit measure from the tomb of Sannotmu.

**453. Stone.** — Length 0 m. 13 cent. — *Tanis*.

Fragment of a cubit bearing various astronomical signs. — XXVI<sup>th</sup> Dynasty.

**454. Grey Granite.** — *Memphis*.

A weight of 60 *debonu* (cf. p. 297, n° 447).

**455. Weights of various shapes.**

Among these weights is the material necessary for the construction of a small chemist's or jeweller's scale. It is a wooden beam about 0 m. 278 mill. in length, and has a hole in the middle through which was passed the little cord by which it was suspended. There are also six trays of bronze or copper, each one being pierced with four holes for the chains to hang it by; the size of these trays is not equal, but they measure respectively 0 m. 52 cent., 0 m. 62 cent., 0 m. 65 cent., 0 m. 67 cent., 0 m. 61 c.

and 0 m. 57 cent. in diameter. Still it is probable that they were used in pairs, for the ancients had not the same desire for exactness and precision as we have; if they had, it would have been difficult for them to realise their ideal, owing to the want of instruments sufficiently accurate to enable them to do so.

I do not think any Museum possess' one of the large balances which are pictured on the monuments. In order to form any idea of their shape and their proportions, we must examine the scene of weighing the heart at the day of judgment which is given upon several papyri in Room G, of this first floor (cf. p. 278-279).

#### CASE D.

*Upon the Side Wall :*

456. Wood. — *Abydos.*

Dovetails, engraved with the cartouche of Setuf I<sup>st</sup>, found in the thickness of the walls of the great temple of Abydos. — XIX<sup>th</sup> Dynasty.

457-458. Wood.

Carpenters', masons', or sculptors' mallets. Between the Cases D and E, and against the pillar, is the frame-work of a bed which was formerly painted white. Little fragments of a string trellis which supported the mattress are still visible at the corners.

#### CASE E.

496. Wood.

A bed painted white and supported upon lions' paws; it has the name of Sannotmu. The two serpents, which are painted on the flat part of the frame, were supposed to defend the person who lay upon the couch, whether dead or alive, from all ghosts and spectres.

Upon the east wall, north of the door, there are a number of pieces of wood which were the supports and

legs of low beds like the *angarebs* of modern Nubia : the legs are shaped like lions' paws. The beds were mostly found at Gebelein; they belonged to the beginning of the first Theban Empire. — XI<sup>th</sup> and XII<sup>th</sup> Dynasties.

### CASE F.

**536. Wood and Stucco.** — Height 0 m. 90 cent.

The fragment of a naos of the Ptolemaic period upon which two standard bearers are represented. The work is carefully done, and the pink colour of the flesh tints marks the middle and end of the Ptolemaic period. The light ladder of reeds in the doorway came from Akhmim, and belongs to the early Roman period; it was found along with the stands mentioned in Room J (cf. p. 294, Case E). An old idea prevailed that no one could rise to heaven except by means of a ladder which was watched over by the gods of the *four Houses* of the world, and it was the model of this ladder which was placed in the tomb, in order to facilitate the deceased in his progress towards the other world.

### CASE G.

**459. Wood.** — Height 0 m. 27 cent., width 0 m. 34 cent.

The model of a pylon, such as were placed not only at the gates of religious edifices, but also at the entrance of the dwellings of wealthy persons. — Ptolemaic period.

**460. Terracotta.** — Height 0 m. 28 cent., width 0 m. 38 cent., depth 0 m. 45 cent.

The model of a house with a front court. The house is composed of a ground floor and an upper story with a terrace on the top. The stair is in the court, on the left; it is sheltered by a flat roof which communicates with the terrace. The enclosure of the court is pierced by three openings which are on the same level as the window of the upper story. — First Theban period.

**461. Terracotta.**



Another model of a house, just such as may still be seen at Gurnah. A stair, like a long declivity, leads from the court to the terrace. The house consists of a closed room and of a shed which is completely open to the court. The roof is only supported by a pillar which is placed at the point where the distance is too great from the one wall to the other. There are several other models of houses, of which two, which are of stone and square in shape, have a window on one side of the Ground Floor, furnished with a grating in the lower part; at the left corner of the terrace is a little room, where the inmates might come in summer to breathe the fresh air or to sleep.

**468.** — Height 1 m. 27 cent., width 0 m. 70 cent.

A door made of wattles, from the excavations at Meir in 1882. There is a wooden lock at the side of the door.

**471. Bronze.** — Excavations of Naville at Pithom.

Grating from a store-house. — XXII<sup>nd</sup> Dynasty.

In the frame which is placed between G and H are staves and other insignia of command; a sceptre with the head of a coucoupha , a pedum ending in a bent hook , a fragment of the sceptre *Zâma* with twisted handle, etc.

## CASE H.

Boxes (n° 478-479-480) which are mostly from the tomb of Sannotmu. Pieces of wooden coffins, with ivory inlay (n° 481-482-483). Feet and legs of bed or armchairs (n° 484), some of limestone or granite (n° 485-486); enamelled earthenware (n° 487). N° 488 is a little head rest, and n° 489 a small model of an armchair.

Upon the pillar between the Cases H and I, is a glass case, which contains the painted figure of an Asiatic captive, of the same style and from the same place as the negro figure already described at p. 293 and 297.

## CASE I.

Wooden hoes and pickaxes (n° 490); in the middle, a Roman plough found at Harît in Fayûm by Grenfell and Hunt. Spindles and distaffs both of wood and bronze (n° 491-492); skeins and balls of thread (n° 493-494), and a bobbin ending in two carved heads (n° 495).

Upon the pillar between Cases I and J is a painting of a Syrian captive. It is from the same place as the two figures described above (cf. p. 293, 297, 301).

## CASE J.

Enamels from Tell el Yahudieh (cf. n° 463). We may notice a pretty border of lotus (n° 472); an enamelled plaque with the name of Rameses III (n° 473); the remains of a frieze with fantastic birds (n° 474); a negro prisoner (n° 475). The Asiatic whose dress is ornamented with various designs and colours (n° 475 *bis*) came from Coptos (cf. n° 207 and 433). The figure of the king on the left, in green enamel, was found at Karnak in 1902 by Legrain; it represents the king Amenôthes I<sup>er</sup> of the XVIII<sup>th</sup> Dynasty.

## FRAME K.



Door hinges and fastenings.

In the middle of the room, in three special cases, are :

## CASE M.

1358. Ebony. — Height 1 m. 75 cent. — *Deir-el-Bahari*.

Side panel of a large naos dedicated to Amon by Thutmôsis II. Upon the outside, the Pharaoh is seen making an offering to the god, whose name and image were effaced at the time of Khuniatonu, towards the end of the XVIII<sup>th</sup> Dynasty. On the inside, the decoration consists only of a series of symbolic signs one above another

and separated by bands of inscription : the signs are the sign of stability, the *didu* , and the sign for freedom of movement, the *taït* .

### CASE N.

Beds, seats and wooden stools.

### CASE O.

**467. Painted Wood.** — Height 1 m. 17 cent., width 0 m. 77 cent.

One leaf of the door of the tomb chamber of Sannotmu, to which part of the lock is still attached. The scenes painted on one side represent the deceased and his family doing homage to Osiris and to Phtahsokaris. On the other side Sannotmu and his wife Atnofriti are seated at a gaming table, near to another table loaded with the provisions which are being offered to them.

### CASE P.

An alabaster vase (height 0 m. 32 cent.) found by Legrain at Karnak. Some of the pieces are wanting and the existing ones have been put together by Fanghænel. It is covered externally with figures of stars, planets, and constellations in three registers and internally lines and dots seem to define its use as being a kind of clepsydra for astronomical observations. It was dedicated to Amon by king Amenôthes III whose cartouches it bears. — XVIII<sup>th</sup> Dynasty.

Upon the pillars which are not occupied by the paintings from the palace of Amenôthes III (cf. p. 293, 297, 301, 302) are fragments of furniture, pieces of wood, and designs for stones articles, of which the principal are :

**462-465-466.** — Height 0 m. 49 cent. and 0 m. 70 cent. — Window gratings.

Beside these pillars, on the ground, are fragments of architecture, capitals either bearing a head of Hathor or a

lotus bud, and gratings for lighting the temples. The pieces of wood set up in the corners of the room were found at Thebes in the tombs of the Kings : they were doubtless used for the purpose of putting the royal sarcophagi in their places.

## ROOM L.

### CASES A-B.

The two flat cases between Rooms J and L, contain bronzes from Sais. These had been burned during a fire, and then buried beneath the ruins ; they have been left just as they were, in order to show to the visitor the state in which such things are taken from the ground. They form a perfect jumble of statues, pots, and different objects which have stuck to one another ; among them are two beautiful seated statuettes of Bastit, the cat-headed goddess. — XXV<sup>th</sup> Dynasty.

Two of the cases on the east wall contain the remainder of the small bronzes :

### CASE C.

Bronze door-hinges, limestone chair-legs (n° 484), discs of stone and enamelled pottery with a circular hole through the middle. These last were probably used to decorate the feet of beds and arm chairs (n°° 485-486).

### CASE D.

A collection of stamped bricks : upon those which are most distinctly marked there is the name of Isimkhabiu (n° 476), the wife of one of the high-priests of Amon in the time of the XXI<sup>st</sup> Tanite Dynasty (cf. Gallery Q, n° 1238). The bricks at the bottom of the case which form a quarter circle (n° 477) came from Luxor and are of the Roman period ; when the four segments were united, they formed the base of a round column.

## CASE E.

This case contains bronze door hinges. The bronze lions (n° 502) were parts of enormous locks (cf. p. 306-307), and are of an excellent Saitic style. The little couchant sphinx, with human arms holding a vase of offerings, is somewhat more ancient, as is also the wild goat lying down which was a support for the arm of a chair.

**748, 749, 750, 751. Bronze.** — Height about 0 m. 03 cent. and 0 m. 05 cent.

These little cubes were in the temple at Tanis. They seem to have been stands for little boxes of ivory and precious woods. Incised upon each of them and picked out with silver are the names of deities, the cartouche of the Theban god Khonsu, etc. The style of the inscriptions carries us back to the XXI<sup>st</sup> Dynasty or rather to the Saitic-Persian epoch.

*Centre of the Room.*

## CASE F.

The bronzes which are here were found by Daninos Pasha at Bedrechein in 1901: they seem to have been brought there from Thebes about the Saitic period. They had apparently been seized and carried off in consequence of some unknown event, possibly the revolt of Inaros. One of the robbers had buried his share of the spoils in a hiding place, which he had contrived in the thickness of a brick wall belonging to some obscure building. It contained a mass of things which were all broken, and which had become oxidised and had adhered to each other. On their being cleaned, it was found that most of them were plaques of copper or bronze, some of them ornamented with drawings in outline, while others were cut out and executed in relief. They had been used either to decorate the lower part of a door, or one of the sedan chairs which the Pharaohs employed in their triumphal processions. Each of them shows us a helmeted king or a Nile god standing upright and walking forward carrying in front of him in both hands a table of offerings,



upon which are libation vases  $\bar{\text{I}}$ , and from which hang bunches of flowers. The cartouches which support the flowers are mostly empty; those which have any inscription bear the names of the god Osiris, of Thutmósis III, Osorkon III, Psammetichus II and Ahmasis. The discs are mostly mirrors, whose external surface is adorned with most delicate designs drawn in outline. One of the discs, unfortunately incomplete, had a representation of scenes in the procession of the god Mínu, like those on the walls of the Theban temples. I have an impression that these fragments were part of the personal property of a Theban prince who was married at Memphis towards the middle of the XXVI<sup>th</sup> Dynasty.

The rest of the «find» includes fragments which are interesting and important for the study of the methods of Egyptian workers in metal. The fragment of the kneeling statue shows how they clamped together the pieces of the torso and the thighs, which had been cast separately. The arms, the fragments of dress, and the gigantic hand holding a water pot, are of quite remarkable workmanship.

Upon the west wall, beside the door leading to Room K, we see :

*On the left :*

**463-464. Enamelled and painted Limestone.** — Height 0 m. 38 cent. and 0 m. 37 cent., width 0 m. 98 cent. and 0 m. 67 cent. — *Tell el Yahudieh* (near Chibín-el-Kanater).

Fragments of altars (?) adorned with lotus flowers and buds. N° 463 is shown just as it was found in the ruins of the temple; n° 464 is restored. The temple at Tell el Yahudieh, now completely destroyed, belonged to the time of Rameses III; his decoration in enamelled clay made it a unique monument in ancient Egypt. — XX<sup>th</sup> Dynasty.

*On the right :*

**721. Bronze.** — Height 0 m. 26 cent., length 0 m. 64 cent.

This magnificent lion (fig. 34) with the name of king

Apries has the end of a chain between his forepaws; there only remains now a little bit of it. The animal appears to be passing through a sort of oblong box, at the back of which is a square hole large enough to admit the hand. Mariette thought it almost certain that this object is a sort of enormous lock or padlock, and Daresy has proved that Mariette was right. — XXVI<sup>th</sup> Dynasty.



Fig. 34. — Bronze padlock.

### ROOM M.

This room terminates the gallery towards the north, and is entirely filled with Coptic monuments. It is separated from Room L by a pillar against which there is a wooden

coffer for linen (height 0 m. 895 m., length 0 m. 855 m., breadth 0 m. 617 mill.) which was found at Kom Ishgau in 1900 by Quibell. It is high on its feet. The only decorated side, which is turned towards the spectators, contains, in the centre of the panel, a little bas-relief of a lion seizing a very long-eared hare: the work is rather poor. — VII<sup>th</sup> or VIII<sup>th</sup> century A. D.

On the opposite pillar, are pieces of wood from the tomb chapels of Bauit, which were found in 1901 by the Inspector Mohammed Effendi Chaban: doors with inlaid panels of a style analogous to that of the Fatemite mosques; friezes adorned with foliage, and notably a door-post (n° 32929) which represents an evangelist standing in a vaulted niche and framed between two columns; above is the Greek cross in a crown of foliage.

On the east wall in the following order are to be seen fine pieces of church furniture :

### CASE A.

Copper keys, wrought and chased : the two largest (n° 411-412) came from the Deir-el-Abyad. Rings, jewels, cymbals with bells or sistra (n° 413), which were used in the eastern churches for the same purpose as ordinary bells are used in our own churches; an icon, or sacred picture (n° 414), of the xi<sup>th</sup> or xii<sup>th</sup> century A. D., with a Coptic and Arabic inscription; lamps of the usual shape, with a cross to hold them by; lamps in the shape of a dove, one of which still retains the chains by which it was suspended : phials and wooden combs. The large silver plaques, with reliefs of crosses and gilt ornaments, were used as boards in the bindings of Gospels. The smaller of the two, which came from Luxor (n° 1326 bis. Length 0 m. 25 cent., width 0 m. 10 cent.), bears the name of the ΑΒΒΑΑΒΡΑΜΙΟΥΕΠΙΣΚΟΠΟΥ, in beautiful letters of the vii<sup>th</sup> or viii<sup>th</sup> century A. D. The larger one, which belonged to the ΑΠΑΒΙΣΑΜΜΩΝ, is possibly a little more modern. The cross of gold and silver which accompanies them (n° 1326. Height 0 m. 30 cent., width 0 m. 20 cent.), was also a part of the treasure of the Coptic church, the ruins of which were discovered by Grébaut to the west of the great colonnade of the Luxor temple. The cross has the following inscription upon its four arms : ΕΥΧΑΡΙΣΤΗΡΙΟΝ - ΤΑΡΙΤΣΕΝΗΣΥΠΕΡΑΝΑΠΑΥΣ ΕΩΣΨΥΧΗΣΔΙΑΔΥΜΟΥ which shows that the object was dedicated by the lady Taritsene for the repose of the soul of Didymos. In the centre, under the icon, is a wooden bas-relief of the xi<sup>th</sup> or xii<sup>th</sup> century A. D., which represents an angel with wings and coat of mail, darting through space, holding in his hand the wheel with which he is to crush the woman who is lying at his feet.

### CASE B.

Contains a collection of panels and carved pieces of wood which belonged to articles of furniture like the one already described in Case A. Among them there are two panels with pictures of S' George (n° 420-421), and a third with the symbol of the dove which may belong to

the ix<sup>th</sup> or x<sup>th</sup> century (n° 422). The beautiful iridescent vase and the mosaic cross which are in the middle of the case are of much more recent date; the latter is probably not Egyptian work at all, and cannot be older than the xviii<sup>th</sup> century A. D. In the lower part of the case, on the left, are quantities of amphora marks and terracotta seals.

**427. Whitewashed clay.** — Height 0 m. 30 cent., width 1 m. 30 cent. — *Thebes* (Deir-el-Bahari).

In the month of February 1883, while clearing out the tomb in which the sarcophagus of Dagaï was found (cf. p. 21, n° 19), I discovered that the Christians, about the v<sup>th</sup> century A. D., had transformed it into a Church dedicated to S<sup>t</sup> Epiphanius, for the benefit of one of the numerous *lauras* which had been established upon the slope of the valley of Deir-el-Bahari. The passage at the end had been closed, and the passage at the entrance prolonged by two brick walls, so as to form, along with the entrance hall of the old tomb, a true Greek cross. A little staircase of four steps led down to it; the walls on each side were decorated with stelae of beaten clay rounded at the top and covered with whitewash, upon which the learned and pious monks had inscribed, in red ink, sentences from the Fathers, S<sup>t</sup> Cyril or S<sup>t</sup> Basil, along with Confessions of Faith and whole sermons mostly translated from the Greek. I found the fragments of three of these stelae with parts of sermons upon the Creation, the Divinity of Christ and the Virginité of Mary, and one complete stela which I succeeded in detaching from the wall and transporting to the Museum. The text of this one is divided into three columns of unequal size. It contains a sermon against heresies, apparently by S<sup>t</sup> Basil, which ends with the usual prayer for the Emperor and his family. The first half had been written upon another stela which has been destroyed. The same monk had copied another sermon upon the border of our stela. I have restored a bit belonging to a third, at the place where traces of writing may still be found, in order to show the visitor how the whole thing was arranged.

Upon the west wall of the room, starting from the south,

the monuments and cases succeed each other in the following order :

### CASE C.

Bronze utensils and church ornaments. A chandelier in the shape of a cross (n° 402). Censers (n° 403-404). Incense burners (n° 405).

### CASE D.

Coptic pottery, the classification of which is still uncertain. Fragments of the same style have been found at Elephantine and Philae, along with objects dating from the VII<sup>th</sup> and VIII<sup>th</sup> centuries.

In the middle of the room we find successively, going from south to north :

### CASE E.

It contains Coptic objects of various kinds : the shoulder blade of a camel with Coptic inscriptions in black ink ; two small wooden plaques with a fine specimen of writing very carefully done, and some terracotta plaques with different inscriptions or occasionally with the monogram of Christ.

### CASE F.

Specimens of Coptic writing upon papyrus.

### CASE G.

Beautiful bronze lamps for churches (n° 406-407. Height about 0 m. 30 cent.). They consist of a foot part in the form of a candlestick, on the top of which is a little round flat tray ; a sharp-pointed head, like those commonly seen in the chandeliers of Occidental churches, supported the lamp proper, which was open above and had a grip to hold by with a cross above it. It was furnished with a kind of bronze shell, which was raised

to serve as a reflector when the wick was lighted, and was pulled down like a lid when the lamp was extinguished. All the other articles are Coptic also : bronze pots and bottles, basins and pans (n° 408-409), a carafe or cruet and a chandelier (n° 410).

The two end cases contain two mummies of the Coptic period from Akhmim, which look very shapeless under the cloths which cover them. On the outside of n° 428 is a long band woven in violet purple : n° 429 has the name ΠΑΦΝΟΥΤΙΟC written in large letters upon the outer wrapping.

## ROOM N.

This room contains the whole series of terracotta and part of the portraits of the Graeco-Roman period, as also monuments which have inscriptions in the Semitic languages, Assyrian, Phoenician, Aramaic, Syrian, or other Asiatic dialects.

These last monuments are to the right and left of the door opening into Room M :

*On the right of the Door :*

### CASE A.

**436. Sandstone.** — Height 0 m. 20 cent. — *Dakkeh.*

A little table of offerings with a demotic inscription from the Kingdom of Ethiopia. — Ptolemaic period.

**438. Limestone.** — Height 0 m. 58 cent., width 0 m. 40 cent. — *Lower Egypt.*

A square stela in the form of a naos. On the frieze there is the solar disc with wings extended; this is repeated above the door. Inside the naos, to the right, is a deity dressed in Asiatic fashion and crowned with the tall Syrian mitre, but holding the sceptre of the Egyptian gods. He is standing upon a lion passant, and is receiving

an offering from an individual who, from his perch upon a very high stool, is pouring libations on a little altar. The solar disc and crescent moon hover over the head of the god; two other crescents are drawn on the right and left, and above are two ears, the emblem of the god who hears the prayers of the faithful. There is no inscription to tell the name of the deity or the exact date of the monument. — Persian period.

**439.** — A Persian bronze from Daphnae.

**440. Bronze.**

A winged Sphinx of Persian work. — XXVII<sup>th</sup> Dynasty.

**441-442.** — Phoenician and Aramaic papyri.

**443.** — Babylonian cylinders of Nabuchodorosor II found, it was said, on the isthmus, but in reality bought from a native dealer who brought them from Bagdad twenty years ago; one bears an enumeration of buildings constructed by the king at Babylon, among others a temple to the Setting Sun. — XXVI<sup>th</sup> Dynasty.

**701 bis. Limestone.** — Height 0 m. 27 cent., width 0 m. 21 cent. — *Serapeum*.

A stela of king Apries, consecrated by an individual, probably an interpreter, whose name is written in hieroglyphs and reads Pirami. In the middle and on the right of the central picture, is a Carian inscription which has not yet been satisfactorily translated. — XXVI<sup>th</sup> Dynasty.

*On the left of the Door :*

### CASE B.

Vases with Phoenician inscriptions : one of them (n° 432), which has a double inscription in Phoenician and in Demotic, comes from Sakkarah.

**445. Dried clay plastered with lime.** — Height 0 m. 37 cent., width 0 m. 30 cent. — *Thebes*.

The Lord's Prayer in Syriac. This fragment was detached from the wall of the Church of S' Epiphanius, which was discovered in 1883, in the tomb of Dagal (cf. p. 21, n° 19, and p. 309, n° 427).

In the two flat Cases C and D, which are in opposite corners of the Room, is a set of cuneiform tablets found at El-Amarna in 1887. They were included in the correspondence kept up by the government of Khuniatonu-Amenôthes IV of the XVIII<sup>th</sup> Dynasty with his vassals and with the princes of Asia, from Syria to Babylon. The whole collection has been published by Winckler and Abel (*The Clay Tablets of El-Amarna*, F. 1, 2, 3 of the Oriental publications of the Royal Museums at Berlin). The Catalogue of such part as is in our possession has been compiled from notes by Sayce. There is one letter in the little known language of Arzapi (n° 1, Winckler 10); a letter from Assurballit, king of Assyria to Amenôthes IV (n° 4, Winckler 9); another from the king of Alasia (n° 24, Winckler 12), and another from Kadeshmanbel (Kallimasin), king of Babylon, in reply to one in which the king of Egypt asked his youngest daughter in marriage (n° 28, Winckler 1). The other letters refer to the affairs of the Egyptian province of Syria, chiefly to the revolts and civil wars between Palestine and the Phœnician coast; only two of the fragments (n° 55-56, Winckler 239) give us the remains of a mythological text.

**431. Wood.** — Length 2 m., width 0 m. 60 cent., height 0 m. 39 cent. — *Sakkarah*.

This heavy wooden coffin bears a funerary inscription in the Minnean dialect of Himyari. At the time of the Ptolemies, the commercial relations which had been established between Egypt and the people of southern Arabia attracted large numbers of merchants and Minnean mercenaries to the banks of the Nile. One of these died at Memphis and n° 431 is his coffin.

### 1° GREEK PORTRAITS.

Several portraits painted during the Roman period,



either in wax or in tempera, have been placed upon two panels to the north and south of the room. Towards the 1<sup>st</sup> century A. D. it became the custom, in certain parts of Egypt and in the Fayûm, to replace the mummy mask by a wooden panel, upon which the portrait of the deceased was painted according to the methods and conventions of Greek art. An inscription of the date of Marcus Aurelius, which was found at the same time as n° 1264 and 1265 which are in Gallery O, enables us to date these portraits, and consequently the greater part of the collection, to the end of the 11<sup>th</sup> century of our era.

## 2° TERRACOTTA AND GLASS WARE.

### *South Wall of the Room.*

#### CASE E.

Terracottas, statuettes, masks and grotesque figures, notably images of the god Bisu (left side, lower row); a pretty statuette of a faun (n° 316, left side, fourth row); statuettes of Astarte; a series of female heads, differently attired; and little monuments belonging to the worship of Isis and Serapis.

**1323. Parchment.** — Height of the pages 0 m. 15 c., width 0 m. 12 cent. — *Akhmîm.*

Thirty three leaves of parchment, which had formed a book bound in cardboard and leather. A Coptic cross is drawn upon the first pages: pages 2-10 contain part of the apocryphal gospel of S<sup>t</sup> Peter; pages 11 and 12 are blank; pages 13-19 contain a fragment of the Apocalypse of S<sup>t</sup> Peter, and pages 21-66 have the greater part of the Book of Enoch. The whole is in Greek.

**1324. Papyrus.** — Height of the pages 0 m. 315 m., width 0 m. 12 cent. — *Akhmîm.*

The leaves, which are mounted between two sheets of glass, originally composed a book which was bound in

leather. The first page contains a division table; the following ones are a collection of rules and problems in elementary arithmetic. — v<sup>th</sup> or vi<sup>th</sup> century A. D.

### CASE F.

This case contains several series of animals, of which the most interesting are the camels and the elephants (317 and 317 *bis*). The camel was unknown in Egypt at the time of the Pharaohs, and seems only to have been introduced at the Graeco-Roman period, and even then it was not extensively used; the little figures belong to the 1<sup>st</sup> century before, or the 1<sup>st</sup> century after the Christian era. Elephants were numerous in Syria about 1600 B. C., and one of the paintings in the tomb of Rekhmarî at Thebes shows us a young elephant brought as tribute by the Syrians, together with a cream-coloured bear from Lebanon. The Ptolemies, wishing to send war-elephants against the troop of the Seleucid kings and not being able to provide themselves with Indian ones, tried to break in the African elephant and undertook great hunting expeditions in the regions along the coast of the Red Sea as far south as Abyssinia. On these occasions they founded special stations, Ptolemais-epi-thêras, and Berenice-epi-thêras. The oldest of our little figures of elephants date from the Ptolemaic period and represent African elephants recognisable by the form of the skull and of the ears.

### CASE C.

Contains glass ware and fragments which are not as yet properly arranged; they are of the Graeco-Roman time. Also marble statues, pottery, and bas-reliefs.

**381. Painted Limestone.** — Height 0 m. 35 cent., length 0 m. 26 cent. — *Sakkarah*.

A charming stela in the form of a naos. The triangular pediment is supported by two nude female figures with Egyptian headdress. An Apis bull is standing before an altar and a Greek inscription in five lines rapidly traced in black

ink : it is the advertisement of a diviner who interpreted prophetic dreams to the visitors of the Greek Serapeum. — Ptolemaic period.

### CASE H.

Late terracottas, principally from the Fayûm. Most of them represent Aphrodite crowned with a large garland.

#### *North Side of the Room.*

### CASE I.

Contains a quantity of small objects from various sources. Upon the two upper shelves are a number of handles belonging to amphorae. They are mostly Rhodian, and very much like those of which there are so many in our Museum at Alexandria; the name of the exporters or of the magistrate under whom the amphora had been exported, is stamped upon each. On the next two shelves are schoolboys' tablets from Antinoe, generally late Roman; and wooden moulds which were used for printing inscriptions, emblems, and mythological scenes upon articles made of terracotta. At the bottom of the case are quantities of bronzes of the Roman period, chiefly the handles of lost vases.

### CASE J.

Contains statuettes and bits of sculpture of the Roman period, among which are to be noticed :

**387. White Marble.** — Height 0 m. 60 cent. — *Sakkarah.*

A Greek goddess, standing, dressed in a long tunic: with her left hand she is lifting the folds of her dress. Her right arm, which held the patera, was restored in olden days and is now wanting. The drapery is heavy and the head is not in proportion to the rest of the body, yet the whole thing has a certain distinction about it. — Early Ptolemaic period.

**388. White Marble.**

Beautiful fragment of a Greek vase.

**390. Black Granite.** — Height 0 m. 60 cent. — *Naucratis*.

A statuette of Isis. The goddess is standing, dressed in a folded robe, and holds a lotus flower. Her eyes were inlaid and the sockets are now empty : the feet are also wanting. — Ptolemaic period.

**391. Porphyry.** — Height 0 m. 60 cent.

Fragment of a statuette. The head, the arms and the feet, which had been of another material, probably marble, are wanting. — III<sup>rd</sup> century A. D.

**383. White Marble.** — Height 0 m. 36 cent.

Fragment of a statue of Venus, probably the same pose as the statuette in Gallery O (cf. p. 319, n° 336). — 1<sup>st</sup> century B. C.

**399. Grey Granite.** — Height about 0 m. 53 cent.

These four statues were found at Dimeh. The inscriptions are Greek and Demotic (cf. p. 194, n° 735).

## CASE K.

Numerous bits of glass ware of various shapes (n° 322-329). N° 326 is very interesting as regards the history of the technique. The transparent glass bowl which forms the body of it is adorned with a network made of sticks of red and blue opaque glass, which are welded together and also to the bowl : blue and red handles, ornamented with detached rings of the same colours, are turned round the neck of the bottle. N° 330 is a head beautifully engraved upon glass.

## CASE L.

The top of the case contains terracotta figures from the Fayûm, most of which represent Horus. They are very far removed from the old Egyptian type in their representation of Harpocrates or the child Horus: he is only to be recognised by the hanging side-lock of hair and by the finger stuck in his mouth. Some of the figures are seated on horses, some on geese; occasionally they are leaning against a pedestal or they have an amphora under their arm. The only one which has a hieroglyphic inscription is n° 315. The terracotta lamps, also from the Fayûm, offer some remarkable specimens. N° 318 is very beautifully decorated with a boat in slight relief, manned by Pygmies. N° 319 is in the shape of the bust of a goddess; the support was hollow to hold the lamp. Others are in imitation of little buildings, temples, chapels, and houses several stories in height, which are most interesting to any student of Graeco-Roman architecture. Some are shaped like boats, some like heads or tragic and comic masks. Several are pierced with numerous holes, like n° 320 and 321.

## GALLERY O.

In this gallery along with the rest of the statuettes and secular objects belonging to the Graeco-Roman period, are cartonnages, coffins, mummy masks, and, in a general way, all the funerary equipment which was in use in the last days of pagan Egypt.

*Landing at the top of the east Staircase.*

Against the two columns which separate Room M from the east landing of Gallery O are :

**351. Limestone.** — Height 0 m. 35 cent. — *Mit-Rahineh.*

Fragment of a statuette representing a Hercules of Hellenistic style.

**336. Limestone.** — Height 0 m. 60 cent. — *Alexandria.*

A charming statuette of Aphrodite. The goddess, naked and leaning against a dolphin, is raising her arms to tie the ribbon which bound her hair. The lower part was modelled in 1885 by the French sculptor Mercié, who was passing through Cairo, and the work was executed in marble by Barsanti, Conservator of this Museum. It is a beautiful work of the III<sup>rd</sup> or the II<sup>nd</sup> century B. C. and is one which gives us an excellent idea of the Greek art of Alexandria.

**384. Black Granite.** — Height 1 metre. — *Menshieh.*

A serpent from the temple of Esculapius at Ptolemais in Upper Egypt, with two holes, one in the throat, the other amongst the coils. It was, as M. Edgar was the first to point out, the lid of the temple money-box in which pious visitors dropped coins through one of the slits in the top. The head was broken in old times and replaced rather poorly by the antiquity-dealer who sold the monument to the Museum. — Roman period.

### *East Wall.*

#### CASE A.

Contains Alexandrian statuettes which frequently recall, in some measure, the style of Tanagra. It will be sufficient to notice n° 385 (height 0 m. 08 c., length 0 m. 11 c.), which was found near Kom Gayef at the time of Mariette and which, of course, came originally from Naucratis. The artist has depicted an episode which was common during the feasts of Bacchus. A Faun, in attempting to dance according to custom upon a goat skin which was oiled and inflated, had fallen on the ground clutching in his arms the neck of the wine skin; his garment, heaved up by the fall, was blown out behind and had not had time to fall down again. The piece is charming both in conception and execution, and I should be inclined to attribute it to the IV<sup>th</sup> or III<sup>rd</sup> century B. C.

## CASE B.

All these mummies came from Akhmim, the ancient Panopolis. If the embalming was less carefully executed than in the days of the Pharaohs, the external equipment of the mummy was much more complete after the Grecian period: the appearance of death was concealed by a gilded mask, an entire covering of painted cartonnage in which rose colour predominated, and crossed bands which adorned the corpse. The smallest of these mummies is that of a young woman. She is dressed in the fashion of the early part of the III<sup>d</sup> century A. D. with a clinging robe of one of these many-coloured striped stuffs which are still manufactured at Akhmim. The lines of the nose, the chin and the eyes had been marked out by pink touches, some of which were possibly tattoo marks. On the head is a thick crown in which we recognise the flowers of the *Delphinium Orientale*.

A number of Greek funerary vases from the Alexandrian tombs have been arranged above the cases.

## CASE C.

Here there are terracottas of the Ptolemaic and Greek periods, gourds, amphora handles, vases of different shapes, and little figures, among which we notice :

**371. Terracotta.** — Height 0 m. 19 cent., length 0 m. 245 mill. — *Alexandria*.

Probably a forgery. It was designed to represent a scene from the tragedy of Orestes. Electra is seated weeping at the foot of the funerary cippus of Agamemnon: Orestes, who has just arrived, is bending over her to console her, while his companion holds the horses.

*North Balustrade of the Landing.*

## CASES D, E, F.

These three cases which are along the balustrade of the

landing contain mummy masks of painted plaster from Balansurah. All the types are Graeco-Roman and the decoration has no longer any trace of Egyptian influence. The womens' heads are especially interesting, on account of the various methods of dressing the hair : it would almost be possible after seeing them to write a history of female hair dressing in Middle Egypt, in the 11<sup>th</sup> and 11<sup>th</sup> centuries A.D.

*Middle of the Landing.*

The first thing we see is a fine Ptolemaic mummy lying in a glass case. It came from the Fayûm, and the body is wrapped in little narrow bands artistically arranged in regular lozenge squares, the centre of which is indicated by a sort of button made of plaster gilt. This covering is bound round the shoulders by a straight ribbon, inlaid with bits of translucent, many-coloured glass, roughly cut to imitate sapphires, emeralds, and other precious stones. Over the mummy's head is a painted panel framed in the linen, on which is a portrait of the deceased lady. She was a woman of about thirty five, with regular, firm, somewhat hard features, an aquiline nose, a large thin-lipped mouth, and big black eyes ringed round with kohl. She wears a necklace and earrings of gold inlaid with jewels, and we can still see, near her neck, a piece of the old rose-coloured tunic which she wore in her lifetime. Her hair is dressed in the diadem style which prevailed during the time of the Antonines.

The succeeding case contains two of the most curious mummies in the Museum :

**397. Linen and Leather.** — Length 1 m. 53 c. and 1 m. 62 cent. — *Sakkarah.*

The woman's body is enclosed in a covering of linen and sewed leather, the fastenings of which are kept in place by seals which are still intact. On the outer surface the face of the dead woman is painted in distemper : the dress, the shoes and the jewels are Byzantine, and look very similar to the costumes of the Ravenna mosaics. The man's body has disappeared ; there is nothing left except the upper portion of the shroud, and even that is greatly



injured. There is some reason to believe that these two mummies belonged to Christians who lived about the v<sup>th</sup> century A. D.

The three masks which are in the same case belonged to pagan mummies of late date : their heads are crowned with flowers, and they have black borders round the eyes to imitate the effect of antimony powder.

### *North Wall of the Gallery.*

Following the north wall of Gallery O, we find :

### CASE G.

Domestic articles of bronze, round plates, spoons, braziers, collars. The bronze mirror, adorned with outline drawings, is of a good Greek period ; it must have been brought into Egypt from some city of Greece proper or Asia Minor.

**393.** — A pot filled with coins which have been rusted together by the oxide. Some can still be recognised as belonging to the reigns of Diocletian, Constantine and the contemporary Emperors. It was found buried under the threshold of an old house at Mit Fares (Fayûm).

### CASES H, I.

Mummies and cartonnages from Akhmtm.

### CASE J.

Mummies from the Fayûm (n° 252) and from Gebelein (n° 253). We may note a child's coffin of wicker work, which is shaped like a chapel as if they had wished to identify the dead child with a child-god, probably with Harpocrates, the son of Isis and Osiris.

### CASE K.

Mummies of a late date from the Fayûm. Gilded cartonnage and strips of linen. To the right some mummies

of children : upon two of these (n<sup>o</sup> 334, 335) the gilt mask is replaced by a portrait of the dead child which is put in the place where the face was.

### CASE L.

A collection of bronze statuettes of the Graeco-Roman period.

#### *South Wall of the Gallery.*

Going from east to west of the south wall, we find :

### CASE M.

Ivories and wooden panels inlaid with ivory, which are the remains of boxes of the Roman period.

### CASE N.

Fine bronze lamps (n<sup>o</sup> 338-339); candelabra and tripods (n<sup>o</sup> 340-343); a large lead plaque, belonging to a coffin (n<sup>o</sup> 344) similar to coffin n<sup>o</sup> 356 (cf. p. 326-327).

**400. Wood.** — Height 1 m. 91 c., width 0 m. 58 c.

Coffin lid in the shape of the façade of a chapel, which contains the painted face of an Osiris mummy seen from the front : the two fists of the god which held the sceptres were in relief and gilded, but one of them has disappeared. — Roman period.

### CASES P, R.

Mummy masks, some of which are entirely covered with gilding, while others are white and pink with crowns of flowers. Two masks of children are exposed in the centre of Case P. The masks which are hung along the walls came from the Fayûm; the others were found at Meir. They are all of Roman date.

## CASE Q.

Between Cases P and R. In this case is a wooden votive shield of the Roman period, painted to imitate the metal which was used in covering ordinary shields. It was found at Harit (Philadelphia) in Fayûm, by Grenfell and Hunt.

## CASE S.

Continuation of Alexandrian and Graeco-Roman terracottas.

## CASE T.

Contains bits of blue enamel of the Roman, Byzantine and Coptic periods, among which are :

**386. Blue Enamelled Clay.** — Height 0 m. 21 c., diameter 0 m. 20 cent. — *Sakkarah.*

A splendid vase whose neck and foot are ornamented with garlands of olive flowers in relief. One half only is ancient work; the rest was restored at the Museum by Vassalli Bey. — Ptolemaic period.

A big dog of the same material is remarkable at once for coarseness of modelling and for beauty of colour. The statuette of Anubis, standing and with a human body, has unfortunately been mutilated: the muzzle of the animal has disappeared. In the right hand side of the case is a small collection of things found on the site of the first Greek settlements in Egypt, some terracotta antefixes, notably n° 362 which is painted; it bears a Cypriote or Greek head of archaic work and it came from Daphnae, so that it must have belonged to some camp of the Greek mercenaries of the Saitic kings (cf. n° 376).

**388. Alabaster.** — Height 0 m. 11 cent. — *Near Sais.*

Little figures of archaic style, either Greek or Cypriote.

They belonged to the first Greek colonists who settled in Egypt before the Macedonian conquest. — XXVI<sup>th</sup> Dynasty.

**382. Bits of Glass, enamelled or Gilt.** — *Alexandria.*

Fragment of mosaic.

### CASE U.

Here is the continuation of the portrait mummies from the Fayûm (cf. p. 315, Case F, p. 322 and 323). N° 337 was a young girl. The portrait stands out upon a gold background, strewn with lozenge-shaped pieces of many-coloured glass. The hands and the folds of the dress which they hold are gilded. These mummies are of the 11<sup>th</sup> century A. D.

### CASE V.

The pottery here was found in Egypt, but was made in Greece and was imported at various periods. It is mostly of the 1<sup>st</sup> century, but there are fragments of older vases, Corinthian or Athenian, of the 6<sup>th</sup> century.

#### *Centre of the Room.*

**360.** — A mummy with its portrait painted on wood. The cartonnage is all rose coloured, with gildings which represent : 1° The deceased upon his funeral bed; near him Anubis, Isis and Nephthys; 2° Thoth and Horus preparing the resurrection of the defunct; the incense is burning upon two altars in the form of chandeliers, in front are the Osirian *didu* with the double ostrich feather; 3° the dead man is rising from his bed to be resuscitated; and 4° the soul flies away to animate a new existence.

In the same case, at the feet of the mummy are :

**1360. Wood.** — Height 0 m. 40 cent., width 0 m. 20 cent., depth 0 m. 15 cent. — *Fayûm.*

Portrait of a school-girl painted in distemper. It is placed

at the end of a sort of niche, open at the sides, supported by two pillars; a tablet and stylus are beside her in the picture, in memory of the learning she was acquiring when she died. — II<sup>nd</sup> century A. D.

**396.** — Length 1 m. 05 cent. — A little mummy from the Fayûm with the portrait of a young girl.

### CASE W.

Continuation of the series of portraits shown in Room N (cf. above p. 313-314). The two portraits of a young man and a young woman, which occupy the centre of the south panel, are distinguished from the others by a vigour of drawing and firmness of execution which are not often seen in works of this kind.

**361.** — Length 1 m. 80 cent. — A mummy from the Fayûm sewn into a linen sheath. The portrait is painted on wood.

**398.** — Length 1 m. 20 cent. — A little mummy from the Fayûm with the portrait of a young girl.

**357.** — Length 1 m. 72 cent. — Mummy of a man with the portrait painted on wood. — *Fayûm.*

**354.** — Length 1 m. 60 cent. — A mummy of the common type with a gilt mask, inlaid eyes and painted cartonnage. It is still covered with its garlands and flowers. — *Fayûm.*

**359.** — Height 0 m. 77 cent. — A very rich gilt mask from Meir with inlay in enamel. Mythological scenes in gold.

**356. Lead.** — Length 1 m. 85 cent. — A coffin of the Roman period bought at Alexandria and said to have been found in the sea, in front of the spot where stood the obelisk which is now in New York. The whole tale has

been certainly made up by the dealer to enhance the value of the monument; it comes probably from Sidon or some other spot of the Phoenician coast, where many coffins of the same kind have been found at various times.— Roman period.

1315. — Length 1 metre. — Mummy, found at Metr, of a three years old child, called Anoubias, daughter of Apion. It has a mask and ornaments of painted plaster, and under the feet is the inscription :

ANOYBIACATIWOC  
 ΓΕΥΨΥΧΙ (*sic*).

At the feet is a piece of stuff coming from another mummy, and on which is traced the following inscription in ink :

(*sic*)  
 ANOYBACCAPATIWOC  
 ΜΗΤΡΟCΕΥΔΑΙΜΩΝΙΔOC  
 ΕΒΙΩCΕΝΕΘΗΝΕΑΩΡOC

1322. Wood. — Height 1 m. 65 cent., width 1 m. 46 cent. — Square coffin with a slightly vaulted lid and the mummy of Theodôriôn. The mummy has a gilt mask and the cartonnage is painted in vivid colours. — Ptolemaic period.

355. — Length 1 m. 54 cent. — Another mummy from the Fayûm. On the wrappings, four times repeated, we read the inscription traced in ink :

ΑΡΤΕΜΙΔΩΡΑ ΑΩΡΕ ΕΥΨΥΧΕΙ ΛΑΓ

which gives the name and age of the deceased. — Ptolemaic period.

394. Wood. — Height 1 m. 92 cent., length 1 m. 98 cent., width 0 m. 50 cent. — *Serapeum*.

A sort of pointed roof which rests upon a rectangular

cadre served as a lid for the coffin. Upon the triangular gable ends bas-reliefs in painted stucco were introduced (cf. p. 329, n° 345), which represent winged syrens with birds' claws. The lid is held in place by three wooden rollers which are composed of small, well-jointed cylinders, like the brick tiles which crown the ridge of a house; the ends of these were ornamented with little medallions with the head of Medusa. These are to be found under n° 345 with the syrens (cf. p. 329). — 11<sup>th</sup> century B. C.

In two small cases to the right and left of this coffin, are two new sets of plaster masks of the Roman period. The most interesting are n° 1317-1318 which came from Balansurah; there the mummies belonging to this period were encased in a very simple wooden box, and a plaster bust was laid upon the wrappings on the upper part of the body: we have several specimens of these. N° 1317 is of a Roman type, with the hair cut short and the face gilded. The dress consists of a white chlamys with long bands and some ornaments like crosses in tones of purple violet: one of the hands holds a garland of roses.

**393. Wood.** — Height 0 m. 46 cent., length 1 m. 93 cent. — *Fayûm*.

A sarcophagus of the Roman period, with interesting paintings: flowers and various decorations are to be seen along the sides; at the foot of the coffin, behind Anubis, are some well-executed shrubs and a tree. The flesh of the figures is painted pink.

**358.** — Length 1 m. 56 cent. — *Fayûm*.

A mummy in a rectangular wooden coffin, with its garland of flowers and a gilt mask. — Roman period.

The end of the Graeco-Roman series has overflowed into the vestibule of Room P and has usurped the north-east corner of it.

## CASE X.

**349. Parchment.** — *Gebelein*.

A parchment of a King of the Blemmyes. The Blemmyes, a warlike people from Nubia, devastated Upper Egypt by their incursions from the III<sup>rd</sup> century of the Christian era onwards. They even succeeded in occupying several provinces and established themselves in the island of Philae. — VI<sup>th</sup> century A. D.

The upper part of the case is filled with little wooden tickets. The name of the individuals to whose mummy they were attached is written in Greek: an exception is n° 350 which is of enamelled earthenware. — Roman period.

**345. Wood and Stucco.** — *Serapeum*.

Triangular wooden pediments taken from the gables which enclosed the pointed roof of the sarcophagus n° 394 (cf. p. 327-328, n° 394). Upon these pediments are stucco bas-reliefs of winged syrens with birds' claws. Near the bas-reliefs are the medallions or antefixes with the head of Medusa which adorned the gable-points of the sarcophagus in question. — Ptolemaic period.

**346-346 bis. Wood.** — Height 0 m. 148 mill., width 0 m. 49 cent. — *Serapeum*.

These tablets belonged to some school-boy of the Roman period, who wrote upon them seven verses in the Homeric style. They are full of mistakes and there is a correction on the margin at the fourth verse. — Time of the Emperors.

The three small glass cases in front of the wall-case X contain the last of the series of masks found at Balansurah (cf. p. 328, n° 1317-1318) and other places in Middle Egypt.



## NORTH HALL.

In this Hall are statuettes of the gods in bronze, enamel, hard stone, and some other materials which were less commonly used. In the centre, under the large arch which separates the Hall from the vestibule of Room P, is a group of objects found at Sakkarah in the tomb of an official of Nectanebo I<sup>st</sup>, Psammetichus, whose coffin we saw in the east wing of the Principal Gallery on the Ground Floor (cf. p. 209, n° 807).

**1017. Dark Green Basalt.** — Length 0 m. 71 c., width 0 m. 46 cent. — *Sakkarah.*

A table of offerings belonging to Psammetichus. The engraving has been most carefully done, but there is a certain affectation of archaism in the text of the inscription. Thus, one of the titles contained in the very primitive inscription upon statuette n° 1 is found in the same form, but very exquisitely engraved, in the inscription upon this object. — XXX<sup>th</sup> Dynasty.

**1018. Green Basalt.** — Height 0 m. 90 cent. — *Sakkarah.*

A statue of the mummified Osiris (fig. 35), which is one of the master pieces of Egyptian statuary at the best period of the second Saitic Renaissance. In spite of the hardness of the stone, the artist has contrived to give a marvellous exactness and delicacy to the modelling of the body underneath its wrappings, as well as to the exposed face. — XXX<sup>th</sup> Dynasty.

**1019. Serpentine.** — Height 0 m. 89 cent. — *Sakkarah.*

A statue of Isis (fig. 36), which is as admirable of its kind as the statue of Osiris n° 1018. — XXX<sup>th</sup> Dynasty.



Fig. 35. — An Osiris belonging to Psammetichus.

**1020. Serpentine.** — Height 0 m. 97 cent.,  
length 1 m. 03 cent. — *Sakkarah.*

Psammetichus himself standing in front of the cow



Fig. 36. — An Isis belonging to Psammetichus.

Hathor (fig. 37), with his back to the animal's chest. The cow is stretching her long neck over the man to protect him, and the whole thing has a suggestion of gentle melancholy (cf. another group of the same facture, p. 164,



Fig. 37. — The Psammetichus cow.


n° 641). The group expresses the same idea as the group of Amenôthes II and the cow which Naville discovered recently at Deir-el-Bahari (cf. p. 121-122, n° 339). — XXX<sup>th</sup> Dynasty.







*Centre of the Hall.*

CASE A.

In the centre of the room, in the middle of this case, is a magnificent vase of black granite in the shape of a heart (n° 1006), dedicated to the god Thoth by king Apries of

the XXVI<sup>th</sup> Dynasty. In the different divisions of the case there are emblems and pieces of ornaments of bronze, enamel and stone.

A. — This entire division is filled with the blue enamel finger rings of the XVIII<sup>th</sup> Dynasty, mostly from Thebes and El-Amarna. They sometimes have a royal cartouche, and frequently the name or image of the deity under whose protection the wearer of the ring had placed himself : occasionally there was a charm against the evil eye, the sacred eye of Horus , the head of Hathor, a fish, a lotus, or a scarab.

B. — Head ornaments of bronze, belonging to statues and statuettes which are lost. Here are the two feathers of Amon and Anhour , the bunch of feathers of Bisu, the lotus of Nefertumu, the bunch of lotus of Hapi , the Nile god and his two assistants the Maruti, the horns of the goddesses and of the solar gods, either single  or combined with other emblems, the two plumes, the disc and the uraeus, the two spiral horns , the lock of hair  which is the mark of the infant deities, and lastly the beard . The Egyptians of historic times shaved their faces and heads, but the greater part of their religious and funeral rites dated from a period when the hair and beard were worn long, and, in order to secure the full effect of these rites, the dead man had to be rigged out like the living, with a wig and also with a beard of plaited horse-hair, or leather or even wood, which was attached to the wig by means of two leathern thongs or of some other material which followed the contour of the cheek : it is this false beard, with some variations, which we see on the chins of the gods and the kings. The bronze counterfeits of these beards are arranged in this division B.





C. — Bits of necklaces of gold, glass, precious stones and blue enamel. They are mostly mere round beads, but some are shaped like little bottles, scarabs and lotus flowers. There is a fragment of necklace of a *cypraea* of blue paste, threaded upon a gold thread and coming from Abydos.

D. — Continuation of the fragments of necklets, mostly

blue enamel, many of which are cartouche-shaped and bear the name of Rameses II. Most of them are made in imitation of the amulets which were described in Room C, Cases F-II (cf. p. 249-255).

E. — Various amulets and little figures taken from sarcophagi found in the Fayûm by Vassalli Bey, in the ruins near Hawara : the glass of which they were made was inserted in the wood, and the effect of the pictures and inscriptions is charming. There is the image of the goddess Mâit (n° 1011), with a red body and flesh of turquoise blue, a dark blue wig, and a many-coloured plume and necklace; also, a woman's head, the flesh in turquoise blue picked out with black and the wig black (n° 1012); a falcon of incised black clay, modelled and picked out with turquoise blue; and two jackals of jet (n° 1013) which are the two Uapuattu who opened the way for the solar bark through the Northern and Southern sky.

F. — Glass paste, both translucent and opaque. Some of these articles are very interesting in connection with the history of the science of the workers in glass. They were made of a quantity of many-coloured threads or wires, stuck together and then drawn out lengthwise so as to form sticks; these, cut into thin flat pieces, represented geometrical figures, flowers, inscriptions and little pictures. Some of those in this compartment show a greenish monkey spotted with black and yellow, upon a red background framed in white; the monkey is picking fruit which is as green as himself (n° 772, 772 bis). N° 773 is a monkey's head, a round lump of turquoise blue with the details in yellow and white. All these curious pieces are of the Graeco-Roman period.

G. — Bronze sceptres and emblems of divinity : a whip belonging to the ithyphallic gods ; the sceptres of goddesses like the stalk of a lotus with the flower in full bloom, a simple  or else one surmounted by a serpent ; handles of sistra; shields with lions' or cats' heads; the pendant of the instrument called *monait*  (cf. p. 252, F).


H. — Seals and rings of bronze, limestone, wood or glass, revolving. Sometimes the seal takes the form of a moveable scarab upon a metal pivot.

*East End of the Hall.*

## CASE B.

In this case there is a whole series of objects of different kinds, which are remarkable for the delicacy of the work and the beauty of the material.

*Centre of the Case.*

At the top, on the uppermost shelf, is a censer of gilded wood, consisting of a handle like the head of a falcon which terminates in an extended hand carrying a vase ; it was found at Dimeh and is of the Ptolemaic period, but the shape is identical with that of the censers upon monuments of the time of the Pharaohs. Around it are vases of many-coloured glaze of the XVIII<sup>th</sup>, XIX<sup>th</sup> and XX<sup>th</sup> Dynasties. They present the same variety of decoration and colour as those vases which were long believed to be Phoenician, but which were really of Egyptian manufacture. This will be proved from the glass ware in Room S, a little further on.

*North Side of the Case.*

Upon the middle shelf in the centre is a fine perfume pot of alabaster, flanked by two very curious bits of enamelled pottery.

**877. Blue Pottery.** — Height 0 m. 13 cent., length 0 m. 21 cent. — *Drah abu'l Neggah.*

A hippopotamus walking into the marshes; upon the body of the animal, the artist has traced in black ink butterflies and birds flying among reeds and flowers, which was a simple method of showing the hippopotamus in his ordinary surroundings. This curious piece was found in a tomb of the XI<sup>th</sup> Dynasty, along with n° 887 *bis* where the animal is lying idly upon his side and resting his head upon his fore paws.

The pretty female head of painted wood, with wavy hair, on the extreme left beyond the sleeping hippopotamus, is Saitic (n° 908); at the time it was found, the nose and lips were unfortunately smashed by the blow of a pick. The lower shelf is almost entirely filled with statuettes found in tombs of the XIX<sup>th</sup> and XX<sup>th</sup> Dynasties. Under the Theban dynasties, the Egyptians had gradually acquired the habit of replacing the enormous wood and stone statues formerly placed in the tombs, by small statuettes of wood or limestone, which, as time went on, became smaller and smaller. Many of these were exquisitely worked, and the Museum at Turin possesses some twenty of them which are comparable with the finest works of the Old Empire. In the middle, and rising above the others, is the statuette of a young woman, dressed in an immense wig and a long tucked robe which outlines her limbs (n° 881. Height 0 m. 42 cent.). To the right and left are two small figures, of which the one to the right (n° 882 *bis*. Height 0 m. 20 cent.) is of very delicate workmanship: the dress is white and she is pressing a sistrum against her breast. N° 878-882 (height 0 m. 111 mill., 0 m. 208 mill., 0 m. 186 mill. and 0 m. 175 mill.), without being masterpieces, are very fine works of art. They are four individuals dressed in state costumes of the XVIII-XX<sup>th</sup> Dynasty, who are marching straight on with a measured step, the body erect and firm, the head held high. The calm yet alert expression of the faces clearly indicates that these are portraits; the features recall the Japanese rather than the ordinary Egyptian type. Notice the little sacred eye on the wrist of the statuette n° 878; it is an almost unique specimen of one of the ways in which the Egyptians wore this amulet. The little lady Honittai who is at the extreme right of this troop (n° 904. Height 0 m. 21 cent.), and who is pressing to her breast a bunch of flowers, testifies if not to talent, at least to remarkable skill. At the extreme left is the little and rather graceful figure of a young woman of painted limestone (n° 882 *bis*. Height 0 m. 32 cent.).

To the left of the little male figure n° 880, is a remarkable figure in ivory (n° 886. Height 0 m. 15 cent.) representing a personage standing upon a little pillar in the form of a lotus: the work is exquisite and recalls certain of the ivories in the Bargello at Florence. It was found at Thebes, along with the statuette n° 727 (cf. p. 242), and is a product of the Theban art of the XIII<sup>th</sup> Dynasty.



The two pieces in front (n<sup>o</sup> 896-896 bis. Length o m. 30 cent.) are two boxes or spoons for perfumes. A young girl, naked save for a narrow girdle which confines her hips, is swimming; she holds her head well above the water and her extended arms are pushing before her a duck, which is hollowed out like a box and whose wings form the lid. This is one of the patterns which Egyptian ladies liked best for their perfume boxes (cf. p. 236, Case B); the young girl was the handle and the duck's body contained the scented powder or ointment.

*West Side of the Case.*

The middle shelf, along with a very fine vase of polished alabaster, contains funerary statuettes of the Saitic period which are of green enamel, and some of the second Theban period which are of schist and of painted wood. There are also three little figures in light blue enamelled clay, representing female flute players, and a figure in turquoise blue enamel — a sphinx with a woman's head, sitting upon its haunches. The four last pieces are Graeco-Roman.

In the middle of the lower shelf, and higher than the rest, is :

**895. Grey Enamel.** — Height o m. 35 cent. — *Kom-el-Qalâa.*

A man standing, his hands supported upon a little naos which rests on the ground and contains the Osiris mummy. He is on a high pedestal, which is covered on all sides with inscriptions according to which he was a prince and one of the chief officers of the king : his name was Neferiabrt. — XXVI<sup>th</sup> Dynasty.

All the objects which surround him are remarkable either for the subject or the workmanship. Thus, we have :

**893. Wood.** — Height o m. 045 mill. — *Abusir.*

A standing monkey, bending a bow : the obelisk in front

of him at which he seems to be aiming was the box which contained him. — Saitic period.

894. Jasper. — Height 0 m. 06 cent.

Heart-shaped vase. On one side is engraved a scarab, on the other the xxx<sup>th</sup> chapter of the *Book of the Dead*. — Saitic period.

898. Wood. — Length 0 m. 18 cent.

This fine piece is the model of a drinking horn of the kind called by the Greeks *rhyton*. The body of it is of bark, the stopper of fine wood. The lower part, from which the liquid issued in a thin jet, is a cow's head surmounted by a solar disc. I doubt whether any other Museum possesses a piece of the kind. — XXVI<sup>th</sup> Dynasty.

901. Bronze. — Height 0 m. 05 cent. — *Sakkarah*.

A squatting figure found at the Serapeum : the arms are crossed upon the knees and the chin is resting on the arms. It is on the ground and is wrapped in a long robe. — Saitic period.

902. Green Enamel. — Height 0 m. 076 mill. — *Mit-Rahineh*.

A shaven head, probably the god Imouthes, son of Phtah. The delicacy of the features and the perfection of the modelling justify the name, given him by the Egyptians, of *the god with the beautiful countenance*, *Neser-ho*. — Saitic period.

903. Bronze. — Height 0 m. 18 cent. — *Sakkarah*.

A standing figure with head shaved. The right arm is extended and the left holds a little figure of Osiris. — Greek period.

**905. Wood.** — Height 0 m. 15 cent.

The remains of a wooden box inlaid with ivory : upon the pieces which remain are bulls attacked by lions, also flowers and shrubs. This is one of those works of the end of the XVIII<sup>th</sup> or XIX<sup>th</sup> Dynasty, where it is possible to trace the influence of *Ægean* art.

**1700. Ivory.** — Height 0 m. 13 cent. — *Abydos*.

Under a tiny glass case, Cheops is sitting in the dress of an Osirian king. This object was found in the foundations of the temple of Osiris at Abydos in 1903 by Petrie, and is in a very precarious state owing to its having been buried in damp ground for several thousand years. The work is very delicate. — IV<sup>th</sup> Dynasty.

*South End of the Case.*

In the centre of the middle shelf, is a little group of black schist, consisting of a man and his wife standing side by side. The wife had a sort of gilded diadem above her wig, and she had her arm round her husband's shoulder. Part of the legs is missing and the rest has been much damaged. Still, it is a good example of the Theban style of the XX<sup>th</sup> Dynasty.

*To the left :***885. Bronze.** — Height 0 m. 12 cent.

A bull in the act of raising his head. This spirited motion is very rare in other Egyptian monuments of the same kind. The bull is generally represented as walking along with his head bent, and with a gentle, quiet expression.

The little calf of blue pottery spotted with black, which is lying on the ground on the left, is of the XX<sup>th</sup> or XXI<sup>th</sup> Dynasty. Behind him we see :

**887. Onyx.** — Height 0 m. 24 cent.

A vase of alabaster or rather onyx, of a very long shape and highly polished.

The middle of the lower shelf is occupied by the finest of all the funerary statuettes known until now :

**891. White china inlaid with coloured enamel.**  
— Height 0 m. 195 mill. — *Abydos*.

The hieroglyphs and details of sculpture were incised in relief upon a white background, and they were afterwards filled in with paste which was vitrified in the furnace. The face and hands are turquoise blue, the headdress yellow with violet stripes, the hieroglyphs and the vulture which is unfolding his wings on the breast are also coloured violet. The whole thing is mellow and harmonious, and without the slightest flaw which could detract from the clearness of the lines. This is the more remarkable, because the glasses used to obtain the colours are fusible at different temperatures, so that the statuette must have passed through the furnace several times before being completed. During the winter of 1903 a similar statuette has been found at the Biban-el-Moluk, in the tomb of king Thutmôsis IV, broken to pieces and incomplete : the present one belonged to a nomarch called Phtahmôsis, a first prophet of Amon. — XX<sup>th</sup> Dynasty.

**909. Blue Porcelain.** — Height 0 m. 054 mill.

Head of a royal statuette, perhaps Nekao II or Apries. — XXVI<sup>th</sup> Dynasty.

**911. Green Breccia.** — Height 0 m. 15 cent.

A statuette of Phtah, the god of Memphis : a staircase of five steps leads to the altar where he sits. When found, it was covered with gold leaf which followed its shape : this covering has been mounted upon a plaster cast and is exposed as a pendant to the original, to the right of the statuette n° 891.

**900-900 bis. Bronze.** — Height 0 m. 19 cent. — *Sakkarah*.

Funerary statuettes of bronze are extremely rare. These

bear the names of Amenmôsu, overseer of the royal flocks and herds, and of Harui, a servant of the King.

**912. Ivory.** — Height 0 m. 14 cent. — *Great Pyramids.*

A broken statuette found in a tomb of the V<sup>th</sup> Dynasty.

The front of the case is filled with a number of perfume boxes and spoons of various shapes, all collected from tombs of the second Theban Empire :

**888. Wood.** — Length 0 m. 22 cent.

A perfume spoon, which represents a dog running off with a fish in his mouth : the body of the fish is the bowl of the spoon.

**889. Wood.** — Height 0 m. 25 cent.

A perfume spoon. A young girl is standing upon a boat, gathering lotus flowers; the flowers and fruit of the lotus, which are round her head in a bunch, are hollowed out to hold the perfume.

**892. Wood.** — Length 0 m. 175 mill.

A perfume spoon. The handle is the figure of an antelope.

**899. Wood.** — Height 0 m. 06 c., length 0 m. 12 c.

A calf lying down, hollowed out as a box : the work is very fine. The head and back of the animal can be raised and form the lid.

**910. Wood.** — Height 0 m. 17 cent.

A slave, with a bald head like a sugar loaf, is bending

under the weight of a big jar : the jar is the bowl, the slave the handle of a perfume spoon.

*East Side of the Case.*

Upon the upper shelf is a small group of two rough funerary statuettes of schist leaning against the same support (n° 875) and having the names of a certain Mani and his wife Hontmanou. At the ends are two ivory pawns in the shape of lion's heads ♁, from Deir-el-Bahari.

**883. White Quartz.** — Height 0 m. 106 mill.

A little vase of very pure quartz : the neck is entirely transparent.

**890-890 bis. Bronze.** — Height 0 m. 11 cent. and 0 m. 12 cent.

Two charming Saitic statuettes, representing a Pharaoh upright and walking, with the uraeus on his forehead.

**906. Lapis-lazuli.** — Length 0 m. 085 mill.

A large scarab.

**905. Wood and Ivory.** — Height 0 m. 07 cent., length 0 m. 09 cent., width 0 m. 06 cent.

Small marquetry box.

The other objects belong to series which have been already described, but they are noticeable on account of the fineness of the work : bronze shields; pectorals of enamel with a scarab inlaid; mystic eyes of polychrome enamel; a hippopotamus of white stone; a lion of blue enamel; a bronze mirror shaped like a lotus leaf; vases of different shapes made of many-coloured glass paste, of the XVIII<sup>th</sup> and XX<sup>th</sup> Dynasties.

CASE C.

Numerous statuettes of Isis and Horus, generally Isis

suckling Horus. One figure of Isis is extending winged arms to protect Osiris (n° 1082. Bronze. — Height 0 m. 13 cent.). We may also notice a shield with a head of Isis above (n° 1083. Bronze. — Height 0 m. 37 cent.). A wooden statuette of a crouching Isis, weeping over the death of Osiris, is draped in a mummy cloth probably with reference to some magical ceremony, just as it was found at Sakkarah. — Saitic period.

### CASE D.

**1046. Bronze.** — Height 0 m. 30 cent. — *Serapeum*.

One of the genii of Heliopolis, adoring the sun, under the form of a man with a falcon's head. — Saitic period.

**1047. Bronze.** — Height 0 m. 084 mill., length 0 m. 008 mill. — *Serapeum*.

The bull Apis stands upon a sledge. To the right, Isis is caressing his shoulder; behind, Nephthys is holding both his thighs. — Saitic period.

**1048. Bronze.** — Height 0 m. 16 cent. — *Serapeum*.

The god Hapi, or the Nile, binding together lotus and papyrus flowers, these being the symbols of Egypt, South and North, in order to present the sovereignty of both worlds to Pharaoh. The monument is no longer entire, and the god holds only the stalks in his hands. — Saitic period.

**1049. Bronze.** — Height 0 m. 085 mill.; width 0 m. 063 mill. — *Serapeum*.

Three statuettes upon a single pedestal: an individual is kneeling between Horus and Thoth, who are pouring water upon him in order to purify him and prepare him to resume the duties of everyday life. — Saitic period.

**1050. Bronze.** — Height 0 m. 175 mill. — *Serapeum*.

The bull Apis. A bilingual inscription, hieroglyphic and Carian, runs around the pedestal. — XXVI<sup>th</sup> Dynasty.

**1051. Bronze inlaid with gold.** — Height 0 m. 11 cent.

Imhotpu-Imouthes (fig. 38) a renowned scribe of very remote times who was promoted by the Egyptians to the dignity of a god and son of Phtah; he was identified by the Greeks with their Asclepius.

**1052. Bronze.** — Height 0 m. 22 cent. — *Serapeum*.

Hathor, the goddess of the Mountain which separated Egypt from the other world, was figured under the form of a cow (cf. p. 121-122, n° 339, and p. 331-333, n° 1020) or a woman with cow's ears. She was the goddess of beauty and the Greeks identified her with Aphrodite. — Saitic period.

**1053. Bronze.** — Height 0 m. 17 cent.

The lunar god Thoth (cf. p. 351, farther on, Case F) under the form of the cynocephalus which was consecrated to him.



Fig. 38.

Imouthes, son of Phtah.



**1054. Bronze.** — Height 0 m. 40 cent. — *Thebes* (Assassif).

The god Amonrá (fig. 39), with the cap with two long feathers on his head. He was worshipped at Thebes and in all the Theban colonies, at Napata, in



Fig. 39. — Amonrá.



Fig. 40. — Chonsu.

Ethiopia, in Nubia and in the Oases. Maût, the vulture, was his wife (cf. p. 348, n° 1067), and Chonsu the lunar god (fig. 40), his son. — Saitic period.

**1055. Bronze.** — Height about 0 m. 16 cent. — *Serapeum*.

Osiris, Isis and Nephthys. — Saitic period.

**1056. Bronze.** — Height 0 m. 268 mill.

The goddess Isis, wife and sister of Osiris and mother of Horus; in historical times, she, as well as Osiris, was adored all over Egypt. The Greeks identified her with Demeter.

**1057. Bronze.** — Height 0 m. 19 cent.

The goddess Mihit or Hamihit, lady of Mendes, wearing on her head the Silurus fish, is receiving an offering from Amenertais.

**1058. Bronze.** — Height 0 m. 275 mill.

A statuette of Hathor (cf. p. 345, n° 1052).

**1059. Bronze.** — Height 0 m. 16 cent. — *Serapeum*.

Anubis inlaid with gold. — Saitic period.

**1060. Bronze.** — Height 0 m. 282 mill.

An Osiris inlaid with gold. Osiris was the Lord of Busiris and Mendes; identified with Khentamentit, lord of Abydos, he was adored over the whole of Egypt. He was originally a Nile god, but, even in early prehistoric times, he had become the chief among the gods of the dead. He was said to be the son of Sibū-Gabu and Nutt; he married his sister Isis and succeeded his father Sibū-Gabu upon the throne of Egypt. After having civilised his subjects he conquered the rest of the world in order to civilise it likewise, but on his return from his campaigns he was treacherously murdered by Set-Typhon. He was resuscitated by the cares and incantations of Isis, Nephthys, Horus and Anubis, and reigned subsequently in the Fields of Ialu, where he received the dead who had been faithful to his worship. As king of Egypt, he was called Onnophris; as god of the dead, he was more especially Khontamentit, lord of the West. — Saitic period.

**1062. Bronze.** — Height 0 m. 21 cent.

A pretty statuette of the child Horus (Harpocrates) (fig. 41), the son of Isis and Osiris.



Fig. 41.  
Harpocrates.

**1063. Bronze.** — Height 0 m. 28 c.  
— *Serapeum.*

An ichneumon seated upon his haunches (fig. 42), with the forepaws raised in a defensive or in a praying attitude. He was created out of the fresh Nile mud by the rays of the Sun, and he was in consequence consecrated to Râ. — Saitic period.

**1065. Bronze.** — Height 0 m. 24 c.,  
width 0 m. 10 cent. — *Serapeum.*

The lunar god Osiris is seated between Nefertumu on one side and Harpocrates on the other : a female cat is lying at his feet, and a little kneeling figure is adoring this group of deities. — Saitic period.

**1066. Bronze.** — Height 0 m. 22 cent. — *Thebes.*

Montu or Monthu, a god worshipped in the Thebaid originally at Hermonthis then at Thebes. He is the sun in all his strength : the victorious Pharaohs who made their power felt among Egypt's enemies were often compared to him, and he was consequently a war-god. He is represented with a human or a falcon's head surmounted by the disc and double plume : he holds the curiously curved falchion, the *khopshu*. — XX<sup>th</sup> Dynasty.

**1067. Pure Silver.** — Height 0 m. 105 mill. — *Thebes.*

A vulture, consecrated to the goddess Maût.

**1068. Bronze.** — Height 0 m. 12 cent. — *Serapeum*.

The Osiris mummy is standing between Isis and Harsiésis (Horus, the son of Isis), this last with a falcon's head: behind Osiris is a sceptre of lotus flowers upon which stands a coiled up serpent. — Saitic period.

**1070. Bronze.** — Height 0 m. 23 cent.

A pantheistic deity with two heads. This god personified the creative force and united in himself the attributes of Amon and of Khnumu, of Anubis and of Horus. The scarab upon the breast is the image of the transformations by which creation is continually renewed.—Greek period.



Fig. 42. — The ichneumon.

**1071. Bronze inlaid with gold.** — Height 0 m. 04 cent.

Head of a bull.

**1072. Bronze.** — Height 0 m. 12 cent.

A mask representing the head of the jackal Anubis.

**1073. White Marble.** — Height 0 m. 19 cent.

The scorpion-goddess Selkis, who is identified with Isis, is kneeling and holding a little mattress upon which the Osiris mummy is extended: she is keeping the scorpions and venomous reptiles off the god. — Greek period.

**1174. Bronze inlaid with gold.** — Height about 0 m. 14 cent.

Bisu as a warrior, brandishing his club. — Greek period.

**1015. Bronze.** — Height about 0 m. 60 cent. — *Sais*.

Four fine statues of the solar goddess Sokhit with lions' heads, and a falcon-headed statue of Horus crowned with the *pskhent* or double crown of the South and North : the eyes of the goddesses are inlaid, the pupil is of gold. These five statues were found at Sais by Barsanti. — Saitic period.

### CASE E.



Fig. 43. — Sokhit.

Images of the god Phtah and his companion Sokhit, the lion-headed goddess (fig. 43).

Phtah, or Vulcan, was the supreme god of Memphis. He had a famous temple there, in the ruins of which were found the two magnificent statues which are on the Ground Floor (cf. p. 143, n° 390-391). His trade was that of a mason or a smith, and he had built or cast the world. He is represented both standing and sitting, often upon a cubit measure, or an altar with steps (cf. p. 341, n° 911), and

holding a sceptre in his two hands. His face is smiling and well featured, hence is epithet of *Nefer-ho*, the god

with the beautiful countenance (cf. p. 353, fig. 44). He wears a headband; sometimes he bears on his head the scarab, which symbolises the transformations which enable the world to maintain its creative power.

The sun-goddess Sokhit, with the lion's head, was associated in the work of Phtah, as was also his son Imouthes (cf. p. 344, n° 1051), the protector of the Sciences and the god of Medicine. Imouthes is represented sitting and wearing a head-band like Phtah, he is reading from a papyrus which is spread upon his knees (cf. p. 345, n° 1051). The goddess Bastit with the cat's head (cf. p. 356, n° 1016), who was worshipped at Bubastis, was a gentler form of the fierce Sokhit who burned the enemies of the sun: Bastit was the personification of beneficent heat.

### CASE F.

The deity with the ibis head is Thoth or Hermes, who personified the divine intelligence and did the work of creation by his voice, the god of literature and science, and the inventor of writing, who was worshipped at Eshmûnên (Hermopolis Magna). The ibis and the cynocephalus ape were dedicated to him.

There were two deities with the dog or jackal head: Anubis, the funerary god who presided at burials, and Upuautu the guide of the sun through the heavens and of the dead through the paths of the other world. Upuautu was the principal deity of Kousieh, Assiut, and several other cities of Upper Egypt, but he was held in reverence in the whole valley of the Nile, ranking immediately after Osiris, from whom indeed he was hardly dissociated at least in historic times.

#### *North-east Pilaster.*

**1409. Compact Limestone.** — Height 0 m. 83 c. and 0 m. 34 cent. — *Gurnah.*


These two fine fragments of statues appear to belong to the XVIII<sup>th</sup> Dynasty. The man has wavy hair, and the lobe of his ears is pierced to receive his metal earrings: he had in his hand the ostrich feather fan which was carried by certain high military officials of the sovereign.

The woman's face is framed by an immense wig, the little plaits of which cover her ears and fall upon her breast to the bosom. The bust is draped in a peplum of fine tucked cloth, which, after winding round the body, is brought back over the shoulder and tied under the left breast. Her left hand was laid across the chest and held the instrument called *monait* (cf. p. 252, F), and her right arm was passed around her husband's shoulder. The inscriptions on the back are mutilated and do not give us the names of these two individuals. — XVIII<sup>th</sup> Dynasty.

*East Wing of the Hall.*

CASE G.

One of the stelae on the lower shelf was formerly covered with gold, which had been scraped off in old times by robbers who respected nothing but the figure of Osiris.

The rest of the case is filled with tops of magic wands shaped like rams' heads , and with bronze vases which contained holy water for the purification of the dead, and the rites and ceremonies of worship. N° 1077 (Bronze. — Height 0 m. 215 mill. — Zagazig. Saitic period) has a hieroglyphic inscription from which we learn that it belonged to the priest Psammetichus, son of Sheshonk and the lady Marutiri. The beautiful head of Hathor (n° 1076) was broken off from a sistrum of blue enamel of the Saitic period.

CASE H.

*Upper Shelf.*

Bronze statuettes of little kneeling individuals, who are wearing the royal headdress and presenting offerings. Beside these :

**1021. Bronze.** — Height 0 m. 36 cent.

A head of Hathor emerging from a lotus flower.

The centre is occupied by sacred headdresses and bronze beards like those in Case A (cf. p. 332-335). In front is a censer or incense-burner of bronze, of the same type as those already met with (cf. p. 336). It is in the form

of an arm, and the fire-box which it holds is a cartouche upheld by a little kneeling figure (length 0 m. 55 cent.).

**1023. Bronze.** — Height 0 m. 36 cent.

This was one of the ensigns which were carried upon the top of a pole during the religious processions. A crocodile lying on a lotus flower is carrying the sacred barge of Râ, in the middle of which there is a naos surmounted by a crowned falcon. It is open and empty, but in front is the jackal of Uapuattu, then the priest with his vase of incense, Horus raising his pike, and two broken figures. Behind the naos are Isis and Anubis with the dog's or jackal's head: two Horuses are handling the two rudders of the bark.  
— Saitic period.

**CASE I.**

Little figures in enamel representing a deformed dwarf whom the inscriptions call Phtah, Phtah-Sokaris, or Phtah-Sokar-Osiris. He is usually entitled the embryonic form of Phtah or Phtah-Patoekos; but, in reality, he has a deformity produced by a defect at the attachment of the skull and spine. Whatever may have been the origin of this type, the Phtah which it represents



Fig. 44. — Phtah as a mummy.

is a Phtah by the same right as the mummy Phtah. Under his ordinary form (fig. 44), Phtah is swathed like a



mummy, his head only being alive and his hands left free to manifest the creative energy which is to liberate life from its shackles. The Egyptians have heaped various emblems upon him, the commonest of which is a scarab which he wears flat upon his head. Sometimes two serpents issue from his mouth and occasionally he holds a feather in either hand, or he is perched upon two crocodiles: Isis and Nephthys are on his right and left, a falcon sits upon each of his shoulders, and finally, the goddess Bastet, standing behind him, covers him with her arms and her wings. All these gods are gathered around to protect him. Phtah was represented with fine feature of a regular cast, and he was called accordingly *Nefer-ho*, fair ace, transcribed in Greek Nephthós.

### CASE J.

**1112. Lapis-lazuli.** — Height 0 m. 022 mill.

The vulture of the goddess Maüt, the symbol of maternity and wife of Amon (cf. p. 346, n° 1054).

**1113. Enamelled Pottery.** — Height 0 m. 04 c.

The god Minu (cf. p. 56, n° 127), one of the most important in ancient Egypt, enjoyed generative functions which are sufficiently explanatory of his shape. The body is mummified and swathed in bandages, except the two arms, one of which is laid across the stomach while the other lifts the whip. His headdress is the same as that of Amon with whom he is frequently confused (cf. fig. 39, p. 346): it consists of two long feathers placed upon a sort of flat cap. The texts call him the husband of his mother, the son of Isis, the father of Râ, he who erects on high his double plume. Khemmis, now Akhmin, was the chief seat of his worship: the Greeks identified him with the god Pan and they gave to his city the name of Pano polis. — Greek period.

**1114. Enamelled Pottery.**

The child god Khonsu was the third member of the

Theban triad, along with Amon and Maût the mother goddess (cf. fig. 40, p. 346). Khonsu was originally but an unimportant sideral genius. He took his place as third god of the Theban triad about the time of the XIX<sup>th</sup> dynasty.

#### 1115. Enamelled Pottery.

The god Khnumu, with a ram's head, is the god of the cataract. He was a potter, and he had created the world by modelling it on the wheel from the mud found in the Nile. During the Graeco-Roman period, his worship developed and passed over into the western religions: Khnumu became the Khnouphis, Khnoubis, or Knef, of the pagan and Christian gnostics. He was associated with the two goddesses of the first cataract, Satit and Anukit (cf. p. 364) he formed with them a triad which was adored in Elephantine.

1116. Blue Enamel. — Height 0 m. 05 cent. — *Abydos*.

Upright walking figure of a god with the head of a lion, which is a form of Shu. He was called by the surname of Mai-husi, Mihusi, the fascinator lion, because it was believed that his eyes had power to fascinate. He was supposed to be a son of Râ, born to him in the beginning before there was any goddess in the world. He had for a wife Tafnutt (cf. p. 218), who had been born at the same time with him and was represented as a lioness. They were named *the twins* or the *twin-lions*. Shu was connected with Anhuri, the god of Thinis.

#### CASE K.

Little statuettes of the goddess Isis. One of the figurines is of lapis-lazuli and wears a golden crown (n° 1117).

#### CASE L.

Images of the goddess Sokhit with the lion's head,

and Bastit with the cat's head, in enamelled earthenware (fig. 45).

### CASE M.

Images of the god Shu, raising his arms to support the sky (n° 1098), of the god Phtah (n° 1100) and of the god Nefertumu (n° 1099) who has a lotus flower on his head.

Images of the god Bisu (cf. p. 218, 234). Notice the Bisu in electrum (n° 1101); his face is like a lion's.



Fig. 45. — Bastit with the cat's head.

### CASE N.

*West End of the Hall.*

— In the centre of this part, as a pendant to the group of Sokhtt, we see :

**4016. Polished Green Serpentine.**—  
H. o m. 36 c.  
— *Karnak.*

This ugly hippopotamus, with the round belly and hanging woman's breasts, is one

of the most important personages in the Egyptian Pantheon, Apit, Tauerit, Tueri, or more frequently with the Greek termination, Thénéris. Leaning her left paw upon a knot of the sacred cord, she had protected Isis who was

pregnant with Horus, against the murderer Set-Typhon; she was afterwards believed to watch over the souls of the justs in the other world, and, with a knife in her paw, she fought against the spirits of evil. The Thebans of the Saitic and Ptolemaic periods appear to have entertained a special veneration for her. Her temple is still standing to the east of the temple of Khonsu at Karnak. The statue was found at Thebes in the middle of the ancient city, by fellahin in quest of *sebakh*. It was standing in a little chapel of sculptured white limestone, which had been dedicated to the goddess by the priest Pibisit, in the name of queen Nitocris the daughter of Psammetichus I<sup>st</sup> adopted by queen Shapenuapft II. What remains of it is to be seen on the Ground Floor (cf. p. 182, n° 683).

### CASE O.

Is devoted to the Osiris mummy. The only figures of any interest are :

**1094. Bronze.** — Height 0 m. 47 c. — *Serapeum*.

An Osiris mummy, wearing a high cap and double plume, is standing upon a square platform in the form of a naos, which is surrounded on three sides by a balustrade. A little altar which was in front of the god has disappeared, but its place is indicated by a square hole. To reach it, the priest had to ascend a staircase of eight steps. This is probably, in miniature, the arrangement which was found in certain temples. — Saitic period.

**1095. Bronze.** — Height 0 m. 20 cent.

Osiris, with a gold mask. — Saitic period.

**1096. Diorite and Electrum.** — Height 0 m. 29 c., width 0 m. 54 cent.

Osiris coming to life again : his first movement is to turn on his funerary bed and raise his head which is

adorned with rams' horns and the double plume in electrum. It is probably a miniature reproduction of one of the colossi which Herodotus saw in the temple at Sais (fig. 46). — XXVI<sup>th</sup> Dynasty.

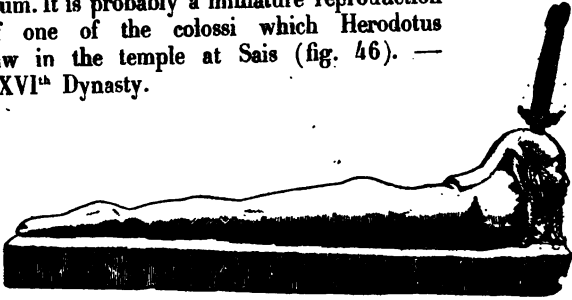



Fig. 46. — Osiris coming to life again.

### CASE P.

**1032. Bronze.** — Height 0 m. 29 cent. — *Sais*.

The goddess Nelt, standing and wearing the crown of Northern Egypt. Sometimes she carries on the head a shuttle  which is the hieroglyph of her name, and she is often represented with bow and arrows. The Greeks, struck by her double attributes of warrior and weaver, identified her with their Athene. She is possibly of Libyan origin : during historic times, Sais and the western part of the Delta were the centres of her worship. — Ptolemaic period.

**1033. Hard Stone.** — Length 0 m. 24 cent. — *Sais*.

A fine specimen of the *latus* fish, which was worshipped at Esneh; it was on this account that the Greeks gave to the city the name of Latopolis. The *latus* was the incarnation of the local Hathor, and the images of the fish frequently bore on their backs the cows' horns and solar disc which characterise this goddess. Most of the fishes in this case, whether of wood, stone, or bronze, are *latus* fishes. One, of schist, is an oxyrhynchus; it was worshipped in the nome which, during the Greek period, was called the Oxyrhynchite nome and whose capital was the present town of Behnesa. This fish was sacred to Set-Typhon and was supposed to have devoured one of the members of Osiris.

**1034. Bronze.** — Height 0 m. 155 mill. — *Serapeum*.

An ichneumon standing. The same attitude as at n° 1063 (cf. fig. 42, p. 349).

**1035. Bronze.** — Height 0 m. 17 cent.

The goddess Selkis, wearing on her head the scorpion which was sacred to her. Selkis was one of the four deities who protected the entrails which were enclosed in Canopic jars (cf. p. 266-267).

The top of a sceptre in the form of a lotus flower gives us a beautiful figure of the goddess Selkis. She is extended upon a rectangular pedestal which is supported in front by a little figure upon the lotus. The scorpion has a woman's head surmounted by the cow's horns and the solar disc.

**1036. Bronze.** — Height 0 m. 05 cent.

The top of a sceptre. The god Horus was standing upon a crocodile which he was striking with his lance. He was the sun emerging every day as a conqueror from his struggle with darkness. Unfortunately, the piece is not entire: all that remains of Horus are his feet upon the crocodile's back.

**1037. Bronze.** — Height 0 m. 16 cent.

Another sceptre top. A hawk or falcon is perched on the top of it. The divine bird wears the headdress of Montu.

**1037. Bronze.** — Height 0 m. 18 cent.

Khnumu, with a ram's head (cf. p. 355, n° 1115).

**1039. Enamelled Earthenware.** — Height 0 m. 13 c.

The goddess Thuëris (cf. p. 356-357, n° 1016).


**1040. Bronze.** — Height 0 m. 335 mill. — *Scrap-eum.*

The god Khnumu, with a ram's head, is seated on a chair, which in its turn rests upon a lotus leaf. The whole thing constituted a sacred standard which was carried in the processions. — Saitic period.

**1041. Bronze.** — Length 0 m. 31 cent. — *Scrap-eum.*

A bronze box containing a serpent mummy. The uraeus which figures on the lid had a human head crowned with the *pshkent*. This is the aspect presented by several of the infernal deities in the paintings of royal tombs. — Saitic period.

**1042. Bronze.** — Height 0 m. 23 cent. — *Sakkarah.*

The goddess Mât, the Truth, daughter of the sun. She is represented as a woman wearing an ostrich feather , which is the hieroglyph of her name. — Saitic period.

**1048. Bronze.** — Height 0 m. 182 mill.

A beautiful statuette of Amon (cf. p. 346, n° 1054).

**1044. Bronze.** — Height 0 m. 18 cent.

The goddess Mût or Maût, the wife of Amon and mother of Khonsu, formed, along with these two, the triad of gods which was worshipped at Thebes. She is generally crowned with the *pshkent*, the double crown of the South and North, and she is frequently represented under the form of the vulture which is used in writing her name (cf. p. 354, n° 1067).

**1045. Bronze.** — Height 0 m. 15 cent.

The goddess Nahmautt, a form of Hathor, worshipped at

Hermopolis and Heliopolis. She wears on her head a small object, which is an image of the sistrum sacred to Hathor.

### CASE Q.

Statuettes of Horus, son of Isis and Osiris. The prettiest are those in bronze of the child Horus emerging from a lotus flower (n° 1084); a large limestone statue of Horus (n° 1085); a fine chair of Horus, borne by two lions (n° 1086. Bronze. — Height 0 m. 115 mill. — Serapeum), the back of which is a vulture unfolding its wings; the two falcons (n° 1090-1091); and last, the Horus with a falcon's head leaning against an obelisk (n° 1092). Beside Horus is a bronze statuette of the goddess Satit, the fairy of the cataract, with the white crown on her head (n° 1088); she is one of the sisters and wives of Khnumu (cf. p. 355, n° 1115). There is also a figure of Imouthes (cf. p. 345, n° 1051), the son of Phtah (n° 1089. Bronze. — Height 0 m. 16 cent.). The crocodile with the falcon's head is a mixture of the two gods of Ombos, Horus and Sobku (Sebek), the crocodile and the falcon or the hawk. He bears the name of Sobku-Râ, the sun-crocodile (n° 1093).

### CASE R.

**1042. Bronze.** — Height 0 m. 21 cent., width 0 m. 24 cent. — *Serapeum.*

A statue of the bull Apis upon a sledge, just as he was carried round at the great festivals. The bull Apis was *the living image of Phtah* upon the earth. They kept him in one of the courts of the temple of Phtah at Memphis, where he gave forth his oracles and there was never more than one Apis at a time: he was recognised by certain marks — viz. a crescent on his forehead, a scarab under his tongue, and a vulture upon his back, which the priests undertook to discover. Once enthroned, he exercised his functions till his death; he sometimes lived twenty seven or twenty eight years. After death, he became an Osiris like all the dead; he was embalmed and carried in great state to the Serapeum, to the burial place reserved for the Apis bulls. There was a temple there where he still reigned as a god



under the name of Osorhapi, of which the Greeks made Sarapis or Serapis. — Ptolemaic period.

**1025. Bronze.** — Height 0 m. 09 cent., length 0 m. 15 cent. — *Serapeum.*

An Apis bull kneeling, a position in which he was very rarely represented. — Saitic period.

**1026. Bronze.** — Height 0 m. 40 cent. — *Serapeum.*

A superb Nefertumu, inlaid with gold and enamels. Nefertumu was the son of Bastit or of Sokht, and seems to have been the incarnation of one of the forms of the sun at night, the form which immediately precedes the dawn. He is frequently represented standing upon a lion couchant, his right hand armed with a bent sword, his head crowned with a full blown lotus from which two great plumes rise. — Saitic period.

**1027. Bronze.** — Height 0 m. 27 cent. — *Serapeum.*

The god Anhuri was worshipped at Thinis, in Upper Egypt, and at Sebennytos and Paprémis in the Delta. He wears on his head four long feathers gathered in a bunch, and is raising his hands in the attitude of a soldier who is about to pierce a fallen enemy with his pike. Anhuri is a twin form of Shu; the Greeks identified him with Ares.

**1028. Bronze.** — Height 0 m. 1 65 mill. — *Serapeum.*

The Nile-god Hapi standing and wearing upon his head the sign of water, from which there grows a bunch of flowers. He is represented full-fleshed and with hanging breasts in token of abundance. He was worshipped at Silsilis. His statues are very rare. — Saitic period.

**1029. Bronze.** — Height 0 m. 14 cent. — *Serapeum.*

Apis in the form of a man with a bull's head, the disc and the uraeus on his forehead. — Saitic period.

**1030. Bronze.** — Height 0 m. 26 cent. — *Serapeum.*

The god wears a headdress consisting of two horns and two little points upon which rests a star with five rays; the feet are missing. Mariette thought that this figure was intended for Sibū-Gabu, the god of the earth; I am inclined to think that, according to the astronomical paintings, it rather represented Osiris-Sahu the god of the star Orion. Osiris-Sahu was also the conductor of souls into the other world. — Saitic period.

**1031. Bronze.** — Height 0 m. 15 cent.

The god Bisu engaged in a combat (cf. p. 350, n° 1174). He is fighting against evil and darkness; he is taking the place of the god Set, who, after having been the adversary of Apôphis the destroying serpent, had become, under the name of Typhon, the personification of evil. Bisu played the harp and was the god of mirth and pleasure; he was the god of the toilet, and the handles of the mirrors belonging to Egyptian ladies were frequently adorned with his image (cf. p. 231, n° 847). He was also the god of love material and brutal, and as such he was in connexion with misborn children. — Saitic period.

*North-west Pilaster.*

The little case which is placed against this pilaster contains a collection of divine headdresses made of lead. They belong to the Ptolemaic period and are so arranged that they can be used for statues of a different material, and changed at will. On the south side of the pilaster is a funereal stela representing Horus upon the crocodiles.

## CASE S.

Statuettes of Osiris of wood and stone. Bronze statuette of Horus (n° 1096. Height 0 m. 33 cent.). Statuette of Phtah, of enamelled pottery (n° 1097. Height 0 m. 31 cent.).

## CASE T.

Stelae from the Serapeum, memorial monuments deposited in the Apis tombs at Sakkarah. We may notice the

stela which represents an Apis being carried to the tomb in his barge which is mounted upon four wooden rollers; he is mourned by Isis and Nephthys (n° 1078. Lower Shelf. — Height 0 m. 234 mill., width 0 m. 346 mill. — Kom-el-Fakhri. XXVI<sup>th</sup> Dynasty); n° 1079, with date of king Nekao (third shelf); n° 1080, with date of the 37<sup>th</sup> year of king Sheshonq IV (XXII<sup>nd</sup> Dynasty), and the stela n° 1081 on account of its small size.

### CASE U.



Fig. 47. — Thoth as an ibis.

The god Thoth (fig. 47) in the form of an ibis (n° 1127), or of a monkey (n° 1128).

1129. — Phtah with four faces, representing the God as reigning on the *four Houses* of the world.

### CASE V.

Small figures of Osiris (n° 1124, a pretty porcelain figure) and of Anubis (n° 1125): groups of the funerary genii (n° 2126).

### CASE W.

The goddess Nephthys (n° 1108), the sister of Isis, with whom she is associated in the mourning for Osiris and as protectress of the mummy. The triad of Isis, Nephthys and Horus is represented by n° 1110-1120-1121 (green enamel).

### CASE X.

1102. Gilt Bronze. — Height 0 m. 038 mill. — *Serapeum*.

The goddess Noshemit, seated, with her boat on her

head, is suckling Horus. Noshemitt was originally the name of the sacred bark of Osiris at Abydos; she is evidently intended here to represent a local form of the goddess Isis, at Abydos. — Saitic period.

**1103-1103 bis. Enamelled Pottery.**

Statuettes of Hathor.

**1104-1104 bis. Green and Blue Enamel.**

The goddess Hamihit of the Mendesian nome, wearing on her head the *silurus* fish (cf. p. 347, n° 1057).

**1105. Lapis-lazuli and Gold.** — Height 0 m. 073 mill. — *Sakkarah.*

The goddess Mâtt : the plume of her headdress, which is the hieroglyph of her name, is of gold. — Saitic period.

**1106. Lapis-lazuli.** — Height about 0 m. 025 m. — *Sakkarah.*

Five little figures of the goddess Mâtt. — Saitic period.

**1107. Green Enamel.** — Little figures of the goddess Selkis (cf. p. 359, n° 1035).

**1108. Green Basalt.** — Nett, goddess of Sais (cf. p. 358, n° 1032).

**1109. Blue Enamel.** — Height 0 m. 085 mill. — *Mit-Rahineh.*

The god Set-Typhon standing, with the animal's head which characterises him, an almost unique piece. Next to him, another figure of blue pottery represents Rashpu, one of the Canaanite gods who had been naturalised in Egypt, and who is the Resheph of the Phoenician inscriptions; he is standing and is armed with lance, buckler

and mace. We distinguish him from the Egyptian Set by the gazelle's head which crowns his helmet and adorns his forehead. — Saitic period.

### CASE Y.

Little figures of Horus, both of Horus, the son of Isis, and of Haroëris.

**1122. Iridescent Glass.** — Height 0 m. 919 mill.

Beautiful little figures of cut glass: Horus with a human body and a falcon's head, wearing the solar disc.

**1123. Lapis-lazuli.** — Height 0 m. 058 mill.

Haroëris, who is the Horus god of the sky worshipped at Ombos, is standing leaning on his sceptre; he is holding in his right hand a sceptre in the form of a serpent. — Saitic period.

### CASE Z.

The goddess Thuëris (cf. p. 356, n° 1016).

#### *South-west Pillar.*

Against this pillar is a very fine stela of Horus upon the crocodiles (fig. 48), which was discovered at Alexandria.

### JEWEL ROOM. — P.

Our collection of jewels is the finest in the world; not that it contains all the best specimens, for both the Louvre and the British Museum possess some of the very highest value, but while their series are historically disconnected, we have here a set of objects which illustrate the history of the gold-smith's and jeweller's art during five thousand years, from the 1<sup>st</sup> Dynasty to the Byzantine period.

A succession of fortunate discoveries has enabled us to reconstruct this history. The fine set of jewels of the early



Fig. 48. — Horus upon the crocodiles.

XVIII<sup>th</sup> Dynasty which is shewn in Case IV G-M (cf. p. 378-385) came to the Museum during Mariette's administration and was concealed with the mummy of queen Ahhotpu I<sup>st</sup> in the beautiful gilded coffin in Gallery Q (cf. p. 417, n° 1251). This coffin was discovered in 1860 by native diggers, lying in the sand at Drah abu'l Neggah, and this unusual circumstance has given rise to many conjectures. It is certain that no royal mummy was ever regularly buried in such a way; it must therefore have been owing to some

accident which occurred in ancient times that it was laid in the spot where the Arabs eventually discovered it. I suppose that, about the end of the XX<sup>th</sup> Dynasty, it was stolen from its tomb by one of the robber bands whose misdeeds are recorded for us in the *Abbott papyrus*, and that it was hidden by them to await a favourable opportunity to carry it away and plunder it in secret, but it is probable that the robbers had been arrested and put to death before they had time to carry out their design, and the secret of the hiding place perished with them. As soon as the news of the discovery made by the fellahin got abroad, the Mudîr of Keneh seized the coffin and gave notice to the Viceroy, Saïd Pasha. Mariette, who was notified of it by Gabet inspector of the excavations, and by Maunier the French vice-consul at Luxor, sent an order immediately that the coffin and its contents should be preserved intact, but this was not attended to. The mummy was unwrapped in the harem of the Mudîr and many of the objects disappeared in the process. Mariette, with great difficulty, obtained the restitution of the remainder, but before they were given over to him, the prince himself took toll of some of the objects; a gold chain more than a metre long and of the same work as n° 945 (cf. p. 379) was, about twenty years ago, in the possession of one of the wives of Saïd Pasha, but we are ignorant of what may have since become of it.

The collection thus commenced gradually increased from various sources. In 1871, Émile Brugsch discovered at Tell-Tmai in the ruins of Mendes, the fine silver vases of the Saitic period which we see in Case V (cf. p. 387, n° 922). In 1881, some fine Theban jewels of the XXI<sup>st</sup> Dynasty were acquired from the Deir-el-Bahari mummies, but it was only in 1894, during the directorship of M. de Morgan, that a find was made equalling in importance that of Mariette's time. On the 6<sup>th</sup> March of that year, at Dahshûr, near the brick pyramid, while clearing the underground tomb chambers of the princesses, the workmen perceived that the earth beside the sarcophagus of queen Sîthathor was soft and that a hollow had been made in ancient times. A few strokes of their pickaxes brought to light the treasure which we now see in part A of Case II (cf. p. 374). Originally, it had all been placed in a wooden casket, decorated with gold bands and silver hieroglyphs forming the name of the princess, but the box had perished with the lapse of centuries and the objects were all lying loose in

the sand. On the following day, March 7<sup>th</sup>, another treasure was found a few yards from the first, near the sarcophagus of Princess Sonitsonbultis; it had also been contained in a wooden casket inlaid with gold, and was even more important than the other. Not long after, some fine pieces of the XX<sup>th</sup> Dynasty, found in the tomb of the Pharaoh Horus and queen Nubhotputakhrudt were added to these, and the next year, between the 15<sup>th</sup> and 26<sup>th</sup> February 1895, M. de Morgan opened the tombs of three princesses, to the west of the ruined pyramids of Amenemhait II, which furnished him with a splendid complement to his first discovery. These results shewed us the jewellery and gold work of the first Theban Empire in a profusion of objects and variety of designs which were absolutely unsuspected hitherto.

Since then, new discoveries, though less brilliant, have furnished us with appreciable additions. The four I<sup>st</sup> Dynasty bracelets in the B division of Case IV (cf. p. 377-378) were found by Flinders Petrie in the cemetery of Omm-el-Gaab at Abydos, and to his researches, as well as to those of Quibell, Reisner and Garstang, we owe some highly interesting pieces of the Thinite and Memphite periods. Dr. Reisner's excavations at Naga ed-Dêr in front of Girgeh have resulted in the discovery of a set of jewels of the Thinite and Memphitic times (cf. p. 377, A). On the other hand, the shafts of the Persian period excavated at Sakkarah, in 1900-1904, supplied us with funeral jewellery of the Saitic style and extremely delicate workmanship (cf. p. 388-389), and in the Delta, the fellahin, while digging for *sebakh*, have unearthed Greek and Byzantine gold ornaments of which we have sometimes been able to get possession. The best find of all was made in the month of August 1905 at Tukh-el-Garmus in the Delta. A donkey passing with its masters on its back through the ruins of the ancient town there struck with one of his feet a large earthen vase which was just peeping out of the ground and broke it: two or three gold coins fled out of the pieces, and the fellah looking more closely discovered a huge heap of gold and silver ware. He would very gladly have kept the knowledge of his find for himself, but he was observed while trying to remove it to his home; the local inspector of Antiquities, Mohammed Effendi Chabân, receiving notice of it, secured most of the prize, and our chief Inspector, Mr. Carter, being summoned to the spot confiscated the rest: only a few gold and silver coins,



one pectoral of the same type as the one in Case X (cf. p. 391), and four or five silver censers escaped him. The silver ware is purely Egyptian but the gold jewels are Greek and of fine workmanship; in fact they are as perfect of their kind as the similar objects formerly found in Crimæa and preserved to-day in the Musée de l'Ermitage. It seems that the whole lot, including 108 gold coins and a large amount of silver coins, was buried during one of the rebellions which troubled the Delta in the time of the first Ptolemies. Excavations made at the same place in 1906 by C. C. Edgar, our inspector for Lower Egypt, have brought to light several objects of interest, a large sistrum of silver, a few silver cups, thirteen gold statuettes of Egyptian gods, and a large number of fine silver coins of Alexander the Great and Alexander Aigos.



Anyone examining this collection must be struck by the very high degree of excellence attained by Egyptian jewellers even in the most ancient times, and by the high level they maintained throughout the lapse of centuries. In no part of the ancient world do we find a greater wealth of design, elegance of composition, or harmonious blending of colour. Even the technical faults from which some of the best pieces, such as those from Dahshûr, are not free, the overloading of enamel or precious stones upon a too fragile mount, are almost to be excused when we consider the purpose for which they were intended. The Egyptians, like many other ancient peoples, were not contented with wearing jewels during their lifetime; they desired to have them also after death, and they had them accordingly. But such jewellery, intended to lie motionless by the side of a lifeless body, did not need to be so solidly made as the jewels worn by the living, which were constantly being moved about and liable to be shaken either by the contact of outside objects or by the movements of the wearer. If the crowns shewn in division D of Case I (cf. p. 272-273) had been worn on the head of a living woman, they could not have lasted many days, for the flowers of enamel, two weighty for their slender gold stalks, would have quickly broken off. They were jewels for the dead, and as such the artist gave them different forms from those they would have had, had they been destined for a living wearer; he was not afraid to increase the weight and surface of the enamels or stones while at the same time diminishing the size of the settings, thereby

imparting an unusual effect of lightness and grace. Greek artists treated their materials in the same way, and the style of their funerary crowns is not dissimilar to the two crowns we see here. The jewellery found on queen Ahhotpu, on the other hand, was not specially made for the mummy but was real jewellery, to be worn by living people, which had belonged to the Pharaohs of her family and was laid with her in the coffin. A comparison between the jewels of this queen and the objects found at Dahshûr will bring out this circumstance and account for the difference in execution of the two series.

The two cases in the middle of the room contain the two treasures from the under-ground chambers of the princesses and also the jewels of king Horus and the princess Nubhotputakhrudît.






### I. West Case in the middle of the Room.

In the upper part of this case are exposed necklaces made up of beads found in the tombs of Aïti and Khnumût, red jasper, carnelian, green felspar, lapis-lazuli and gold; they have been strung by Daressy, who also had the patience to repair part of the *résille* in which the mummy of one of the princesses was wrapped. The meshes of this *résille* consisted in whitish enamel and golden beads, separated by small cross-shaped beads of whitish enamel.



A. — This part of the case contains objects found with princess Aïti. The fine bronze dagger in the middle has a handle of gold, inlaid with lapis-lazuli, carnelian and felspar; the top is cut out of a lump of lapis-lazuli. Surrounding it are plain gold rings or bracelets, the remains of a sacred scourge  made of stone and glaze pottery beads, two *didu*  of lapis-lazuli, carnelian and green felspar, set in a tiny frame of gold and enclosed between two slips of gold to serve as clasps for two armlets, a bird in carnelian and various silver plaques probably from destroyed boxes for holding the jewels of the princess.




B. — Objects found with princess Khnumût. We specially note five of these : 1° a gold chain of a simple plaited pattern, from which hang ten little striated shells and two large five pointed stars; 2° a plain gold chain from which hangs a butterfly in gold filigree work; 3° a long

gold chain with twelve pendants in the shape of flies, cut out of leaf gold and arranged in four groups of three; 4° two gold rosettes of open work joined by a little chain. From the middle of this chain depends a gold medallion in which is set a mosaic representing an ox lying down; this is protected by a film of transparent quartz, and three eight-pointed stars of gold filigree are attached to the medallion. Two rows of twelve small gold merlettes each are ranged alongside these four chains.

On each side there are group of hieroglyphic signs made of gold inlaid with precious stones, the wasp , the vulture , the sacred eyes , the group for happiness , the seal of eternity , the two necklace clasps in the shape of a falcon's head of gold inlaid with lapis-lazuli, carnelian, felspar and garnet, and, lastly, two amulets in the shape of two tiger claws in gold cloisonné work inlaid with precious stones.

The three sets of eyes made of enamel set in silver are from coffins and masks which had been broken in old times and carried away by robbers.

C. — In C are parts of the treasure of princess Khnumit consisting of armlets, necklaces and parts of armlets and necklaces of gold. The best of those were two fine bracelet clasps composed of two similar pieces: first two  *sa* knots of lapis-lazuli, carnelian and green felspar, set in a tiny line of gold with the head of a lioness in wrought gold on the top and enclosed between two slips of gold. The back is chased and the setting is the same as that of the two *didu*  in division A (cf. p. 371).

In the centre are two falcon's heads forming a clasp for a necklace, and the fine necklace made of the three emblems of life, wealth and stability,   , in gold and precious stones.

D. — It contains two of the chief treasures in our Museum, the two exquisite crowns belonging to the queen Khnumit. The crown on the left is formed of a delicate framework of gold threads, supported by six flowers placed at equal distances from each other and shaped like a sort of Maltese cross with a carnelian centre and four blue petals set in gold; tiny flowerets with a red centre and



fine blue petals are scattered over the gold threads of the framework between these large flowers. The other crown is of gold, lapis-lazuli, carnelian, red jasper and green felspar, and is made in an alternating pattern of rosettes and lyres. The effect of this was still further enhanced by two ornaments of very beautiful workmanship, the one a vulture of finely chased gold with wings outstretched and holding in each talon the  $\square$  seal of inlaid carnelian; this was fitted on to the crown by means of two little rings placed on the inner side between two of the flowers. The other ornament is a kind of floral spray, composed of a central stem giving off golden leaves and blossoms of lapis-lazuli, felspar, gold and red jasper. This stem was fixed to the crown by means of a tenon opposite to the rings for fixing the vulture.

E. — Silver and copper disks, belonging to mirrors the wooden handle of which has been destroyed by the robbers; gold needles for stringing the smaller beads; three eyes set in silver from a lost box or coffin, and an armlet formed of tiny beads, carnelian, lapis-lazuli, turquoise. The beads are so small that it is a wonder how the workmen were able to cut and bore them without splitting or maiming them for the most part, and yet they are as perfect as if they had been produced by the mechanical contrivances in use in our days.

F. — Strings made by Daressy of the beads found in the tomb of princess Khnumuit, gold, carnelian, turquoise, blue enamel, lapis-lazuli, some of them of very fine workmanship.

## II. *East Case in the middle of the Room.*

The upper part of this case contains necklaces of carnelian, lapis-lazuli, felspar, gold and enamel beads, collected for the most in the tombs of princesses Aiti and Khnumuit. Above the necklaces on the small shelf which runs all round the case, has been arranged a series of alabaster vases and  $\square$ , which had contained the perfumes or cosmetics prescribed by usage. These were found in the second deposit, along with objects inscribed with the name of queen Marurit, and beside them are a set of pots found in the same place but in more valuable stone. Of these

there are two little kohl pots  in red jasper and lapis-lazuli, and five vases  of obsidian, the two smallest of which are mounted in gold.

A. — Jewels discovered on February 26<sup>th</sup> 1895, in the tomb of the two princesses Sithait and Altuerit. The principal piece is a necklace made up of seven rows of beads of gold and precious stones arranged in the following manner from the top downwards, carnelian, green felspar, lapis-lazuli, gold, carnelian, felspar, lapis-lazuli, then two rows of pear-shaped beads, the upper gold, the lower carnelian. The rest of the objects are gold and carnelian bracelets of the ordinary type.

B. — In this are the remains of several round mirrors, some with silver disc, some with copper disc; the handles, which were probably of ebony, are missing, but the golden endpiece and the lion's head which joined the handle to the disc still exist, and are remarkable for their beauty and elegance. They belonged to the second treasure found by M. de Morgan at Dahshûr.

C. — On the centre of the slope are necklaces and parts of necklaces of gold; one of these was made of golden lions' heads opposed two by two, another of golden *cypræas*, with pendants of gold shells.

Next to those are a small necklace or perhaps a large armlet consisting in three parallel lines of golden chain with clasps at the end and a row of small shells for pendants, then a large gold shell which must have served as a pendant for a large necklace.

Under this necklace, right and left are two gold amulets in the shape of tiger's claws (cf. p. 372).

D. — Part of the second find made at Dahshûr by M. de Morgan is to be seen here. In the upper part of the case, a splendid gold shell on the back of which is an inlaid decoration of lotus flower in coloured stones round a centre of red jasper. The two pieces of gold inlaid with red enamel which are next to it were the clasps of a bracelet now destroyed; the names of Amenemhait III are to be read on it. Two small gold tubes covered with a pattern of filigree work are cases for written amulets and

were worn on the breast, hanging from the large necklace called *uaskhit*.


The two fine pectorals in gold inlaid with precious stones show respectively the cartouches of Sanuosrit (Usertesen) III and Amenemhait III. The first of these (length 0 m. 05 cent., height 0 m. 06 cent.) is in the form of a naos (fig. 49), the cornice upheld by lotiform columns





Fig. 49. — Pectoral of Sanuosrit III.

and the centre occupied by a vulture which hovers over the royal cartouche. The cartouche is supported by two griffins, emblems of Montu the god of war, and each of these monsters lays prostrate an Asiatic with his extended claw while he tramples another enemy under foot. The second pectoral is also in the form of a naos, the upper part of which is a vulture with outstretched wings. Below it is a duplicated scene of the Pharaoh Amenemhait III raising his mace over a kneeling prisoner who in vain implores for mercy. The titles of the king with his two cartouches join the two figures.

The rings with or without scarabs are very fine; some of them are inscribed with the name and titles of their owner queen Marurit. So are the hieroglyphs made of coloured stones set in gold and the rest of a necklace of gold *cypraeas*, and the four tiny lions with the two Hathor's heads. The gold and precious stones necklace in the middle is of a very pretty pattern and has been copied by modern silversmiths; facsimiles of it may be had at several places in Cairo.

E. — The pectoral of gold inlaid with stones has the cartouche of Sanuosrit (Usertesén) II, accompanied by the two falcons standing on the sign of gold  and wearing the crowns of the South and North. Next to it are a company of six small lions in gold, and several clasps one of which is made of two lotus flowers of gold and enamel tied together in a knot, and is a model of charming composition both in colour and design : it belonged to princess Sthathor. The remaining objects belong to the category of necklaces and amulets, shells large and small, tiger claws, flowrets, scarabs, armlets with *didu*-clasps.

F. — Jewels of king Horus and of queen Nubhotputa-khrudit. On the sloping central part is a large diadem of silver inlaid with stones, carnelian, felspar, lapis-lazuli, which had been worn on the head of the queen. It was fastened in front by a silver knot with a central piece of carnelian, above which rose the uraeus head inlaid with divers coloured stones. Around it are disposed a golden dagger blade, and the *uaskhit* collar, composed of beads of red jasper, carnelian, green felspar, gold and lapis-lazuli : these were strung anew by Daressy and the whole was fastened by the falcon heads of chased gold at the two ends. The two heads of gold were the first a vulture head  the second a falcon's head .

#### *East Side.*

### CASE III.

A. — Jewels and tomb furniture found by Petrie at Hawara, in a Saitic tomb. The tomb was filled with water and the objects had literally to be fished out, one by one. The lapis-lazuli statuettes of deities, the scarabs and the amulets of hard stone, are among the finest known, but the little soul of gold inlaid with precious stones exceeds them all in beauty of workmanship. They have been arranged in the same order as they were found upon the mummy.

### CASE IV.

It contains the jewellery of archaic times together with

the so-called treasure of queen Ahhotpu and the few jewels which we possess of the Ramesside periods.

A. — Necklaces, the elements of which have been collected by Reisner in several archaic tombs at Naga ed-Dér, in front of Girgah : the beads are carnelian, red jasper, common coloured stones, tiny bits of coral, greenish red and whitish enamel.

B. — In the centre of this division are the four bracelets found by Petrie still in place on the fore-arm of a female mummy which lay in a corner of the tomb of king Zer in the necropolis of Omm-el-Gaab. As the threads on which they were strung were badly rotten, Petrie managed to restring them while the beads were still adhering to the skin of the arm, and he thus preserved their exact arrangement. The first is composed of alternate little plaques of chased gold and turquoise which have a charming effect together. These plaques imitate the plan of a house door with a falcon on the top : this is really the house of the *ka* or *double* of the king, which is called commonly the royal banner, but no name is inscribed on it. The gold plaques are not quite of the same style as the blue ones and seem to indicate a later date : one would say that they had been made in imitation of the others. The two next bracelets consist of pendants and beads of gold, turquoise, amethyst, and glaze or glass paste strung on thread and of extremely delicate work ; in particular the fine cutting of the amethysts fills us with astonishment. The remaining bracelet is also made of beads of gold, precious stones or glaze, but the central part of it is a little golden flower of extraordinary perfection. These jewels belong, at least in part, to the Thinite period, and testify to what the jeweller's art had attained even in the I<sup>st</sup> Dynasty.

Surrounding those are objects discovered by Reisner in his excavations at Naga ed-Dér and which go back to the early Memphitic Empire. They did not belong to wealthy persons and they represent the kind of jewellery which was worn at the time by people of middle standing in society, necklaces made of cylindrical beads or of imitations of shells, the common *cypraea* in a thin leaf of gold, greenish or whitish enamel beads, carnelian, red pebbles. One of the necklaces had for a pendant a wee golden lion and the fine figure of the royal wasp in gold.



To the same series belong the two figures of an ox and of a gazelle with a large nosegay hung at the neck; they were made by the *repoussé* process in a thin leaf of red gold. The design of these animals is worthy of the great *animaliers* sculptors who cut the bas-reliefs in the tombs of Gizeh or Sakkarah. — IV<sup>th</sup> or V<sup>th</sup> Dynasty.

C. — Contains alabaster vases and chains or necklaces.

D. — Gold objects from the tombs of El Roubaveh, imitating the entire costume of the dead man, necklace, apron with its belt, and sandals, in rather mediocre work of the XII<sup>th</sup> Dynasty.

E. — In the middle part of this shelf is a very fine falcon's head of gold, surmounted by two feathers of Amon also of gold: the falcon's eyes are made of a bar of obsidian which is rounded at the ends and is carried through the head. It was found by Quibell at Kom-el-Ahmar and is probably of the XII<sup>th</sup> Dynasty. The big gold chain which is fixed under it is of fine workmanship.

F. — The dagger with a blade of copper or oxidised bronze and the handle covered with gold *repoussé* work was found in 1898 by M. Loret at Sakkarah, in the tomb of a certain Abdu, a man of Semitic origin (see his coffin in Room C', p. 470) who appears to have lived during the last of the reigns of the Hyksós Kings, or at the beginning of the XVII<sup>th</sup> Dynasty. On the blade are the titles of the Hyksós Kings, Nibuáritriya Apóphis. — XVII<sup>th</sup> Dynasty.

The three gold necklaces to the right and to the left of the dagger are of the XII<sup>th</sup> Dynasty, and were found in 1901 at El-Bersheh by Ahmed Bey Kamal. The remaining objects were bought in 1905 and come evidently from some locality near Edfu: most of them, if not all, are not pure gold but electrum as declared by the whitish tinge of the metal. The necklaces and armlets made of oblong beads and of small shells have been strung anew by the dealer: the lions, the fish, and especially the falcon are of good workmanship. They might belong to the VI<sup>th</sup> Dynasty or to the dynasties immediately following the VI<sup>th</sup>.

G. — With this shelf begins the part of the case which contains the jewels of queen Ahhotpu.

**956.** — Silver boat (length 0 m. 38 cent.), with ten rowers and a pilot, which must have been mounted on a wooden chariot with four wheels of bronze or copper like the boat described below (cf. p. 383, n° 955), the four little rings under the keel were to fix the boat upon the chariot.

The three big flies (fig. 50) were supposed by Mariette to be a kind of official decoration, but there is no ground for the supposition.

H. — The most interesting objects in this case are :

**957.** — Hatchet (fig. 50) with horn handle mounted in gold at the lower end; the cutting part is silver. Another hatchet of the same kind with the name of king Kamôsis (n° 744. Length 0 m. 38 cent.) has the blade of heavy bronze and the handle of transparent horn.

**968.** — Staff of authority in black wood curved at the end and covered with a piece of gold rolled in spirals.

**950.** — Ceremonial hatchet of Ahmôsis (fig. 50). The handle is of cedarwood overlaid with leaf gold, on which is the cartouche of Pharaoh in an openwork design; the spaces are filled in by little inlaid plaques of blue paste, carnelian, turquoise, and felspar. The blade is of bronze, covered with a thick sheet of gold: on the one side of it are bunches of lotus flowers in precious stones on gold; on the other is the figure of Ahmôsis raising his battle axe against a prostrate barbarian, the whole standing out from a background of dark blue paste so compact and firm as to look like stone. Below this scene is the Theban war god Montu, in the form of an eagle-headed griffin to which kings were often likened as they dashed in rapid course among their enemies. The blade is fitted on to the handle by means of a simple notch in the wood, and is held in place by strips of gold wound round.

I. — Two of the most exquisite jewels found with queen Ahhotpu :

**945.** — Flexible gold chain 0 m. 90 cent. in length, and finished off at each end by a golden goose head with bent neck, on which we read the name of Ahmôsis; the

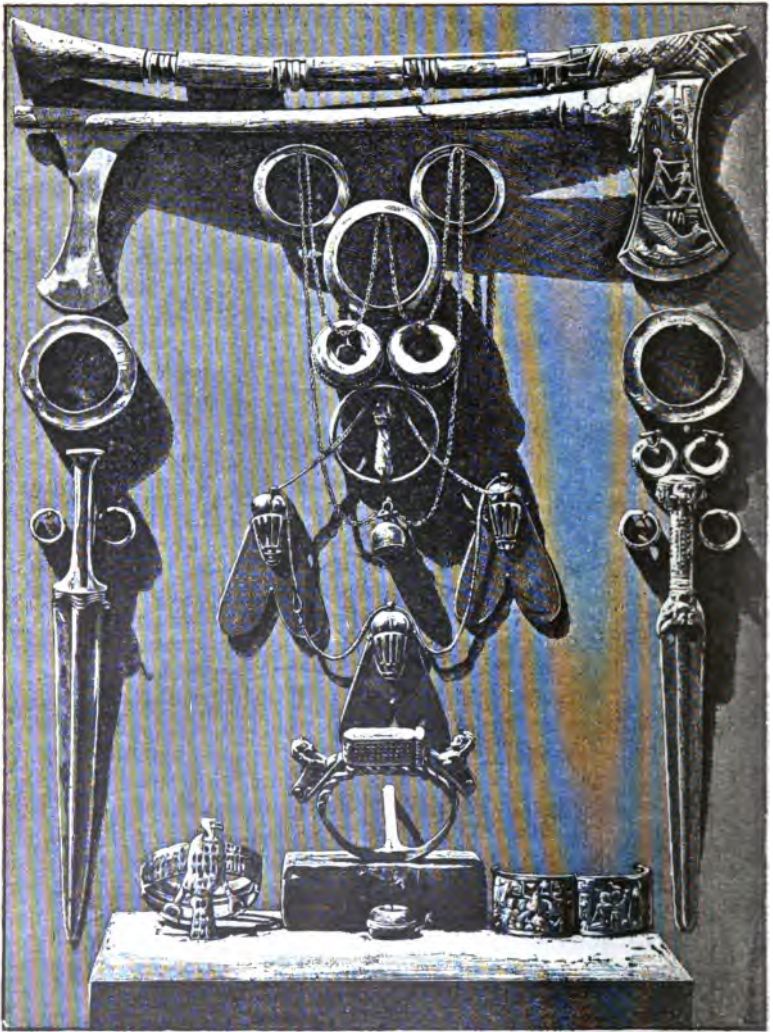


Fig. 50. — Pieces from the treasure of Queen Ahhotpu.

necklace was closed by tying the two goose heads together. A scarab, the finest known, hangs from this chain; the body

and legs are of solid gold, the thorax and wings of light blue glaze with gold lines.

962. — *Uashit* of gold (fig. 51), made of twisted cord,

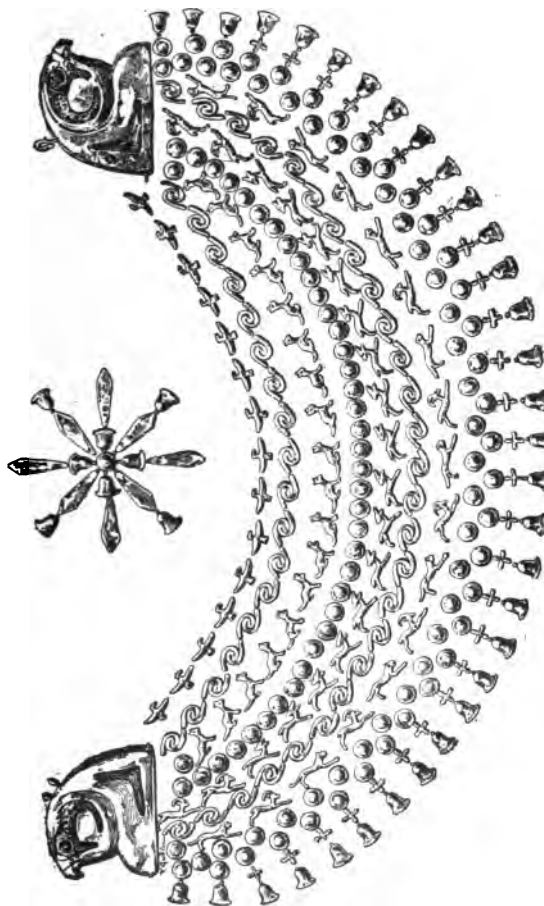


Fig. 51. — Necklace of Queen Ahhotpu.

flowers with four petals outspread like a cross, lions and antelopes racing, seated jackals, falcons, vultures and falcons, winged serpents. The clasps are two golden falcon heads inlaid with precious stones. The original necklace was larger nearly by a third than the actual one;

part of the elements disappeared when the mummy was opened in the house of the mudfr at Keneh (cf. p. 368), and some which could not be used in the restitution are to be seen further on in part L of this Case (cf. p. 384). As was customary, all these ornaments were sewn on to the mummy wrappings by means of little rings soldered on at the back.

K. — The pectoral (n° 953) in the centre of the case has the form of a naos or little chapel. In the centre Ahmôsis standing in a sacred bark between the gods Amon and Râ, receives on his body the water for his purification; two falcons float above the scene. The figures are outlined in gold, the interstices being filled with inlay of precious stones, carnelian, turquoise, lapis-lazuli, and a green and blue paste imitating turquoise and green felspar; each colour is separated from the other by a line of bright gold. The back of the naos is of plain gold, but so sharply and finely wrought that it is as remarkable as the front.

#### 943. Gold and blue glass paste.

Bracelet (fig. 50) with double hinges and clasps, decorated with figures in gold on a background of blue glass paste imitating lapis-lazuli. These represent Ahmôsis kneeling, and the god Sibû-Gabu and other deities in an attitude of adoration before and behind him.

944. — Diadem found on the queen's head, partly entangled in her hair (fig. 50). It is in the form of a small golden casket flanked by two sphinxes; on the lid the cartouche of Ahmôsis is traced in gold on a blue background imitating lapis-lazuli. The eyes of the sphinxes are inlaid.

946. — Bracelet of gold, lapis-lazuli, and carnelian beads, strung on gold wire and arranged in a network. We read the titles of Ahmôsis on the clasp.





948. — Handle of a fan in wood laminated with gold. We can still see on the rounded part the grooves where the ostrich feathers were fixed. On the flat side are scenes of king Kamôsis adoring Khonsu of Thebes.

949. — Mirror of queen Ahhotpu. The handle is of

ebony, with ornaments in chased gold; the disc is of gilt bronze.

**963 and 963 bis.** — Two bracelets made of beads of gold, red carnelian and green felspar strung on gold wire so as to form a draughtboard pattern of bi-coloured squares. The clasp is a sort of blade, divided into two parts which open and close by means of a golden pin. It is inscribed with the throne name of Ahmôsis, the other with the *Ka*-name of the same.

**964.** — Bracelet (fig. 50) opening by means of a hinge, and made of two parallel bands decorated with blue paste imitating turquoise. On the front part is a vulture with extended wings; the play of the feathers was imitated by thin plates of lapis-lazuli, carnelian, and glass paste of the colour of felspar, which were enclosed in gold cloisonné.

**965.** — Two lion heads, one of bronze simple, the other of bronze overlaid with gold. The head of a lion  is the hieroglyph of the word *pahiti*, meaning *courage* and it was one of the signs in the *ka*-name of Ahmôsis    Neb-pahitirya. This is no doubt the reason why we meet with it among the treasures belonging to the mummy of queen Ahhotpu.

**966.** — Nine little hatchets, three of gold and six of silver, forming a divine Ennead.

L. — On the upper shelf is the companion to the boat exposed in Case E (see n° 956, p. 379) :

**955.** — Boat of solid gold (fig. 52) propelled by twelve silver rowers under the orders of the helmsman and the pilot; a little figure is seated in the middle, holding the axe and staff of authority. A cartouche behind the helmsman tells us that this boat was originally intended for king Kamôsis. It is borne on a four-wheeled chariot, in order to reach the portals of the other world; this boat was supposed to serve for him to cross the river.

**954.** — Necklace made of rosettes of gold cloisonné work inlaid with precious stones, from which hang almond-shaped ornaments ending in small golden pendants studded

with beads of crystal and other precious stones. The blue and red colours of these are obtained by paste imitating enamel.

The small gold figures which are arrayed on the velvet board to the right belonged originally to the necklace

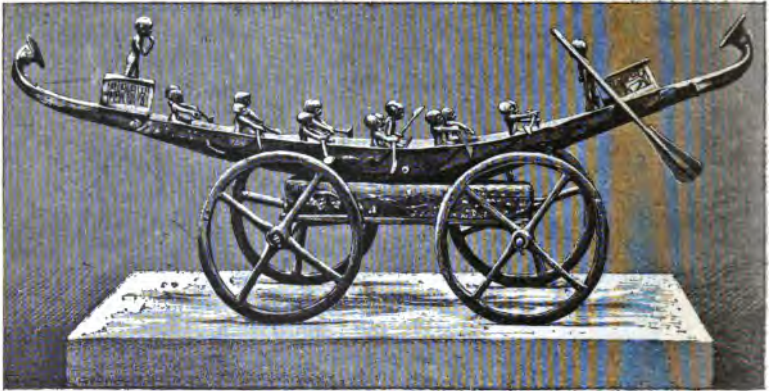


Fig. 52. — Golden boat with silver rowers.

n° 962 (see p. 381). They are the pieces of it which could not be inserted in the actual composition when it was reconstructed in the old Bulak Museum by Mariette and Vassalli Bey.

M. — On the upper part of the slope are to be seen more bracelets :

**947.** — Golden anklets, flat-shaped and hollow. Round the outer circumference is a little chain of plaited gold thread imitating filigree work.

**960.** — Thick bracelet of solid gold, undecorated, from the mummy of Ahhotpu.

**961.** — Four rings of hollow gold, unornamented, which were probably worn on the forearm.

**951.** — Golden poniard and sheath (fig. 50). The handle is of wood, decorated with inlaid triangles of gold, lapis-

lazuli, carnelian and felspar, representing a draughtboard pattern. The knob is formed by four female heads in gold *repoussé* work; a golden bull's head conceals the attachment of the blade to the handle. The body of the blade is of hard bronze, blackish in colour and inlaid with damascening of solid gold. On the one side is the cartouche containing the *Ka*-name of Ahmôsis, and a scene of a lion pursuing a bull, then four grasshoppers gradually diminishing in size towards the point. On the other side, after the royal cartouche, come fifteen open flowers springing one from the other and also tapering towards the point. All the figures and inscriptions are damascened in gold wire. Poniards of the same style have been found at Mycenæ and are to be seen in the National Museum at Athens.

952. — Dagger with solid gold handle and blade of light coloured copper; beside it its golden sheath.

958. — Dagger with a very weighty blade of yellowish bronze: the pommel is a silver disc. The weapon was held by pressing the disc on the palm of the hand and passing the blade between the first and second fingers.

959. — Two flies of gold and silver, which were used as ornaments for a necklace (cf. p. 379).

Cases N to Q contain jewels and ornaments from the Ramesside period (XIX<sup>th</sup> to XXI<sup>st</sup> Dynasty).

N. — The gilt falcons with outstretched wings were placed on clothes above the breast of the mummy during the XX<sup>th</sup> and XXI<sup>st</sup> Dynasties: these three were originally on mummies belonging to the second find of Deir-el-Bahari (see p. 213 et seq.).

972 and 972 *bis*. — Earrings with the names of king Rameses XII. They are of gold and covered with a rich red-brown varnish; they could only have been worn if attached by a thread to the wig or to the symbolic head-dress of the monarch. A lens-shaped disc made in the form of a round pulley, forms the principal part and five uraei crowned with the solar disc hang from them; to these are suspended at the end of seven little gold chains, seven other uraei also furnished with the emblematic globe. These rich ornaments were found by Mariette at Kom



es-Sultan at Abydos, on the same mummy which has given us the débris of the golden necklace n° 973 (see under).

O. — The small gold leaf casings for fingers of the hands and feet were found on the mummy of the High-Priest Masahirti (cf. p. 403, n° 1190).

970. — Pectoral of solid gold, found by Maspero in 1886 on the mummy of Rameses III. On the side exposed to view is the cartouche of the Pharaoh between two figures of the god Amon enthroned. The second pectoral was found on the mummy of the same king : it is of gilt wood. — XX<sup>th</sup> Dynasty.

969 and 969 bis. — Two charming bracelets found by Maspero in 1886, on the mummy of the Priest-king Painotmu I<sup>t</sup>, and belonging to the Deir-el-Bahari find. They are made of a golden bar, rounded on the outside, flat within, with a geometrical pattern inlaid in lapis-lazuli and carnelian; the fastening is concealed by a disc of lapis-lazuli. Two gold chains and two or three strings of gold beads, alternating with lapis-lazuli beads and all finished with pendants of gold and lapis-lazuli, complete the design. — XXI<sup>st</sup> Dynasty.

P. — The great *uzait* were found on mummies of members of the family of the High-Priest of Amon : they were generally laid on the large wound which had been made by the paraschists during the process of embalming to hide it and even, in accordance with the meaning of the *uzait*-eye (see p. 255, M), to make it healthy for ever.

973. — In the month of June 1869, Mariette found at the Kom es-Sultan in Abydos, under the pavement of the sanctuary, a sarcophagus of roughly hewn limestone with no inscription. The wooden coffin inside and the mummy which it contained were so much damaged by damp that they fell to pieces as soon as they were touched, but among the remains were picked up the débris of a necklace which had been sewn on to the wrappings. It was made of little shields of solid gold of extremely delicate work; the forty of these which it has been possible to preserve have tops formed by heads of Sokht, Hathor, Isis, Anhuri son of Râ, and of Râ himself. Some of these are so finely wrought that

they may be looked at through a magnifying glass without losing any of their effect. — XX<sup>th</sup> Dynasty.

Q. — We have exposed in this case a collection of small gold figures of gods and goddesses, most of them of good workmanship, Amon, Bisu, Thuéris, Isis, Phtah, Hathor, Anubis, the so-called souls in form of a falcon with human head, Thot as ibis and cynocephalus. Together with those are several pieces of a different character, three pretty lotus-flowers made up of pieces of enamelled earth and stone in a frame of gold, and a fine tiger-head chased.

971. — Uncut emerald enclosed in a gold network, of which each mesh must have been successively soldered round the stone, a process demanding extreme dexterity on the part of the maker. — XX<sup>th</sup> Dynasty.

R. — It contains a collection of ear-rings belonging for the most part to the post-Ramesside times, somewhere between the x<sup>th</sup> and the vi<sup>th</sup> century B. C. None of them are of a distinct artistic value.

S. — Rings of gold and silver belonging to the same period as the ear-rings in division R. Most of them have for bezel a scarab inscribed with the cartouche of a king, the name of the owner, a wish or a special device of which it is often impossible to guess the meaning (cf. p. 449-451).

## CASE V.



922. — The silver vases were found in 1871 by Émile Brugsch Pasha, in the ruins of Mendes (Tell-Tmai); they had been part of the sacred belongings of the temple, and had been deposited in a hiding place where they had lain forgotten until our own days. They are ornamented with full-blown lotus flowers and buds in *repoussé* work. One of them is a lid, whose handle consists of two flowers united by a stalk. There is no certain indication as to the age of these vases, but I am inclined to attribute them to the late Saitic period. In any case, the work is pure Egyptian, and they are identical with the gold and silver vases which are so often seen in the hands of kings and priests upon the walls of temples of the XVIII<sup>th</sup> and XX<sup>th</sup> Dynasties.

**923 and 923 bis.** — Angles and silver bars which had strengthened the corners of a wooden naos : found at Mansurah. — Saitic period.

**924.** — Fragments of a silver collar inlaid with precious stones and glass paste. It came from Lower Egypt, as did also the chains of gold beads, the earrings, the rings, the amulets, and the little silver spoon which are beside it. A golden figure of Victory is inlaid in the bowl of the spoon. — Graeco-Roman period.

*West Side of the Room.*

CASE VI.

Contains, together with divisions A-D of Case VII, jewellery of the Persian times, found at Sakkarah in 1901-1903, in the course of some excavations which were undertaken by the Department round the Pyramid of Unas, under the supervision of Barsanti. The mummy of Zannehibu from which were taken the objects in Case VI, had a gold mask over its face. Upon the breast was the kneeling figure of the goddess spreading her wings, along the knees were golden bands with hieroglyphic inscriptions : the feet were shod with sandals of gold and there were golden rings on the fingers and toes. The body was covered with a network of round and oblong beads of gold, but of this only one piece has been successfully restored (Case VII, A). The collection of little amulets which were scattered all over the body were cut out of little lumps of fine gold, and most of them are of exquisite workmanship. The golden palm, the emblem of Thoth, is perhaps only curious, but the bark of Sokaris , the two little figures of Isis, the falcons, the vultures, the rams' heads, the worshipping cynocephali on each side of the *didu* , and particularly the soul which has wings inlaid with feathers of green felspar, are all chefs-d'œuvre of art. It is clear from these specimens that the jewellers of Saitic times were in no way inferior to the engravers and sculptors of their day. The quality of the work is the same, on a smaller scale, as that which was found upon the cow and upon the statues of Osiris and Isis which were in the tomb of Psammetichus (cf. p. 330-333, n° 1017-1020).

## CASE VII.

A-D. — The first four divisions of Case VII contain the rest of the objects found at Sakkarah near the Pyramid of Unas. They are the ordinary golden masks and figures of the four genii of the dead and a part of the net work of enamel and gold beads which surrounded the body (see p. 388). The best of those nets is exposed in Case VIII (see p. 391).

E-N. — The rest of this case is filled up with jewels of Saitic, Greek and Roman date which were found mostly in Lower Egypt. They are of the patterns common in those times and they represent a kind of provincial art; there are, however, some amongst them which are worth a special mention. Thus, in E, the late Roman or Byzantine chain with the large links with its clasp of two medallions, and in F, the decoration of a sword belt of Achemenid period, found at Tmai el-Amdid, the ancient Mendes, and composed of rectangular plaques of gold with a raised figure of Ahuramazda in *repoussé* work. It is a unique monument of Persian art at that time.

The gold bracelets in divisions G and H are all of the late Roman and Byzantine period and were found at various places in the Delta. Seven of those have the form of a serpent whose head is carefully cut out of a small gold ingot; n° 976 had inlaid emerald eyes. Another bracelet is made of little bars of gold soldered and twisted together, like many Arab bracelets of our own day. The others are simple pieces or bars of gold bent into a round shape, and have no other value than that of the metal of which they are composed. They are found in great quantities, as much as fifteen or twenty at one time.

Some of the objects in division I, are more interesting. On the upper shelf are exposed :

974. — Band cut out of gold leaf (0 m. 20 cent. at its full length). In the middle is a Gorgon's head in *repoussé* work : the hair spreads out in waves and covers both sides of the diadem. A little gold chain passed under the chignon

joined the ends together and held the diadem in place. — Roman period.

974 *bis.* — A similar band, the two ends of which are fastened together by a beautiful chain of gold which has a rectangular gold medallion in the middle of it. A plaque of milky onyx is inlaid upon it. The Gorgon head is flanked by two uraei. — Roman period.

Lower, in division J, there is a belt, which was made of tiny square pieces of leaf gold sewn to a band of linen; each piece is decorated with the head of a youth in *repoussé* work.

In K, there are golden pendants bordered with a row of pearls.

In L, note the gold bracelets with four rows of malachite beads; in N, the collar made of golden fish fastened by large beads of malachite and onyx.

O-R. — The last four divisions of this case contain the silver vases found at Tukh-el-Garmus in 1905. In O, on the upper shelf two incense burners of the kind named *kauthôn* by the Greeks: the small altar, supported by lions feet on which the coal and incense were laid, and the ovoid covers pierced with holes to let the smoke out and decorated with rows of flowers, animals and heads of Bîsu; two unique specimens of their kind.

P. — The principal objects in this division are an Egyptian crown of the kind named *hatsou*, and a silver griffin, part of a rhyton the rest of which is in another division of the shelf.

R. — Vases and plates decorated with the same patterns which I have described already in Case V (cf. p. 387). They are curiously like some of the objects which belong to the celebrated treasure of Bosco Reale, now in the Louvre.

We had no time to clean those objects and I much doubt whether most of them may be cleaned, they are so much oxidised by long exposure in the ground. On one of them

in Case R a demotic inscription is scratched on a Greek graffito, giving the name of former owner.

### CASE VIII.

The small case against the pillar between Cases VII and IX, contains the gold mask, collar, figure of Nut and the résille of blue and gold beads which were laid on the mummy of whose tomb was found at Sakkarah in 1903. It was all broken, but Daressy reconstituted it very skilfully.

### CASE IX.

Objects from the tomb of Uzahorou found at Sakkarah in 1903. The mask, the figures of Nut and of the four genii, the fragments of inscriptions, are of silver very much oxidized; the finger casings were of gold and so were most of the small amulets. The whole collection is of the same time and the same type as the collection in Case VI from the mummy of Zannehibu (cf. p. 388); the workmanship is not so good.

### CASE X.

The best pieces of the finds at Tukh-el-Garmus are exposed in this case. They are all in gold and of the best Greek workmanship. In the middle, a big chain with two fine heads of Persian griffins for clasps, and enclosed in its folds a small gold pectoral the stones and enamels of which have been lost for the most part. In the left division of the case three bracelets, one of the ordinary type a gold baguette twisted in the form of a snake with two red stones for its eyes, a second terminating at both ends with the fore part of two winged female sphinxes, a third ending in two griffins' heads. In the right division, there are to be seen the companions to the sphinx and griffins' head bracelets in the left division. The big bracelet, with the knot in filigree, in the middle of which is affixed a figure of Eros nude and holding a cup in his hand, is the finest object of its kind which has been found up to the present times. Even in the Musée de l'Ermitage amongst the treasures which

come from the Crimæan excavations, there is no bracelets which may compare with it.

The gold statuettes were discovered in the same place by Edgar in 1906. They are all of pure Egyptian style and form the best collection of its kind which is to be found in a Museum. They are of very delicate workmanship and they constitute a very fine Pantheon of Egyptian divinities, Amon, Râ, Shu, Horus, Thot, Isis, Sovku and others. The silver coins of Alexander I<sup>st</sup> and II and the gold coins of Ptolemy Soter, first of his name, give an approximate date for the treasure; they are a selection from the hoard which was found at Tukh.

## ROOMS P-T.

### THE ROYAL MUMMIES.

From the early days of the XX<sup>th</sup> Dynasty, the Theban police were charged with the duty of protecting the tombs of private individuals, as well as those of the monarchs and their descendants, from the attacks of the robbers who were making capital out of the violation of the necropolis of Thebes. In the village of Gurnah, and near the temples of the city of Medinet-Habu, most of the inhabitants had formed themselves into bands, and having frequently the guards and local functionaries as accomplices, they had penetrated into the best secured tombs, opened the coffins, broken the mummies, and carried off everything they could find in the way of jewellery, gold and silver, and other precious things. Now and again, complaints made by the families drew the attention of the local authorities to these plunderers, and the reigning Pharaoh decided to send a commission, which occasionally included people of very high rank, such as the High-Priest of Amon, the Count of Thebes, the heads of the Theban police, and the Superiors of the temples. They seized a few suspected individuals, from whom the torture quickly extracted a confession; they then effected a judicial descent into the tombs which were notified as in bad condition, and there drew up a statement as to their condition. Sometimes the guards, fearing lest they might be involved in the search for the malefactors, had endeavoured to repair the damage and had mended the mummies with odd bits picked up anyhow;

but the commission generally found the tomb chambers just as they had been left by the robbers, with the mummies thrown on the ground, the coffins broken to pieces, and the tomb furniture smashed. An order was given to have things restored, and the sentences pronounced upon the criminals stopped the depredations for a short time. They soon broke out worse than before, and the reigns of the Ramessides of the XX<sup>th</sup> Dynasty were mainly spent in trying to put a stop to them, but with so little success that, on the death of the last Rameses, the High-Priests of Amon, now lords of Thebes, resolved to secure the mummies which were most revered, such as those of the Pharaohs and the higher clergy, from the profanation to which they were exposed. They had these mummies taken from their tombs, and hidden in groups in various parts of the necropolis of Thebes. The operations were conducted so secretly that they escaped the notice of the robbers. Gradually the places were forgotten even by those who had selected them, and the Pharaohs who had been removed slept in peace until our own days.

It was in the summer of 1875 that a digger from Sheikh Abd-el-Gurnah, belonging to the family of the Abd-er-Rassuls, discovered one of these hiding-places. The quantity of objects was so great and so difficult to handle, that the two chiefs of the family, Mohammed and Ahmed Abd-er-Rassul, were only able to profit by a very small part of their windfall, just so much as they could most easily carry out of the ground and conceal in their house. In the spring of 1876, a Major Campbell showed M. Maspero the ritual of the High-Priest Painotmu in hieratic. In 1877, F. de Saulcy secured for the Louvre the last pages of a long papyrus which had belonged to queen Notmit, the mother of Hrihoru, and the beginning of which is in England. Mariette himself had bought at Suez two other papyri written in the name of a queen Tiuhathor Honittai. About the same time, there were offered for sale *Answerers* of king Painotmu, some good, some coarse. In short, the fact of a special discovery became so apparent, that in 1879, M. Maspero could already affirm that a certain tablet, then belonging to Rogers Bey and since acquired by the Louvre Museum, must have come from a tomb near to the then unknown group of the tombs of the family of Hrihoru; in reality, it came from the hiding place at Deir-el-Bahari, where the mummy has been found to which it belonged.





One of the principal objects of the inspection to Upper Egypt which was undertaken by M. Maspero in March and April 1881, immediately after he had been made for the first time Director of the Service des Antiquités, was to find the place where those royal tombs were hidden. One thing only he knew by information he had received from Mr. Wilbour and that was the names of the men who had sold the objects which had been seen up to that time. They were Abd-er-Rassul Ahmed, of Sheikh Abd-el-Gurnah, and Mustapha Aga Ayad, Vice Consul at Luxor for England and Belgium. This latter, protected by diplomatic immunity, escaped the pursuit, but Abd-er-Rassul was arrested on the 4<sup>th</sup> of April. He, of course, denied all that was laid to his charge by European travellers, and on the 6<sup>th</sup> of April, he was sent to Keneh, where the Mudir, Daoud Pasha, took proceedings against the family. The only result of these debates and interrogations was to procure much testimony in favour of the accused: the sheikhs and the chief citizens of Gurnah affirmed upon oath that Abd-er-Rassul Ahmed had never been and never would be a digger, that he was incapable of stealing any antica however small, and of course, still more incapable of violating a royal tomb. As the Service could only bring forward the testimony of foreigners who were absent from the country, Abd-er-Rassul was set at liberty provisionally, and under the guarantee of two of his accomplices. But his arrest, the two months of imprisonment he had undergone, the vigour with which the inquiry had been conducted by Daoud Pasha, and the certainty that it would be resumed, had given him much food for reflection. There was discord between him and his four brothers, and after a month of discussions and disputes, the eldest of them, Mohammed Ahmed Abd-er-Rassul, made up his mind to reveal everything. He went secretly to Keneh and there made his declaration to the Mudir, who at once referred the matter to the Minister of the Interior. The Minister sent the telegram to H. H. the Khedive Tewfik, who decided to send one of the employés of the Museum to Thebes. Émile Brugsch Pasha, then sub-conservator of the Museum, was delegated to the work and he set out on Saturday July 1<sup>st</sup>, accompanied by Ahmed Effendi Kamal, secretary and interpreter at the Museum, and Tadrus Moutafian, inspector of the Pyramid district.

On Wednesday 5<sup>th</sup> July, they were conducted to the funeral vault by Mohammed Ahmed Abd-er-Rassul: never

was hiding place better contrived. Between el-Assassif and the Valley of the Queens, the chain of hills which separates the Bab-el-Moluk from the Theban plain forms a series of natural amphitheatres, the best known of which had been, up to that time, the one which contains the temple of Deir-el-Bahari. In the wall of rock which separates Deir-el-Bahari from the next amphitheatre, exactly behind the knoll of Sheikh Abd-el-Gurnah and about sixty yards above the level of the cultivated land, the old tomb-makers had dug a shaft to a depth of 11 m. 50 cent. and about 2 metres in width. At the bottom of it, in the west wall, was the entrance to a gallery which measured 1 m. 46 cent. in width and 1 m. 80 cent. in height. After running for 7 m. 40 cent., it turns abruptly to the north and it continues for about 60 metres further; it is not everywhere of the same dimensions, but in some parts it attains a width of 2 metres, in others it is not more than 1 m. 30 cent. Towards the middle, five or six roughly hewn steps indicate a considerable change of level, and, on the right side, a sort of unfinished niche shows that, at one time, they had again thought of changing the direction of the gallery, which finally terminates in an oblong irregularly shaped chamber, about 8 metres long. The first thing that struck Brugsch's eyes was a yellow and white coffin with the name of Nibsonu. It was about 0 m. 60 cent. from the entrance of the gallery; a little further on was a coffin whose shape recalled the style of the XVII<sup>th</sup> Dynasty, and next came queen Tiuhathor Honttau, then Setui I<sup>st</sup>. Scattered on the ground beside the coffins were boxes for the funerary statuettes, Canopic jars, bronze libation vases, and, quite at the end, in the angle where the corridor turned northwards, was the funeral tent of queen Isimkhabiu, all twisted together like a bit of useless lumber which had been thrown carelessly aside by a priest who was in a hurry to get away. All along the great gallery, there were the same disorder and the same obstructions; the advance had to be made on all fours, without any certainty as to where hands and feet should be placed. The coffins and the mummies which were rapidly scanned by the light of a candle, were found to bear historic names, Amenóthes I<sup>st</sup>, and Thutmósis II; in the niche near the stair, Ahmósis I<sup>st</sup> and his son Siamanu, Saqnunrt, queen Ahhotpu, Ahmasi Nofritari and others. The confusion was at its height in the chamber at the end, but it was easy to recognise there the predominance of the

style of the XX<sup>th</sup> Dynasty. The Arabs had unearthed a tombful of Pharaohs! The Museum steamboat, which had been hastily summoned, had not arrived, but Reis Mohammed, one of the pilots, a man who could be trusted, was at hand. He went down the shaft and undertook to extract the contents: Émile Brugsch, Ahmed Effendi Kamal and Tadrus Moutafian received the objects as they came up, had them transported to the foot of the hill and arranged side by side, and these gentlemen never relaxed their vigilance for a moment. Forty-eight hours of hard work just sufficed to haul up the whole, but the procession had to traverse the plain of Thebes and cross the river to Luxor. Some of the coffins required from twelve to sixteen men to lift them; it took seven or eight hours to convey them from the hills to the river bank, and one can readily imagine what this meant in the heat and dust of a July day. At last, on the evening of the 11<sup>th</sup>, mummies and coffins, duly wrapped in mats and sheets, were deposited at Luxor. Three days after, the Museum steamboat arrived, and the moment it was laden it started for Bulak with its cargo of Kings! It was remarkable that between Luxor and Quft, on both sides of the Nile, the fellahin women followed it uttering loud cries and with their hair all dishevelled, while the men fired guns as they do at funerals. The whole collection, which reached Bulak on the 20<sup>th</sup> of July, was at first laid out pell-mell, without any other classification than the size and nature of the objects. It took four years of study to ascertain what the Museum had secured. The unwrapping of the bodies was begun in the month of May 1886 and was continued till the last days of June. Most of them were measured, inspected, described minutely and every precaution was taken to ensure their preservation. But in spite of all the care that has been taken to surround them with substances likely to preserve them, they have been attacked by insects and they have greatly suffered accordingly: some day they will disappear altogether.

This large collection, however, represented only a small part of the mummies which had been exhumed and placed in safety by the priests. It was certain that the necropolis contained other hiding places, and these were sought for in vain to the west and to the south of Deir-el-Bahari by Maspero. Grébaut was more fortunate on the east side: he brought to light one of the vaults into which had been crammed the bodies of the priests and priestesses of

the Theban Amon, which are shown in the Principal Gallery (cf. p. 213-225). In 1898, M. Loret, prompted by some stories brought by Arabs, resumed the search in the Bah-el-Moluk itself. His excavations, which were carried on with remarkable perseverance, were crowned with success and resulted, on the 12<sup>th</sup> of February 1898, in the discovery of the burial place of Thutmósis III, which had been violated during the XX<sup>th</sup> Dynasty, when the mummy had been hidden in the shaft at Deir-el-Bahari by the Theban priests. M. Loret picked up several curious things, among others panthers and statuettes of wood coated with bitumen, and two mummies of women which are now in the Museum. He thought that they had been princesses of the royal family, wives or daughters of the King, but on being unwrapped and examined during the summer of 1905 they turned out to be obscure ladies of Greek time who had surreptitiously invaded the privacy of the Pharaoh. The fact is rather important, since it shows that the hypogées in the Valley of Kings were then visited and appropriated by the inhabitants of the villages in the plain of Thebes : the plundering continued much later than was suspected up to this discovery. This by the way : M. Loret, encouraged by the results of his first researches, made borings in another part of the valley, between Tombs 12-13 and almost in front of the tomb of Rameses II. On the 8<sup>th</sup> of March, he cleared the entrance to a new vault which he recognised as that of Amenóthes II, the son of Thutmósis III. The floor of the anteroom was strewn with broken vases, statuettes of wood and alabaster, and boats in fragments. The floor of the chamber itself was hidden by a perfect litter of similar débris, wooden statuettes of the king and of various gods, *Answerers* (cf. p. 251) with the names of Amenóthes and of a royal prince called Uabkhusenu, handled crossed  and *dadu*  of wood and of blue enamel, and the thousand articles, some whole, some broken, which are to be seen further along in the Cases in Room S (cf. p. 424 et seq.). The mummy of the Pharaoh was still in the sarcophagus and was covered with flowers and dried leaves. Three of the four little recesses which opened into the burial chamber contained masses of votive offerings, such as broken jars, parcels of stuffs, pieces of meat swathed in wrappings, vases of green or blue enamel and *Answerers* enclosed in little coffins ; in one of the niches there were three mummies entirely deprived of

their wrappings, a child of fifteen with the long lock of hair worn by the royal princes, a man and a woman. The fourth recess, which was in the right wall, was half closed by a wall of loose stones. When M. Loret had effected an entrance, he found nine coffins lying on the ground, three in front and six behind, with a small free space on the right; five of them had lids, four had not.

He thought at first that these were only inferior members of the royal family, possibly brothers or sons who had not reigned, but when he examined the names traced upon the coffin lids or on the grave clothes, he at once recognised a whole series of Pharaohs of the three great Theban Dynasties. They formed the complement to the first "find" at Deir-el-Bahari and were — Rameses IV, Siptah, Setu II, Amenôthes III, Thutmôsis IV, Setnakhuti, Rameses V, Rameses VI, and a personage whom M. Loret there and then identified with Khuniatonu, the heretic king of the XVIII<sup>th</sup> Dynasty. He had already packed and embarked his mummies when, in consequence of some administrative question which had arisen, he received an order to replace them in their vault. He only brought to Gizeh what remained of the tomb furniture and the offerings, which were disposed in two specially arranged rooms. The mummies were left in their places for nearly two years, and it was only in January 1900, that, by arrangement with Sir William Garstin, Under-Secretary of State in the Ministry of Public Works, M. Maspero was able to carry out M. Loret's intentions. The tomb of Amenôthes II was fitted up for the reception of the public. The mummy stretched upon the funeral barge was protected by a railing and was left in the anteroom; the three naked mummies of the man, woman and child, were replaced in the recess where they had been found, the half open coffin of Amenôthes II was returned to its sarcophagus, and in this way we succeeded in conveying to the visitor some idea of the aspect which the tomb of a Pharaoh would present when the Pharaoh occupied it. I may add that, in November 1901, an inhabitant of the village of Sheikh Abd-el-Gurnah, believing that the mummy was covered with costly jewels, broke open the tomb and tore off the wrappings. Disappointed at finding nothing, he carried off from the anteroom the boat, which, however, we recovered two years later in 1903; the mummy which was on the boat was broken, but the Pharaoh and the three mummies in the recess were respected. The other nine

mummies which were taken to Gizeh were not shown at first : it was considered better, on account of the approaching removal of the Museum, to avoid the risk of keeping them in damp or overheated rooms, and they were placed, just as they were, in a place not open to tourists. From the first, the late M. Groff believed that M. Loret had been too hasty in reading the name of Khuniatonu upon the breast of one of them; he thought that a more leisurely study would give the name of Menephtah. In March 1900, the case which contained the doubtful mummy was opened in presence of MM. Schæfer, Borchardt, Fr. de Bissing, Brugsch Bey, Daresy, Groff and Maspero, and the original inscription proved that M. Groff was right in his surmise. We are now certain that we possess the mummy of the son and successor of Rameses II, the Menephtah who has been identified by the common tradition with the Pharaoh of the Exodus who was drowned in the Red Sea.

The whole of the royal series will be found in Rooms P, Q, R, S, T.

#### VESTIBULE OF THE JEWEL ROOM. — P.

The centre and the western part of this vestibule are occupied by cases of small objects from the mummies of the kings and High-priests which were found at Deir-el-Bahari in 1881.

##### *Centre.*

#### CASE A.

This case contains a selection of funerary statuettes in blue enamelled ware, bearing the name of members of the family of the High-priests of Amon, Painotmu I<sup>st</sup>, Nsikhonsu, Nsitanebashiru, Makert and Honittai, Zadphtahefônukhi, Isimkhabiu I<sup>st</sup>, Isimkhabiu II, Painotmu II.

#### CASE B.

This case contains in the centre a large basket made of reeds, split, flattened out and plaited together, which was

filled with offerings at the time it was found. These consisted of haunches of gazelle, calves' head, different sorts of poultry, representing the provisions of queen Isimkhabi in the other world : this was the banquet which had been served to her on the funeral day, and its presence in the tomb assured to her its perpetual reproduction. As a dessert, the fruit of the dôm palm, grapes, dates and pomegranates had been added. The bread is baked with the coarse flour obtained by crushing the wheat between two stones, and in it we often come across entire seeds. The libation vases are of bronze and come from a stand similar to one we shall see further on in one of the Cases in Gallery Q. The vases of blue glaze, intended to receive offerings, are inscribed with the name of princess Nsikhonsu, others are in yellow or green enamel and in black and white glass mosaic.

N° 1221 is an extremely fine piece of stuff from the mummy of Thutmôsis III. It was in immediate proximity to the body and formed the innermost of its wrappings. The best of the linen has been put on the mummy of the king himself (cf. p. 411, n° 1181).

## GALLERY Q.

The coffins and mummies of princes and princesses of the Theban XXI<sup>st</sup> Dynasty are provisorily ranged along the north wall; those of the XVIII<sup>th</sup> and XIX<sup>th</sup> along the south wall, in front of the glass-cases which contain the small objects found in the cachette.

### *North Side.*

#### CASE A.

**1195. Enamelled Wood.** — Length of the mummy 1 m. 65 cent.

Coffin of fine workmanship. It was entirely covered with gold except the head and a few details. The hieroglyphs and the principal parts of the ornamentation are composed of precious stones and enamel inlaid in the gold, forming a dazzling effect of richness and brightness, such as is to be seen in Room T, on the coffins of Iutya and Tutyu

(cf. p. 434-436). Unhappily the coffin had been scraped by robbers about the time of the XXI<sup>st</sup> Dynasty and only fragments of the original decoration remain. It was the coffin of Notmit, mother of the priest king Hrihoru. The mummy had been plundered by the Arab discoverers and the funerary papyrus carried off: one part of this papyrus is now in the Louvre (cf. p. 393), the other is in the British Museum.

Behind the glass case, against the pilaster, is the lid of this coffin (n° 1204).

### CASE B.

1183. — Length of mummy 1 m. 60 cent.

White painted coffin and mummy of the Pharaoh Rameses IV, son and successor of the conquering king Rameses III, discovered by M. Loret in 1898 in the tomb of Amenôthes II. The mummy is in bad condition.

Behind this coffin there stands against the wall the lid of one of the coffins of the princess Nsitanebashiru. It was rubbed over with bitumen, so as to cover the figures and inscriptions with a thick, black coating which makes them almost invisible.

### CASE C.

1213. — The coffin lid of Painotmu II, high-priest of Amon, stands in the case. Further on we shall see the coffin and the mummy (cf. p. 404, n° 1214).

### CASE D.

1199. — Length of mummy 1 m. 95 cent.

Coffin originally painted and gilded, but subsequently coated with bitumen. With great difficulty we can decipher the name of the priestess of Amon Nsitanebashiru, daughter of Nsikhonsu (cf. p. 422, n° 1196) and probably of Painotmu II.



## CASES E-F.

**1198.** — Length of mummy 1 m. 50 cent., of the smaller 0 m. 42 cent.

Coffin containing the mummies of the queen Makeri (Kamar) and her little daughter. Queen Makeri, wife of the king and high-priest Painotmu I<sup>st</sup>, died in giving birth to the infant that was buried with her.

Of the lids from the coffin of Makeri, the most important is in the wall Case F; the two others stand against the wall on the left of this glass case.

## CASE G.

Coffin lid of Thutmósis I<sup>st</sup>; the mummy is on the landing at the top of the north-west staircase (cf. p. 418-419, n° 1216). The inscription containing the royal cartouche had been engraved in very fine hieroglyphic characters on the front of the lid. Towards the beginning of the XXI<sup>st</sup> Dynasty, when the Pharaoh was removed from his tomb, the coffin was usurped by the priest king Painotmu I<sup>st</sup>, and covered with gold and enamel ornamentation like that on the coffin of Notmit (cf. p. 400, n° 1195). The richness of this decoration aroused the cupidity of the tomb guards, who carried off the gold and the enamels, leaving untouched only the head, the collar and pectoral on the breast.

## CASE H.

**1202.** — Length of the mummy 1 m. 55 cent.

Coffin of queen Tiuhathor Honittai, probably wife of the high-priest Painotmu I<sup>st</sup>.

## CASES I-J.

**1238.** — Coffin and mummy of queen Isimkhabiu I<sup>st</sup>, daughter of the high-priest of Amon Masahirti, wife of the high-priest of Amon Manakhpirtiya, and mother of the high-priest of Amon, Painotmu II.

The lid of the outer coffin is in the wall Case J, the others are at the side.

### CASE K.

1194. — Drawing by MM. Vassalli Bey and Émile Brugsch Pasha.

As he was making his way into the cachette, Émile Brugsch Pasha picked up, at the entrance to the long passage, a big parcel of leather clumsily wrapped together, which seemed to have been thrown aside by some Egyptian priest who was in a hurry to get away (cf. p. 395). When unfolded, it was seen to be one of the principal pieces of the catafalque under which the coffin was placed during the funeral ceremony. The central part, which formed the roof, represents the starry sky in which central part the vultures of Nekhabit extend their wings to protect the dead man; an ornamental border in stamped leather links to this roof four side pieces which were covered with a draughtboard pattern of green and red squares and hung down on every side of the coffin enclosing it as in a tent. The inscriptions are in the name of the queen Isimkhabiū, daughter of Masahirti and wife of her uncle Manakhpirtiya, and their purport is to invoke a happy rest for her who sleeps under the funeral dais.

Fragments of the original are to be seen on the south wall on the top of Cases W-A' (cf. p. 416).

### CASES L-M.

1190. — Length of the mummy 1 m. 70 cent.

Coffin of the high-priest of Amon, the general in chief Masahirti, son of king Painotmu I<sup>st</sup> and father of queen Isimkhabiū. The lid is in Case M behind the coffin.

### CASE N.

1189. — Length of the mummy 1 m. 77 cent.

Coffin in which was found the mummy of the priest of

Amon, the *Royal son of Rameses* Zadphtahefônukhu. The coffins have been usurped by several people, the best known of whom was a prophet of Amon, Nsishunopi. The title *Royal son of Rameses* was borne by several persons in the XXI<sup>st</sup> and XXII<sup>nd</sup> Dynasties, but this does not imply that there was a Rameses reigning at that time. In the same way as the family of the Ramessides was continued in a line of queens who transmitted hereditary privileges to their children, it was also perpetuated by princes who preserved some of the honours and titles of royalty, and a Rameses of this family need not be a reigning king to be allowed to hand down to his children the title of *Royal Son*. Zadphtahefônukhu was connected with the family of Painotmu II in some way unknown to us. The braces worn by his mummy are stamped with the name of the high-priest of Amon Aputi, son of the king Sheshonk I<sup>st</sup>.

The lid of the outer coffin is shown in Case O; the inner lid is at the side of this case.

#### CASE P.

1203. — Length of the mummy 1 m. 62 cent.

Coffin of Taiuherit, chief singer of Amonrâ, king of the gods. The papyrus of this lady, now at Leyden, tells us that she was the daughter of the divine father of Amon, Khonsumôsi and of the chief singer of Amon, Tantamanu. The head and hands of the outer coffin have been torn off by the Arabs and sold to tourists.

#### CASES Q-R.

1184. — Coffin and mummy of the princess Nsi-khonsu. The lid is in Case R.

#### CASE S.

1214. — Length of the mummy 1 m. 72 cent.

Coffin of the high-priest of Amon, the general in chief Painotmu II, son of Isimkhabiu and of the high-priest Manakhpirriya.

## CASE T.

**1234.** — Lid and cartonnage from the coffin of Painotmu I<sup>st</sup>, covered up to the knees with bands of stamped leather (cf. p. 418, n<sup>o</sup> 1197).

## CASE U.

**1185.** — Length of the mummy 1 m. 60 cent.

Coffin and mummy of the Pharaoh Thutmôsis IV, found by M. Loret in 1898 in the tomb of Amenôthes II. The mummy is well preserved and had the royal name written in ink on the front of the shroud. It was opened in the Museum, on the 26<sup>th</sup> of March 1903, and the body was found intact. It is that of a young man of medium height and well-proportioned. From a photograph taken by the Röntgen rays, Dr. Elliot Smith recognised, from the imperfect junction of certain epiphyses, that, at the time of his death, the Pharaoh must have been between 25 and 26 years of age.

*South Side of the Gallery.*

This side of the room contains the best known among the Pharaohs who were found in 1881 and 1898, in the hiding place at Deir-el-Bahari and in the tomb of Amenôthes II.

**1174.** — Length of the mummy 1 m. 85 cent.

Saknunriya Tiuâken was one of the last kings of the XVII<sup>th</sup> Dynasty. His coffin is stumpy and heavy, and it is covered with a layer of white stucco which had once been gilded : the head and headdress are coloured yellow, with the uræus on the forehead. A vertical band of hieroglyphs descends from his breast to his feet and terminates under the heel. The characters, which had originally been boldly drawn in ink, were afterwards badly restored when the gilding had been effected, and in more than one place were so much misshapen that one might easily read the name

Satenenri or Rá-stenen-Tiuáten, if the real form of the name had not been known from other monuments. The mummy was wrapped in a coarse cloth and bore no visible inscription. It was opened on the 9<sup>th</sup> of June 1886: Saknunriya was either assassinated by conspirators, or else he met his death in battle, during the war against the Shepherds. His right cheek had been cut away by a blow from a hatchet,

which had broken the lower jaw, laying bare the teeth. Another blow split the skull, and made a wound by which part of the brain had protruded. Besides those wounds, there is a gaping hole near the right eye, which must have been the result of a stroke from a lance or a dagger. The whole body is in a bad state of preservation and must have been too hastily embalmed.



Fig. 53. — Coffin of Tiuáken.

outline of the body (fig. 53). The background is yellow; the hair, the ornaments and the features of the face are picked out with blue. A pectoral upon the breast gives cartouches of king Nebpahitiriya Ahmôsis I<sup>st</sup>, and a figure of Amonrá. The

### CASE B.

1175. — Length of mummy 1 m. 67 cent.

A wooden coffin lid which reproduces the general

outline of the body (fig. 53). The background is yellow; the hair, the ornaments and the features of the face are picked out with blue. A pectoral upon the breast gives cartouches of king Nebpahitiriya Ahmôsis I<sup>st</sup>, and a figure of Amonrá. The

swathings of the mummy have the king's name in ink, in hieratic script upon the breast. The mummy was opened on the 9<sup>th</sup> of June 1886 and was found in bad condition : it has suffered a great deal from the attacks of insects in the Gizeh Museum.

## CASE C.

1176. — Length of mummy 1 m. 69 cent.

A coffin with a white background, which belonged to one of the most renowned Pharaohs, Amenôthes I<sup>st</sup>, son of Ahmôsis and Nofritari (fig. 54). The mummy is covered with orange-coloured linen, which is kept in place by strips of ordinary linen. It has a mask of wood and painted cardboard, exactly like the mask upon the great lid, and it is covered with long garlands from head to foot. A wasp, attracted by the flowers, had flown into the coffin at the moment of burial; it was shut in it and remained there long intact, being probably a unique specimen of a mummified wasp.



Fig. 54. — Coffin of Amenôthes I<sup>st</sup>.

## CASE E.

1179. — Length of mummy 1 m. 77 cent.

A coffin with white background (fig. 55), the inscription of which has the name of Akhpirnirtya Thutmósis Hakuasit, that is to say Thutmósis II, the grandson of the preceding. The mummy, which is covered with white linen, bears upon its breast an inscription which tells how, «in the VI<sup>th</sup> year, on the 7<sup>th</sup> month of the third of Paruit, Painotmu, first prophet of Amonrá, son of Piánkhi, first prophet of Amonrá, ordered the restoration of the funeral furniture belonging to the king Anirtya» (*sic*): this is a piece of carelessness of the scribe and should read Akhpirnirtya.

The coffin lid of Thutmósis II (n° 1179 *bis*), is on the landing of Gallery Q (cf. p. 419).



Fig. 55.

Coffin of Thutmósis II.

found in 1898, by M. Loret, in the tomb of Amenóthes II.

## CASE M.

1178. — Length of mummy 1 m. 63 cent.

Mummy of the Pharaoh Siphtah Menephtah, second successor to Menephtah. It is in a coffin which has been scraped in order to efface the name of the first owner. The wrappings have been restored by the priests of Amon and on the legs the *ka* name of the king is inscribed in faded ink. It was

## CASE L.

1182. — Length of the mummy 1 m. 75 cent.

Mummy of the Pharaoh Menephtah, son and successor

of Rameses II. It was found in the coffin of Setnakhuiti and M. Loret took it to be the mummy of Khuniatonu, the heretic king of the XVIII<sup>th</sup> Dynasty : M. Groff was the first to affirm that it was Menephtah, and the cartouche, which is lightly written in hieratic on the breast, confirms the accuracy of his judgment (cf. p. 398, 399). This is the more interesting in that, according to one of the Alexandrian traditions, Menephtah is the Pharaoh of the Exodus who was supposed to have perished in the Red Sea. The mummy has not yet been unrolled.

### CASE J.

1177. — Length of the mummy 1 m. 80 cent.

Wooden coffin of Rameses II (fig. 56); the lid is exposed on the landing of Gallery Q (see p. 419). The coffin is in the form of Osiris; the eyes and features are touched with black, the hands hold the sceptre. On the breast are the cartouches drawn in ink of Usirmariya Sotpunirya Rameses II Meriamon and three inscriptions, one of which has been sponged out and written over again but is still partly legible. It informs us that «in the year VI, the high-priest Hrihoru restored the mummy of Rameses II». One of the two other inscriptions says that in the year XVII, the 7<sup>th</sup> of the fourth month of Paruit, the high-priest removed the body of Rameses II from the tomb of Setui I<sup>st</sup> where it had been laid. The third inscription, rapidly written on the top of the head, tells us that in the year X, the high-priest being Painotmu, Rameses II was transferred to the tomb of Amenôthes along with his father Setui I<sup>st</sup>.

The style of the monument and certain peculiarities of orthography would have caused us to attribute this coffin to the XX<sup>th</sup> Dynasty, rather than to the XIX<sup>th</sup>. To ascertain whether the mummy really was that of Rameses II as the inscriptions on the lid proclaimed it to be, M. Maspero detached a part of the wrappings which seemed to be loosely fastened, and found, on the breast of the original shroud, a hieratic inscription written in ink, which put the matter beyond any possible doubt, the high-priest Painotmu I<sup>st</sup>, declaring in it that he had restored the funerary apparel of Rameses II, in the year XVI. The coffin in which the body of the conqueror was enclosed had been destroyed and



replaced, and this circumstance explains its appearance and the peculiar spelling of the cartouches. The mummy was unwrapped on the 1<sup>st</sup> June 1886, in presence of H. H. the Khedive Tewfik.



Fig. 56. — Head of the mummy of Rameses II.

### CASE N.

**1183.** — Length of mummy 1 m. 65 cent.

Mummy of the Pharaoh Amenôthes III of the XVIII<sup>th</sup> Dynasty, whose tomb exists in the western valley at Thebes. It was discovered in 1898 by M. Loret, in the tomb of Amenôthes II.

*East Side of the Room.*

## CASE K.

1498. — Length of mummy 1 m. 69 cent.

Mummy of Rameses III. The coffin, painted of a reddish brown colour, was composed of many thicknesses of linen, and was enclosed in the large coffin of Nofrittari (cf. p. 418, n° 1173). The swathing bandages were restored in the year XIII, under king Painotmu, as is testified by a statement on one of his shrouds which we shall see further on. Two pectorals, one of gold, one of gilt wood, were fastened round the neck of this king. The golden pectoral is in the Jewel Room (cf. p. 386, n° 970).

## CASE G.

1481. — Length of mummy 1 m. 60 cent.

A coffin formerly painted and gilded, but now destroyed by the robbers; the inside is covered with a layer of bitumen which renders the inscriptions almost illegible. Attached to the body of the mummy were two little oars and a handful of sticks which had supported the flowers of a large bouquet. The coffin had been ransacked by the Arabs, and was in such a bad state that it had to be opened on its arrival at the Museum. The body had been broken in three places in ancient times, and the pieces, which had been carelessly put together, were wrapped in linen as fine as the finest cambric.

Above, there was a sort of shroud which had been unfortunately torn in several places; it is covered with long hieroglyphic texts written in ink, mostly extracts from the *Book of the Dead*. A kind of introduction tells us, that this sacred copy was written by a special order of king Amenôthes II for his father and predecessor Thutmôsis III the son of Isis, a lady whose name appeared here for the first time (cf. p. 127, n° 341). The Egyptian scribe probably attached very little importance to this mention, but it gives us the solution of one of the most obscure problems in the history of Egypt. It shows us that Thutmôsis III, son of Thutmôsis II, was born of a concubine, and this explains the reason why queen Hashopsuitu, daughter of Thut-

mósis I<sup>a</sup> and of queen Ahmasi, had the right to inherit and had consequently precedence over her half-brother Thutmósis II and her nephew Thutmósis III; they owed their sovereignty to her. Thutmósis II became a king in virtue of his marriage with the Crown Princess, and Thutmósis III in virtue of his with the daughter of Hashopsuittu and of Thutmósis II. The coffin lid of Thutmósis III is in Case H.

### CASE I.

4180. — Length of mummy 1 m. 75 cent.

Large white coffin of which the feet were broken in ancient times. The lid is exposed on the landing of Gallery Q (cf. p. 420). The features are touched up with black, the eyes are enamelled. On the breast, below the cartouches of Setut I<sup>a</sup>, we read three procès-verbaux of varying length written in hieratic. According to the first of these, «in the year VI, in the second month of Akhath, the first prophet of Amon, Hrihoru, sent to restore the funeral apparel of the king Setut I<sup>a</sup>». The second declares that «in the year XVI, the seventh day of the fourth month of Parutt, under the king Siamonu Hrihoru, the king Setut I<sup>a</sup> was withdrawn from his tomb and laid in that of the princess Anhapu». This transference having been accomplished, the priest in charge of the royal cult gave evidence before Pharaoh as to the condition of the mummy, and certified that it had not been in any way damaged by the removal. Lastly «in the year X, the eleventh day of the fourth month of Parutt, under the high-priest Painotmu I<sup>a</sup>, the king Setut I<sup>a</sup>, was transferred to the tomb of Amenóthes I<sup>a</sup>», on which occasion the third statement was written out. The mummy was wrapped in strong yellow linen and had no inscription about it.

The cases on the south side contain a great part of the linen and funerary apparel of the mummies shown on the north side. First, on the north side of the south eastern pilaster, we meet :

### CASE V.

Some of the precious objects found on the royal mummies

of the first Deir-el-Bahari find, amulets, pectorals, scarabs, and fullblown lotus flowers in gold, gilt bronze and faience.

### CASE W.

On the back of the middle division of this case hangs a large linen cloth which covered the mummy of Rameses III (n° 1210). There is a rough sketch on it, in ink, of the king standing up and making offerings to Osiris god of the dead, and to Amonrâ god of Thebes, and the inscription under this informs us that this shroud was a gift from the chief of the embalmers. It seems that, during the process of embalming and whenever the mummy had to be dressed anew after an inspection, some members of the royal or pontifical household brought a piece of stuff made by themselves or in their house, and inscribed their name on it with a pious formula. To this posthumous devotion we owe some valuable items of information.

The rest of the case is filled with Canopic jars, coloured vases of glass or enamelled earthenware, and wigs belonging to the mummies of priests of the XXII<sup>nd</sup> Dynasty. During civil and religious ceremonies, the Egyptians, men and women alike, loaded their heads with wigs of hair or horsehair. These varied in size, but during the second Theban Empire, the XIX<sup>th</sup>, XX<sup>th</sup> and XXI<sup>st</sup> Dynasties, they were generally of enormous proportions.

#### 1206. — White basket work.

Box containing a large wig made of hair mixed with the wool of a black sheep. When found, it was still fastened by two clay seals with the name of the high-priest of Amon Manakhipirriya; the wig was consequently intended for his wife, queen Isimkhabiu.

### CASE X.

The back of this case is covered by three of the long shrouds, which are found under the wrapping of coarse canvas and the wrapping of an orange or dull rose-coloured linen on the mummies of the XIX<sup>th</sup>, XX<sup>th</sup> and

XXI<sup>st</sup> Dynasties. The one on the left (n° 1222) belonged to the priest king Painotmu, and has nothing on it but an Osiris sketched in ink. The middle one (n° 1224) is from the mummy of queen Notmit and shows us this queen playing the sistrum before Osiris. The one on the right was found on the lady Taiuherit (n° 1233).

In the centre, resting on the shroud of queen Notmit, is a plaque of wood (n° 1225) covered with fine hieratic writing. We read on it the copy of the decree given by the god Amonrâ in honour of the lady Nsikhonsu at the time of her death and destined to secure her well-being in the other world. We have noticed similar formulae on stelae (cf. p. 201) and on the papyrus n° 686, in Room G (cf. p. 315).

Four wigs of varying size are grouped on either side of the wooden plaque along with two Canopic jars of an unusual shape. In front we see the mummy of a child and a small wooden coffin (n° 1226) with the name of Sutimes, which contained a human liver when it was discovered. The priests who removed the royal mummies must have used this coffin to replace a Canopic jar of one of the kings.

## CASE Y.

Like the last, the back of this case is covered with three shrouds, all with drawings on them; on the left, that of the priest-king Painotmu I<sup>st</sup> (n° 1222); in the centre, that of Rameses III (n° 1229) with an inscription but no figures; on the third an unnamed individual, who instead of an Osiris figure has sketched himself with lines of extreme clearness and freedom.

A ceremonial wig (n° 1233), one of the Canopic jars of the lady Taiuherit, the hollow figure of Osiris which contained the papyrus of the lady Honittaut, offerings wrapped in linen and statuettes in blue enamel fill the two sides of the case. In the centre is a panel (n° 1228) cut from the coffin of a private individual but adapted to the mummy of king Rameses I<sup>st</sup>. We read on it, in hieratic, fragments of the account of the removal of the king's mummy from its tomb, previous to its being hidden in the cache at Deir-el-Bahari. The wording is identical with the similar statements on the mummies of Setut I<sup>st</sup> (cf. p. 412, n° 1180) and Rameses II (cf. p. 409, n° 1177).

1230. — A mummy box in the form of a gazelle (fig. 57), containing the mummy of a gazelle carefully embalmed. It



Fig. 57. — Mummy box in form of a gazelle.

was probably a pet animal of queen Isimkhabiu, placed in her tomb as a companion.

1231. — Mummy of a child made up from débris, for reasons which have been explained (cf. p. 392-393). It represents the mummy of princess Sftamanu, in whose coffin it was found.

## CASE Z.

At the back are the shrouds of princess Nsikhonsu and the high-priest of Amon Masahirti (cf. p. 403, n° 1190 and p. 422, n° 1196). In the middle division we see in order : a coffer in wood and ivory (n° 1208) with the name of Rameses IX Neferkari, and another in marquetry (n° 1211) with the name of queen Hashepsuitu Makeri (Kamâri), which chosen by the priest on account of the similarity of names was to contain the viscera from the body of queen Makeri (cf. p. 402, n° 1198). The two little oars, on either side

of the coffers, were found on the mummy of Thutmôsis III (cf. p. 411, n° 1181). They were meant to serve two purposes, firstly to bind together the fragile body when its fragments were brought together and secondly to give to the dead monarch the means of mounting, like his forefathers, into the boat of the Sun and of moving along the sky in company with the god.

The remainder of the case contains linens, among others the band decorated with magic signs from the forehead of the mummy of Rameses III, a wig and libation vases of bronze coming from bronze stands now lost (cf. p. 400).

### CASE A'.

The back is covered with shrouds from the same origin as those we have seen in the preceding cases. Some other stuffs with folds are placed in front of three wooden boxes painted in bright colours which contained the funerary statuettes of the Priest-king Painotmu I" (n° 1242) and of queen Honittai (n° 1243, 1243 bis). Between these are the four alabaster Canopic jars of queen Nofritari (n° 1241) and princess Isimkhabiu (n° 1240).

Above these cases square panels are arranged, over which are stretched the fragments of the leather tent of queen Isimkhabiu. It is from these originals that the restoration shewn in Case K under n° 1194 (cf. p. 403) was executed. In front of these are boxes for Canopic jars, caskets for funerary statuettes and baskets, all from the first Deir-el-Bahari find.

### LANDING OF GALLERY Q.

#### *West Wall of the landing.*

Against the wall of the landing of the north-west staircase are three of the most remarkable coffins in the collection :

### CASE D.

Coffin lid of king Amenôthes I" (cf. p. 407, n° 1176). The inscriptions on the breast, which are in ink, have

preserved to us the reports of two visits paid by the inspectors who were entrusted with the duty of verifying the condition of the mummy and assuring its upkeep. The first report tells how, «in the sixth year, on the 7<sup>th</sup> of the third month of Parutt, Painotmu I<sup>a</sup>, son of Piānkhi, first prophet of Amonrā, king of the gods, sent to restore the funeral furniture belonging to king Zosorkerīya Amenōthes». The second relates more solemnly, how «in the sixteenth year, on the 22<sup>nd</sup> of the fourth month of Parutt, Masahirti, the son of Painotmu, first prophet of Amonrā, king of the gods, ordered the renewal of the funeral belongings of *this god*», meaning thereby Amenōthes I<sup>a</sup> who was actually adored and received regular worship. — XVIII<sup>th</sup> and XXI<sup>st</sup> Dynasties.

**1251.** — Height 1 m. 80 cent. — *Drah abu'l Neggah.*

Gilded lid from the coffin of queen Ahhotpu I<sup>a</sup>, to whom the treasure belonged which is shewn in the Jewel Room (cf. p. 378-385). She is represented with uncovered face (fig. 58), and the body entirely hidden by the wings of Isis. The work on the face is very careful and seems to reproduce the actual features of the queen. — XVIII<sup>th</sup> Dynasty.



Fig. 58. — Head of Ahhotpu's coffin.

**1172.** Wood,  
Linen and Stucco.

— Height 3 m. 20 cent. without the plumes.

Enormous coffin, made of layers of cloth superposed,



stretched on a light wooden frame and heavily loaded with stucco. It is painted yellow and has on a vertical band the customary grave formula in honour of the queen Ahhotpu II, wife of king Amenôthes I<sup>st</sup> (cf. p. 407, n° 1176). It is of the same design as the Osiride pillars in the court of Medinet-Habu, to the very headdress: the wig, the features, and the collars are touched with blue. It must have had on the head the two feathers of Amon and Maût, like the coffin of Nofritari (cf. n° 1173 below). The mummy, wrapped in a beautiful orange-coloured shroud, was enclosed in another coffin of ordinary size and proved to be Painotmu I<sup>st</sup> (cf. n° 1197 below).

**1173.** — Height 3 m. 17 cent., breadth at the elbows 0 m. 87 cent., depth of chest 0 m. 55 cent.

Huge coffin of queen Nofritari, wife of Ahmôsis and mother of Amenôthes I<sup>st</sup>. On the head is the double plume of Amon and Maût, similar in aspect and style to that of Ahhotpu II (cf. p. 417, n° 1172). The mummy is to be seen under n° 1173 *bis* (cf. p. 419).

Before this group, in a flat case with three divisions, there lie :

**1197.** — Coffin of king Painotmu I<sup>st</sup>; the mummy was enclosed in the large coffin of queen Ahhotpu II (cf. p. 417, n° 1172).

**1245.** — Length of the mummy 1 m. 85 cent.

Coffin of the lady Rai, nurse of queen Nofritari. It has a green ground with yellow stripes. In the interior is a prayer to the goddess Nuit on behalf of Rai. Other inscriptions written in the inside near the head and the feet, and outside along the two sides, repeat the name of the nurse Rai. The mummy of this lady was replaced in ancient times by the mummy of queen Anhapu (cf. p. 412, n° 1180).

**1246.** — Length of the mummy 1 m. 54 cent.

Coffin inscribed with texts containing the name of the Priest King Painotmu I<sup>st</sup>. It is of the same type as that of Notmit

(cf. p. 400, n° 1195). It belonged first to Thutmósis I<sup>st</sup>, and after having been removed from its first possessor, it was appropriated for the use of Painotmu I<sup>st</sup>, but the name of Thutmósis reappears here and there under the latter painting. It has been chipped over almost entirely to get off the gilding, and its outer surface appears no more than a shapeless block of wood. The mummy was unwrapped by the Arabs and is in a marvellous state of preservation. In comparing the features with those of the mummies of Thutmósis II and Thutmósis III, it will be seen that it resembles these kings, while the type is totally different from that of the members of the family of the High-Priests. It is therefore probably that Thutmósis I<sup>st</sup> was eventually reinstated in possession of the coffin which Painotmu had usurped. The mummy shows an old man, with delicate, cunning features, shaven head, and a thin, small body. The teeth are worn down like those of horses, as is still seen among some African races who feed chiefly on insufficiently ground grain. The lid is shewn in Gallery Q, Case G, n° 1204 (cf. p. 402).

**1179 bis.** — Coffin lid of Thutmósis II (cf. p. 408, n° 1179).

*North Side of the landing, between the two Columns.*

Coffin lid of Rameses II (cf. p. 409, n° 1177).

**1102.** — Length of the mummy 1 m. 77 cent.

This mummy, laid on the bottom board of a three cornered coffin, had been plundered by the robbers, then restored by the priests. From the remains of the cartouche written in ink on the breast, we see that it is that of the Pharaoh Rameses V. It was found by M. Loret, in 1898, in the tomb of Amenóthes II. — XX<sup>th</sup> Dynasty.

**1173 bis.** — Length of the mummy 1 metre.

Mummy of queen Nofritari, whose colossal coffin is shewn under n° 1173, on the west wall (cf. p. 418). When it was found, an unpleasant smell emanated from

this mummy and it seemed to be in an advanced state of decomposition, but after having been buried for a few months in the *Shuneh* of the Bulak Museum, it was found to have lost these disagreeable symptoms and to be in a fit state to be replaced in our collection.

*Southern pillars.*

In front of the pillars are boxes for Canopic jars or for funerary statuettes, some from the tomb of Sannotmu (n° 1247, 1253, 1251), others from the Deir-el-Bahari find (n° 1246, Canopic chest of queen Notmt).

CASE E.

Coffin lid of Setut I<sup>a</sup> (cf. p. 412, n° 1180).

ROOM R.

Contains the remainder of the two series of royal mummies found in 1881 and in 1898 :

*West Wall.*

CASE A.

Mummy of princess Sitkamôsis, sister or daughter of the Pharaoh Ahmôsis (cf. p. 406, n° 1175). The coffin in which she lies did not originally belong to her.

CASE B.

Painted wooden coffin of the first prophet of Amon, first prophet of Thutmôsis III, Ralya. The mummy of the Pharaoh Rameses VI, of the XX<sup>th</sup> Dynasty, was placed in this coffin about the end of the XXI<sup>st</sup> Dynasty. The mummy is in such bad condition that it has not been possible to measure it. It was found in 1898 by M. Loret in the tomb of Amenôthes II, and it has been examined lately by D<sup>r</sup> Elliot Smith.

## CASE C.

1186. — Coffin of princess Ahmashonttimitihu. The mummy, which is decorated with wreaths, is made up like that of the princess Sītamanu (cf. p. 415, n° 1231).

## CASE D.

Base of the coffin of the king Setnakhtuti, father of Rameses III. Like n° 1172 (cf. p. 417) it is made of canvas, plastered and coloured dark red, with inscription in white. The mummy was originally encased in a sheath of red leather of which only fragments subsist. It was found by M. Loret, in 1898 in the tomb of Amenóthes II. — XX<sup>th</sup> Dynasty.

## CASE E.

1204. — Small coffin with no name, containing a child's mummy not yet examined.

1185. — Length of the false mummy 1 m. 20 cent.

Small white coffin of princess Sītamanu, daughter of Ahmósis I<sup>st</sup> (cf. p. 406, n° 1175) and of Nofritari (cf. p. 418-419, n° 1173, 1173 bis). A roll of *jerid*, or palm leaf stems 1 m. 20 cent. long, with a child's skull on the top, replaces the body which had bene broken to pieces by the plunderers who violated the tomb. This restoration was made in ancient times by the cemetery guards whose vigilance in protecting the tomb had been defective (cf. p. 415, n° 1231). — XVIII<sup>th</sup> Dynasty.

## CASE F.

1176. — Length of the mummy 0 m. 90 cent.

Coffin identical in appearance with that of Ahmósis I<sup>st</sup> (cf. p. 406, n° 1175) and belonging to that monarch's

eldest son Siamanu. The mummy is that of a child of five or six years of age. The name of Siamanu is written in hieratic on the breast.

### CASE G.

Coffin and mummy of the lady Honitempalt. — XVIII<sup>th</sup> Dynasty.

### CASE H.

1191. — Length of coffin 2 m. 15 cent.

Coffin of the steward Sonu. The mummy of queen Maritamenu was laid in it at the time when the royal mummies were removed to their cachette at Deir-el-Bahari.

### *East Wall.*

We see placed in order here Setui II, Khâmuasit, and Rameses I<sup>st</sup> (cf. p. 414, Case Y, n° 1228).

1196. — Length of the mummy 1 m. 66 cent.

Coffin with the name of princess Nsikhonsu, daughter of the lady Tahonuthoti and probably wife of Painotmu II. The coffins of this princess were not made for her but for Isimkhabiu, and were given over by Isimkhabiu herself or her relatives to Nsikhonsu whose name was written over that of her companion. This superadded painting has fallen off in places and the original name has reappeared. But in addition to this, we soon perceived that another usurpation had taken place. When they reached the Museum, each of the coffins contained a mummy, and M. Maspero at first supposed that the second of these had been put in by the Arabs who had discovered and robbed the Deir-el-Bahari hiding place. But examination showed that it was the work of the Egyptians themselves. The mummy n° 1196 has on its outer wrapping the name of the principal wife of Amon, Nsikhonsu, and is dated in the

year VI. When these first folds were removed another inscription appeared : «Expedition made to the temple, in the year VII, to wrap the mummy of the king Râkhâmuasit». The mummy, which seems to have been broken, has not been completely unwrapped, but if the operation were continued we should find instead of Isimkhabiu or Nsikhonsu as is announced on the coffin, the body of a king, probably one of the latest Ramessides, Rameses XII of the XX<sup>th</sup> Dynasty.

1193. — Length of the mummy 1 m. 78 cent.

Coffin painted white with the design in colour, belonging to the Priest-scribe Nibsoni son of Pahiri and the lady Tamôsu (the lid is inscribed under n° 1193 *bis*). The face is uncovered and the mummy is in such wonderful preservation that it might be taken for the body of a man only a few days dead. — XX<sup>th</sup> Dynasty.

1200. — Length of the mummy 1 m. 75 cent.

Coffin shaped like a mummy, with no beard, and painted white to imitate limestone. The mummy was swathed in the manner of the XVIII<sup>th</sup> Dynasty and seemed to be intact. It was sown up in white sheepskin and along with it were two canes with reed knobs; a horrible smell emanated from it. On the 20<sup>th</sup> of June 1886, it was given to Dr. Fouquet for examination. The process of unwrapping lasted two days and gave most unexpected results. First a shroud was removed, then a thick roll of bandages crossed and folded, then a layer of whitish natron mixed with human fat and lastly the corpse. It had not been opened and the viscera are still in their proper place: the preservative substances had not been injected into the body, but simply spread over the skin in a manner which shews a hand long practised in such work. The mummy was that of a young man. All who saw it were convinced that the prince had been poisoned, and there are several indications which point to his death having been caused by a convulsive poison. There is neither name or inscription to shed any light on the mystery of this young prince's fate.

## ROOM S.

In this room are collected the objects found in 1898 and 1899 by M. Loret and in 1903 by Mr. Theodore Davis, in the tombs of Amenôthes II, of Thutmôsis III and Thutmôsis IV at Thebes. These objects which were scattered about on the floor of the rooms (cf. p. 397) represent only a very small part of the rich store which had belonged to these royal tombs before the ancient robbers plundered them. All jewels had been taken away and there only remained wood, glass, leather, such things in short as were of little commercial value at Thebes in the Ramesside period.

*North Side.*

## CASE A.


At the back of the case, high up, are large handled crosses ☩ alternating with the four tiers of capitals which compose the top of the sign *didu* ☩. These are made of painted wood and their presence in the tomb assures to the Pharaoh life and stability for ever. On the upper shelf and below these emblems are an admirable set of vases in turquoise blue glazed faience, most of them with the cartouche of Amenôthes II. Round the neck is either a border or a simple line of black, and near the base of the neck and on the body, black horizontal bands bring out their grace of form. These were intended to hold water and various kinds of drink for the dead King. In the middle of the case is a calf's head with wide-open eyes. This is made of wood painted and carved, and underneath is the head of a cow in the same style. These probably represent the offerings of meat. They are very well executed; the calf in particular, with its speckled hide and frightened expression, is extremely happily rendered. The lower part of the case contains boxes in the form of a goose, which originally contained an embalmed goose as a dainty titbit for the *double*. Beside these are fragments of alabaster Canopic jars, seals of stamped clay for the wine and water jars, *uashbiti*-figures, «life» signs ☩ in blue glaze, libation vases ☩ and statuettes in wood covered with tar, one of which shews the king holding a libation jar in each hand,

while the others represent him mummified and identified with Osiris, and finally, two superb wooden uraei, one of which with a human head and outstretched wings is the image of the goddess Maritsakro, mistress of the dead in the Theban theogony, and placed in the tomb to protect the Pharaoh against his enemies beyond the grave.

### CASE B.

Fragments of glass vases collected from the tomb of Amenôthes II. They were of exquisite workmanship and we cannot too keenly regret that the robbers handled them so roughly as to break them. Daressy has succeeded in putting some of them together almost completely, as, for example, the splendid vase with white ground on the left side of the case towards the front. On all of them we remark that style of ornament we meet with on the little vases of a similar shape which are generally supposed to be of Phoenician manufacture. It had been long suspected that most of these either might have come from Egypt, or might have been made after Egyptian models, and this conjecture is confirmed by the presence of such a large number of vases of this kind in the tomb of Amenôthes II, marked with cartouches of the Pharaoh and coming from Thebes. Every sort of glass known at that period is to be seen here, transparent and colourless glass, opaque glass of a single colour only, glass decorated with fern-leaf, serrated or rosette patterns, glass imitating agate, onyx, marble and serpentine.




### FRAME C.

The fragment of papyrus shewn here is a sort of abridged edition of one of the *Books of Hades* (cf. p. 279). Instead of a reproduction *in extenso* of the diagrams and legends of each hour of the night, we find inscribed here, in special compartments, the figures of the beings who peopled the hours, with an indication of their number, their name and their proper formula. Thus, beginning on the right, we see successively the figure of a man in adoration  with his name *Aouiti* «he who adores», then the number 4, which shews that there were four such persons, and below two lines of red ink with the words : «He



enters the West, towards the dwellers in Hades, lord of all. In the next compartment, we see the figure of a bearded man, lying on his back in the coils of a serpent with the words : «The gods who are in the coils», and the number 14 of these beings. The series continues in the same way, and is a good instance of a sort of *Aid to memory* for the use of the dead. The *double* saw there the image, the name and the number of the supernatural beings he would encounter during his wanderings through the other world, and, if his memory failed him, he had only to consult this abridged guide, which was much less long and as efficacious as a complete copy of the *Book of Hades*.

### CASE L.

Objects of the same type as in the other cases, handled crosses, vases, *Uasu* sceptres , rectangular plaques, boxes and ornaments of blue glaze, fragments of alabaster Canopic jars, statuettes of Sokhit, of Osiris, of the king as a combatant, some from the tomb of Thutmôsis III, others from that of Amenôthes II; a fine vulture  of coloured wood perched on a column ; baskets, boomerangs and lids of *Answerers* boxes of Amenôthes II, imitation rolls of funerary papyri half unrolled (cf. p. 427).

In the month of January 1902, Mr. Davis, an American gentleman, asked the Service for permission to conduct excavations in the Valley of the Tombs of the Kings. After we had examined the place and made some rather unsuccessful attempts, it appeared to Mr. Carter and myself that the little ravine which enters the valley beside the tomb of Setut I<sup>st</sup> shewed the signs which usually denote the whereabouts of a royal tomb. The work, which was discontinued during the summer of 1902, was recommenced in January 1903 and led to the discovery, within a few days, of the tomb of Thutmôsis IV. It had been broken about the accession of Harmhabi, less than a century after the death of the king, and every thing had been smashed in it, either at that time, or towards the end of the XX<sup>th</sup> Dynasty. When Mr. Davis first went into it with Mr. Carter, the ground was literally littered with splintered glass, crushed wooden objects, and the pieces of the funerary apparel. In addition to the broken chariot (cf. p. 226, Case G), the tomb con-

tained the remains of a funerary equipment identical in every respect with that of Thutmôsis III and of Amenôthes II; the head of the Hathor cow (cf. p. 424), débris of statues in black wood, a large number of very beautiful blue glaze vases of a great variety of shapes, and boomerangs of blue glazed pottery. Two objects or series of objects deserve special mention; firstly, a collection of imitation papyrus rolls made of blue glaze. We already possessed some from the tomb of Amenôthes II, which were half unrolled and prepared for reading (cf. p. 426), but the present examples are rolled up closely. They are probably *Books of the Dead*, *Books of Hades* and other magic books, made of indestructible material and placed in the tomb instead of rolls of perishable papyrus. Their shape has suggested to me the idea that the rolls which we see held in the closed hand of some statues were not always handkerchiefs or more probably the indications of the *kharpu* † sceptre, as has been thought, but that they were often meant for books containing probably formulae for the protection of the statue and of the person it represents. The second object (Case N) is an admirable funerary statuette of white porcelain, with hieroglyphs incised and filled with blue enamel. It is broken and the upper part is missing, but by reason of this accident we are enabled to study the break, and we perceive that the material is real porcelain, which is after all not surprising, since kaolin is found in Egypt in small quantities. When complete, this statuette must have been identical in appearance with the beautiful little figure, also of porcelain, which we have seen in the North Hall (cf. p. 341, Case B, n° 891).

Between the two Cases M and N, is the Canopic chest of the Pharaoh Thutmôsis I<sup>st</sup> discovered by M. Loret in 1899, and brought to the Museum in 1903. It is of quartzite, with traces of red painting on the hieroglyphs and on the cornice. It is very simple in design but cleverly carved and of fairly good workmanship. It measures 0 m. 70 cent. in length and width and 0 m. 59 cent. in height.

On the pillar between Case D and Case E the wooden framework of an Osiride figure has been mounted. It was supported by a trellis on which pieces of bent wood were nailed, forming the outlines of the crown, the head, shoulders and part of the arms and trunk. We do not know whether the body was made of wooden marquetry and polychrome enamels or of painted canvas. I think that such




wooden frames may have been used as supports to corn figures of Osiris of the same kind as those which is exposed in Room T and U coming from the tombs of Maiharpiriu (cf. p. 443) and Tuiyu (cf. p. 432-433). Underneath this, we have put together one of the alabaster chests with four divisions which held the Canopic jars of Amenôthes II.

### CASE F.

Here are some of the statuettes of tarred wood of which there were large numbers in the tombs of Thutmôsis III and Amenôthes II. The one in the centre is the king himself standing erect, in ceremonial costume, with staff in hand. It is of decided merit artistically, but apart from that it has very great archaeological interest. It shews us, in fact, a specimen of the statues on which on the funeral day the family and the priests performed the ceremony of the *Ap-ro*. We see, in the tomb of Setuf I<sup>st</sup>, these statues set up on a heap of sand and first purified by water and by incense, then having their mouth, eyes and ears opened by means of a chisel, an adze and a bag of carnelians, so that they might perceive and taste the flesh of the bullock and the funeral offerings. Once these rites were accomplished, the statues were capable of discharging all functions of life for the *double*. Some of them were life size, but of such we only possess the feet. The Osiride statuettes on either side of the Pharaoh were likewise employed in these ceremonies and represented the dead man as identified with the divinities protecting him. It was supposed at first that the two panthers stood for the tamed wild creatures with which the Pharaohs liked to surround themselves and which accompanied them when hunting or even to war : Rameses II has his lion with him at the battle of Kadesh. But, all considered, the holes on the back prove clearly that in the present case they made a part of some piece of funerary furniture : in fact, we see from such pictures as the *Triumph of Harmhabi* in the speos of Silsileh, that the two arms of the ceremonial chairs of the king consisted often of figures of wild animals, specially lions, leopards or panthers. Our panthers are probably all that remains from a funerary counterfeit of one of the *sedie gestatorie* on which the king was borne when he came out of his palace : it had been put in the tomb to serve him for the same purpose in the other world.


What idea was attached to the large wooden swan we do not know. It must have been placed there in fulfilment of some ancient custom, for an image of the same bird was found in the tomb of king Horus of the XIII<sup>th</sup> Dynasty (cf. p. 481); perhaps it was supposed to be able to bring the king's *double* to the sky on its wings. The other objects belong to the ordinary grave equipment, plaited sandals, ostraca, vases of offerings, fragments of glass vases like those in Case B (cf. p. 425), blades of knives and scissors of bronze, fragments of steering oars from the boats. The most interesting things are the part of a cabin of painted wood, which is all that remains of one boat, and the three plaques of pale blue glazed pottery on one of which we see, drawn in lines of a violet black, the figure of the goddess Sakhâtai, driving in the stake which served to mark the four corners of a building in construction.

### CASE G.

More of the statuettes of tarred wood. In the middle a statuette of the *Ap-ro*, identical with the one in Case F (cf. p. 428). Near this are some statues of the king as Horus, some nude with the curl falling over his right ear, some as a soldier in the solar bark, wearing the red crown , fighting and transfixing with his lance the serpent of the celestial waters, and some as Osiris in the form of a mummy. The two lionesses are equally good in style with the leopard in Case F, and are probably also arms of a *sedia gestatoria* for the king (cf. p. 428). The large boomerangs like half a serpent were to be used for fighting or for hunting in the next world (cf. p. 254, L). The rest of the case is filled with blue glazed pottery, handled crosses  and vases in the form of the handled cross, *didu* signs , lotus flowers, round balls, lotus bud vases, square boxes and large rings, all of a very rich colour.

*South Side.*

### CASE H.

More fragments than complete pieces are in this case. There are fragments and whole specimens of the *crux ansata* ,

pieces of *didu* 𓆎, feet and bands of the tarred wood statuettes of Pharaoh, some life size and some even larger, which were used in the ceremonies of the *Ap-ro* for the *Opening of the Mouth*, arms, legs, feet and heads of small wooden statues of the same description; bedposts shaped like lions' claws (cf. p. 290, n° 496) and vases of blue glaze made up of pieces collected in the tomb. The wooden frame in the niche in the centre is what remains of the skeleton of an Osiris statue, similar to the one against the pillar between Cases D and E (cf. p. 427).

### CASE I.

Funerary statuettes belonging to Amenôthes II, some in blue glazed pottery, some in tarred wood and a few in limestone and red sandstone. They mostly have inscribed on the front the text of the vi<sup>th</sup> chapter of the *Book of the Dead* (cf. p. 257).

### CASE K.

Débris of funerary furniture, handled crosses and boomerangs of blue glaze, maces, whips, arrows, and statuettes and broken statuettes of gods in alabaster. At the front, three out of the four bricks which were placed at the four corners of the tomb chamber, and on each of which a light was placed when the tomb was left empty after the ceremony was over. On the bricks is a formula for the protection of the tomb from the dangers which threatened it from the four sides of the horizon, and for affording to the deceased access to the four houses of the world.

### CASE J.

Wooden models of the war ships of the Egyptian fleet. They are the exact reproduction of the galleys which are sculptured on the walls of the temple of Deir-el-Bahari, and the two representations complete each other down to the smallest details. The projections along the sides are the cross-beams which join the two sides and support the deck. The pieces fastened on to the deck by pegs are the rowers' benches; one of the boats had eighteen rowers, another twenty,

ten on each side. The mast and rigging, together with the crew, are missing, as are generally the steering oars; in one case there only remains at the after end of one of the boats one of the upright posts which supported the steering gear, and some débris of the platform on which the pilots stood; in another one, part of the after cabin still exists and also the two posts on which the steering paddles worked. These boats represented the fleet which had been sent to convoy the dead King to his funerary abode, and which was supposed to carry him to Abydos, from whence he passed into the other world. Beside them are the remains of the ornament of curved lotus flowers which decorated all the boats in this tomb.

### ROOM T.

All the objects shewn in this room were found in the excavations carried on during the first months of 1905 by mutual arrangement between Mr. Theodore Davis and the Department of Antiquities. The work was begun under the superintendence of Mr. Quibell, at that time chief Inspector of Antiquities in Upper Egypt, and resulted in the discovery of an unknown tomb, on the 13<sup>th</sup> of February. It was opened by Mr. Davis, in the presence of M. Maspero and Mr. Weigall, and the first inspection disclosed the fact that it contained the bodies of two persons not of royal birth, Iutya and Tuiyu, the father and mother of queen Tity, wife of Amenôthes III and mother of Amenôthes IV-Khuniatonu. It was a very small chamber, rudely hewn out of the rock, with no attempt at decoration. A layer of fine yellow sand had been spread on the ground in conformity with an ordinance in the Egyptian funerary ritual, here observed by us for the first time: the coffins and the funerary furniture were laid on this. At some time comparatively soon after the burial, probably during the unsettled period preceding the accession of Harmhabi, robbers had broken into the tomb and opened the sarcophagi and inner coffins in order to steal the jewels from the mummies, but the furniture itself was untouched, and in almost every case it was found in the very place where the priests had laid it on the day of the funeral. The bulk of it was carefully packed and despatched to Cairo by Mr. Quibell and Mr. Weigall the greater part by train; however, some of the most delicate

pieces were sent on board Mr. Davis' dahabieh. Mr. Davis did not wish that the splendid objects found under his auspices should be dispersed, so the whole of the discovery remains in the Museum, he having contented himself with four funerary statuettes, which the Egyptian government presented to him as a souvenir.

Iulya and Tulyu have been of late the subject of some rather rash conjectures; they have been supposed to be of Asiatic origin, and it has been suggested that Tulyu might have been a name given by the Egyptians to Dush-ratta, king of Mitanni, or to some other of the contemporary princes of Northern Syria. But they are genuine Egyptians, and the titles of the man seem to connect him at least with Akhmim, that is to say with Middle Egypt; if they had a portion of foreign blood in their veins, it must have been inherited from an ancestor, some Syrian or Mesopotamian captive who being brought to Egypt after one of the Asiatic campaigns married there and left a posterity.

The objects belonging to Iulya are disposed in the Northern half of the Room, those belonging to Tulyu in the Southern part.

#### *North Side of the Room.*

#### CASE A.

One of the beds found in the tomb. It is of the usual Egyptian shape, supported by short legs with lions' feet (cf. p. 290, n° 496, and p. 437-438, Cases K-L); the frame is of wood with a lattice work of crossed cords and a rectangular headboard. The cording has retained its natural colour; the wood is painted black, relieved by applications of gold leaf on the flat part of the frame, notably at the corners. An *ouzaït* sign is engraved on the gilded parts for a protection to the sleeper, and a figure of the god Btsu, standing, is carved in relief on the headboard, also for the purpose of watching over the repose of the deceased. The gold foil had been partly removed in ancient times and what remains of it is nearly fading away.

#### CASE B.



Two frames representing the so-called vegetating Osiris, one for each of the two persons buried in the tomb

(cf. p. 443). The lower frame is as it was found rolled in its wrappings; the upper one has been unwrapped and shews the figure. The vegetation had been allowed to grow fairly high before it was stopped, higher than on the Osiris of Maiharpiriu; the tawny colour of the grass, flecked with blackish spots, gives it the appearance of a leopard skin.

### CASE C.

Contains the open work sheath, gilt over, which enclosed the mummy of Iutya : it is surmounted with the figure of Nut, and covered with the bands of inscription useful for the protection of the body.

### CASE D.

*Lowest register.* — In the centre is a beautiful jewel case, rectangular in form, with a rounded lid, and standing on four feet. The sides and top are covered with fine blue enamel, forming a background for a decoration of religious emblems and hieroglyphs which is carried out in polychrome enamel : the two cartouches on the lid are those of Nibmaouriya Amenôthes III, son-in-law of Iutya. To the left of the jewel box are to be seen the beautiful Canopic jars of Iutya and the wooden model of a funerary bed with the mummy lying on it holding the utensils for field labour. The sacred bird of the soul stretches out its wings in protection above the mummy; this is the same doctrine and the same emblem as we have already met with in Room F (see p. 271, n° 667). The mummy and the linen on which it lies are painted white, and the shape of the bed is picked out in black with coloured ornaments on the sides; there are touches of gold on the soul, the tools and some parts of the mummy. On the right side of the jewel case are two fine alabaster vases, the one shaped  the other  with a lid, and in the latter there still remains a viscous deposit, probably oil; both vases bear the cartouches of Amenôthes III. The remainder of this register is occupied by sandals, boxes for *Answerers*, and two sets of small limestone vases, each series on a stand painted dark red. The lids of the left series bear the regular coloured rosette pattern of the scent vases of Egypt, but those of the group to the right are ornamented



with devices in high relief the like of which I have never met elsewhere, a large frog, a calf lying down, two calves' heads all finely chiselled and painted. A few *Answerers* are placed in the spaces between the larger objects.

*Middle register.* — In the centre of the shelf is a large, oblong basket made of plaited reeds; its long side presents something of the aspect of a house, with two windows at the sides and an opening below for a door. It is one of the large baskets for linen or for provisions which were carried in the funeral processions. To the right and left of this basket are two large boxes for the figures of *Answerers*; they are made of common wood, but painted to imitate finer qualities. On the empty spaces on the shelf are laid some small objects of different sorts: a mirror with gilt handle, another handle of a mirror or a sistrum in gilt wood, of the Hathorhead pattern, a kohl tube in fine blue enamel with the name of Amenôthes III; a splendid scarab of lapis-lazuli and a second, not so fine, of green stone with touches of gold; the amulets which were laid on the body of Iutya and his cane, the upper part of which is painted rather elaborately to imitate the gorgeous ornamentation in the ceremony wands of wealthy Egyptians.

*Upper register.* — In the middle the mask from the mummy of Iutya, gilt all over, with enamel eyes. On the two sides is a collection of *Answerers* with their boxes and of models of vases in wood, painted to simulate the most various stones; the imitation is much more careful than is usual in such cases, and the peculiarities of each kind of stone have been noted with striking exactness.

### CASE E.

Second mummiform coffin of Iutya. The lid and the coffin were silvered over and the silver has aged to brown tints of remarkable richness. The mask and the figures and emblems of the gods, and the bands of inscription stand out in bright gold from the silver background.

### CASE F.

Large mummiform coffin of Iutya; it is painted a

lustrous black but the figures and the bands of inscription are gilt. The work is rough but vigorous, as is almost always the case in elaborate burials of the period.

### CASE G.

The large rectangular wooden sarcophagus, painted black, with gilt figures and inscriptions, is that of Iulya. In style and workmanship it is identical with that of Maiharpiriu, exposed in Room U (cf. p. 441, Case A). It was open at the moment we penetrated into the tomb, the planking separated and the lid pushed to one side. It has been restored by M. Altobello, but is not any too strong : it is the only piece in this collection that suffered serious damage at the hands of the ancient robbers.

### CASE H.

This contains the third coffin of Tuiyu, the one which enclosed and still encloses the mummy of this lady. It is of very elegant proportions and of finished work. Both lid and coffin are entirely covered with gold, dulled with the lapse of time but which must have been quite bright when the body was laid in the tomb. The eyes and eyebrows are of enamel, marble and black glass. The great *uashkit* collar, the vulture with spread wings which is placed on the breast, and the two bands of hieroglyphs running along the sides of the lid are formed of inlaid pieces of stone and glass paste, in which blue dominates, mostly turquoise and a dark blue of rare richness. All this polychrome ornament retains an extraordinary brightness and vividness of colour and outline, thanks to its long interment in the darkness of the tomb. The inscriptions on the lid and the figure of the goddess Nuit which is stretched out over the breast and limbs are drawn in line, very firmly and surely; the inscriptions and figures on the base are in low relief, with sharply accentuated outlines. This is an intact specimen of the beautiful gilt and enamelled coffins of the XVIII<sup>th</sup> Dynasty, of which the much damaged coffins from the first find at Deir-el-Bahari only gave an incomplete notion (cf. p. 400, n° 1195).

## CASE I.

The second anthropoid coffin of Iutya which is contained in this case is similar in style to the preceding coffin of Tutyu, and is in equally good preservation. It is a little less rich: only the necklace and the eyes are in enamels whilst the winged figure of the goddess Nut, which takes the place of the vulture of Tutyu, and the inscriptions running along the sides are simply drawn in line on the gold background.

## CASE J.

The chariot contained in this case has places for two, that on the left for the driver, that on the right for the master or mistress. It is intact, and being so, gives us the first opportunity of observing, otherwise than by the representations on the monuments, what was the nature of the Egyptian town-chariot of state. The body of the chariot is a parallelogram, slightly rounded at the angles, with a projection at the back on the left side for the driver to lean upon, and an opening on the right by which to mount. It was composed of a wooden frame, hard but light, covered on the front and sides with panels of thin and supple leather partly tinted rose colour and overlaid with gold. The floor is not of wood, but of a sort of strongly woven matting, firm enough to support the weight and the movements of the occupants of the car, but yielding enough to compensate for the want of springs in some degree. The axle is firmly fixed to the back of the body which it supports; the two wheels, each with six spokes, are also of hard wood, bent, and surrounded with a leather sheath, which acted as a tyre and softened down the jolting to some small extent. The pole is fixed into the middle of the axle below the chariot, and is held in place in front by means of an arrangement of strong ligatures. About a third from the anterior end had been broken off in ancient times, in order to kill the chariot for this world, and to permit its *double* to rejoin its proprietors in the next. This broken piece was stolen during the transport, but we have been able to recover it from a dealer at Luxor, and it is now in place. Near the

point is the attachment of the yoke for harnessing the horses. The chariot is obviously too small ever to have been used by two grown up people like Iutya and Tutyu, and it occurred to me for a moment that it was the chariot of a child, and might have been used by one of the daughters of Tiyi, like the princess Sitamanu, whose arm-chair is shewn in Case N (cf. p. 438). But the diameter of the wheels is so small, and the height of the yoke from the ground when in position is so insignificant, that not even ponies could have been found tiny enough to draw it; dwarf donkeys would have been required. So we are compelled to admit that the chariot of Tutyu, unlike that of Thutmôsis IV, was not a chariot for use, but was made exclusively for the dead lady like most other funerary furniture; thus, it was not considered necessary to give to it the dimensions of an ordinary chariot. There are, in the tombs of the XVIII<sup>th</sup> and XIX<sup>th</sup> Dynasties at Thebes, representations of chariots which, in proportion to the size of the men who carry them, are of much the same dimensions as this one. In this way, both the slightness of the whole and the poverty of the decoration are explained. At the first glance it looks very rich with its colour and plentiful display of gold, but a closer inspection reveals to us that the gold is simply used for effect and marks the places where, on the real chariot, there would have been pieces either of solid gold or of a thick plating of gold and electrum.

In front of the chariot, on either side of the pole, are the two Canopic boxes, the one on the north belonging to Iutya, that on the south to Tutyu. They are painted black, with figures and bands of inscriptions in gold, in the same style as the large sarcophagi. The shape of the chests is very elegant.

*South Side of the Room.*

CASE K.

Bed shaped like the specimen in Case A (cf. p. 432). The headboard has no figures on it; it is ornamented with black and white panels imitating inlay and veneer of ebony and ivory.

## CASE L.

Another bed, the most beautifully decorated of all. It is painted black with plaques of gold laid over the frame, four at the angles, on which the protecting *ouzait* is drawn in line. The panels of the head are decorated with figures of Bisu in relief accentuated with gold : in the two end panels one Bisu full face between two Bisus seen side view : in the central panel two Bisus, side view and turned to the left, face another Bisu who is also in profile but turned to the right. Bisu, as we said above (see p. 432), watched over the night's repose : he repelled the spectres which threatened the sleeper and he drove away evil dreams.



## CASE M.

This contains the openwork sheath of linen, covered with plaster and gilt, which enclosed the mummy of Tutyu : it is covered with the usual figures of divinities and the bands of inscription necessary for the protection of the body.

## CASE N.

*Lower tier.* — This contains perhaps the three most precious pieces found in this tomb, — three armchairs which formed part of the furniture of the princess Sitamanu, daughter of Amenôthes III and of Ttyi, and so grand-daughter of Iutya and Tutyu. The middle chair is of stained wood with lion feet, seat, arms, and back solid, relieved with gold ornament. Before the two arms and above the lions' feet are two little heads of women, of wood sculptured and gilt, the work rather delicate. The back, which is square, bears on the surface which is exposed to view two scenes in gilt relief : two figures of the goddess Maruit of the Nile, seated back to back in the centre, receive each one from the princess Sitamanu, who stands before them, a necklace made as the legend assures us from gold of the south. On the inner surface of each of the arms a procession of four women brings gold and offerings to the goddess. On the outer surface of the same

arms the protecting deities are shown, each carrying out his duties : on the right a Bîsu dancing and playing the tambourine, Thuéris standing motionless, and a second Bîsu, with a boomerang in each hand, dancing the war dance of the African tribes; on the left two Bîsus playing the tambourine and a third one dancing the knife dance.

The chair of gilt wood shown on the left of this has lions' claws, solid back, openwork arms. The back shows a boating scene on a lake. The queen Tiyi is seated in the middle of a little boat of reeds; she has a big cat under her chair and before and behind her are two girls, both with skirts tucked up : the one in front who is giving her flowers is her daughter, the favourite of the lord of the two lands, Sitamanu. The open work of the two arms represents figures of Bîsu and Thuéris; the third deity on each side has been removed, probably to allow the slaves to insert the stave by which they carried the chair in the funeral procession. The chair on the right is less luxurious than the two first but it is more complete. The back and sides are alike of openwork; the little figures of gods and animals, carefully modelled on both sides, are tenoned into the more solid frame. The wood is painted black, but parts of the decoration are lightened with gold. In the centre of the back stands a grinning Bîsu, full face, flanked by two Thuéris seen in side view; they hold their double knife in one paw and rest the other on the symbolic knot . In each of the arms we see an ibex about to kneel, in the posture of the ibex represented on the tent of the queen Isimkhabiu (cf. p. 403, n° 1194), and before it a wish, formed of the sign *sa* with a cross of life on each side, . This chair retains its cushion, thick, square, of white and pink linen, stuffed with pigeons' feathers. Up to now it is a unique object.

At the feet of the three chairs, in the front of the case are the Canopic jars of Tutyu, with some fine *Answerers*.

*Middle tier.* — The gilt mask of Tutyu faces us : it had been covered, on the day of the funeral, with a piece of linen, dyed black and of an open web like fine net. This was to preserve the brilliancy of the gilding : the stuff has adhered to the metal, but, as the dryness and lapse of time have burnt the thread, it has in part

fallen away and of this sort of veil only about a half remains. Two jewel boxes flank this veiled face, one of blue enamel with polychrome and gilt decoration, the other an imitation of precious woods; this was a gift of Amenôthes III, whose cartouches it bears. Very fine *Answerers* of Tutyu, silvered and gilt, are placed near the boxes; on both sides of the case all the minute equipment of the *Answerers* is laid on two sheet of paste board, seed-baskets, hoes, even a brickmould which is of rather rare occurrence.

*Upper tier.* — In it are exhibited boxes of wood coated with bitumen, a selection of those which contained the mummified offerings for the dead.

### CASE P.

This contains the mummiform coffin of the lady Tutyu, of the same type as the coffins exposed in the Cases E-H (cf. p. 434-435). It is gilt all over, but the eyes and the necklace are of inlay of coloured glass and stones.

### CASE Q.



The sarcophagus of the lady Tutyu. It is in the form of a rectangular chest with lid sloping from the head to the feet, and it is mounted on its sledge. It is painted black with the figures of the genii and the bands of inscription all gilt.

### ROOM U.

When, in 1899, M. Loret continued his excavations at the Biban-el-Moluk, he discovered the hitherto unopened tomb of a prince called Maiharpiriu (Maherpra), *the lion on the battlefields*, who must have lived during the reign of Amenôthes II to judge from another discovery made in 1902. This man, whose mummy was unwrapped in 1901, was the son of one of the Pharaohs, perhaps Thutmôsis III, by a negress, and he held a place at court of considerable importance. All the objects found in the tomb, in the coffins and on the mummy are shewn in Room U.

*Centre of the Room.*

## CASE A.

The large rectangular sarcophagus (height 1 m. 60 c., length 2 m. 90 cent.), made of wood covered with pitch and decorated with figures and inscriptions in gold, had the usual kind of rounded lid decorated in the same manner. On the base, at the two ends, we see Isis and Nephthys standing on the gold sign  and reciting the ordinary incantations for the protection of the dead. On both the sides is a procession of the children of Horus : on the right, they follow the crouching jackal Uapuattu; on the left, they come after one of the sacred eyes  on the rectangular support. On the outside of the lid are the two eyes and lines of hieroglyphs which give us the names of the divinities figured on the base, Amset, Anubis, Duau-mautf on the left, and Hapi, Anubis, Kabhsneuf and Sibugabu on the right. Inside the sarcophagus is a huge mummiform coffin which never contained the mummy. It was of black wood, the face and hands gilt, with enamelled eyes and gilt strips, in imitation of the fastenings of the mummy cloths on which the name of the deceased and the usual formulae are inscribed.

## CASE B.

Contains the finest objects of the tomb outfit of Maiharpiriu. On the north side is a leather quiver embossed with red, with a lid of red leather embossed also and a border of green. The quiver was an implement of Asiatic origin and imported into Egypt after the XII<sup>th</sup> Dynasty; this one may have been made from a Syrian model. Behind it are the arrows it contained and, on the left, the leather bow-guard of the same kind of work as the quiver. On a stand by itself is a dog collar in pink leather belonging to Tantanult, the favourite dog of the prince, which was given to him as a companion in the next world.

On the west side of the case is the dead man's bread, not very inviting in appearance; a bell-shaped earthenware jar full of leaves; a round grass mat; a bundle of stalks which had formed part of one of the bouquets placed in



the tomb on the funeral day; and finally another bundle of reed arrows tipped with hard wood or flint.

On the south is another quiver, not so well preserved but of finer work. It is of red leather, partly embossed and wrought in relief with a tool, and partly ornamented with borderings and patterns of green leather in appliqué on the red. Behind it are the reed arrows and another dog collar of embossed pink leather, with green leather border. It is of exactly the same size as the one described above.

On the east side, taking the objects in the order they come, we have : first, a draughtboard in wood and ivory, with the draughtmen in white pottery and blue glaze; four anklets in blue enamel; bracelets and necklaces of coloured glass; bracelets of ebony inlaid with metal or glass, which are perhaps Sudanese work; a clasp of gold and polychrome enamel in the shape of a half-blown lotus; a fine blue glaze bowl, ornamented inside with gazelles, fish and flowers, drawn in violet; bits of linen, one of which has the cartouche Mâkeri (Kamârt), the *Ka*-name of queen Hashepsutu; and finally a splendid vase of coloured glass with a turquoise blue ground, and the neck of which is wrapped round with linen while the body still contains some perfume. In the middle of the case, five terracotta pots, also tied up with linen, are filled with the prescribed perfumes.

#### *West Side of the Room.*

#### CASE C.

Fine Canopic chest of Maiharpiriu, made of wood covered with pitch, mounted on a sledge, with the figures and legends drawn with a gold varnish.


#### CASE D.

Owing to some unexplained reason, Maiharpiriu had two complete sets of coffins : 1° the black sarcophagus and coffin already described (cf. p. 441, Case A), and 2° other coffins made entirely of gilt wood, one of which is shewn in Case D. The eyes are in black and white enamel, the eyebrows and line of the kohl marking are blue. The mummy was in this coffin.

## CASE E.

A coarse piece of linen had been fixed on to one of the low bedsteads known as *angarebs*, and on this linen were sown seeds of corn, so arranged that their contour should imitate the figure of the mummified Osiris (cf. p. 432-433). This novel kind of plantation having been carefully watered till it germinated and grew, when the young corn had reached the height of ten or fifteen centimetres it was laid flat and dried artificially, then enclosed in the tomb of Maiharpiriu. This is the material expression of the idea of life proceeding from death, as the new corn springs from the old seed laid in the ground. Osiris had vegetated in this way before his resurrection, as is seen by the pictures on the walls of temple of the Graeco-Roman period. In earlier times we have the idea rendered in two different ways : by wax figures of the four children of Horus, and by this Osiride figure made of growing corn, which was unique till the beginning of 1905.

## CASE F.

Wooden coffin found in the tomb of Maiharpiriu. The face and hands are gilt, the eyes are in black and white enamel, the eyebrows and outline of the eyes in black enamel. The headdress is blue with gold stripes, and the necklace was painted to simulate rows of blue and red glass beads set in gold. Two figures of Isis and Nephthys kneeling on the gold sign  watch over the head and feet (cf. p. 441). The lid and base have the usual gold bands with the names of the dead man and the children of Horus. These are figured in gold on the sides of the base, Amset, Anubis and Kabhsneuf on the left, Hapi, Anubis and Duaumaütf on the right, where the sacred eye watches by the shoulder. The whole aspect of this coffin is quiet and harmonious. The coffin remained empty, like the black one in Case A (cf. p. 441), the mummy having been laid in the gilded coffin of Case D (cf. p. 442).

Behind Cases D, E and F, are five large frames containing the copy of the *Book of the Dead* which was buried with Maiharpiriu. It is in fine cursive hieroglyphic script, written with black and red ink and decorated with coloured

vignettes freely and boldly sketched in. The figures representing the dead man are all portraits very cleverly executed. The artist has given to his subject the woolly hair, the profile and the brown colour of the mulatto; he has dressed him in the short skirt with triangular apron in front which falls back between the thighs, and over this the transparent tunic with long sleeves. Round the neck is a collar of glass work, with emblems varying according to the chapter which the vignette has to illustrate, and on the forearm and wrists are gold bracelets. This is the finest example yet known of the Theban *Book of the Dead* in the XVIII<sup>th</sup> Dynasty.

### CASE G.

Here, on the shelves are terracotta and alabaster vases from the tomb of Maiharpiriu. These are of great variety in form, and most of them are still sealed up and contain what remains of the fats and perfumes poured into them at the time of burial. Below are the four alabaster Canopic jars belonging to the prince, two of them still wrapped in their bandages.

#### *East Wall of the Room.*

### CASE H.

Wooden boxes containing the funerary provisions, ducks, pigeons, cutlets, haunches of venison, gazelle and beef, all mummified and wrapped in linen to preserve them.

### CASE I.

Large jars still sealed, containing what remains of the perfumes and salts employed in embalming. These have not been analysed.

The object on the left of Case I is not from the tomb of Maiharpiriu. It is a sort of chapel, such as there was in every Egyptian house to contain a domestic fetish :

**1276. Wood.** — Height 0 m. 90 cent. — *Sakkarah.*

Little wooden naos which contained the mummy of a

monkey. The double-leaved door was shut by two bolts, according to custom. On the roof a crouching jackal lies.

### ROOM V.

Here are a few interesting monuments of the Memphite Empire, together with one set of objects particularly interesting to most visitors, namely the scarabs.

#### *North Side.*

**2. Wood.** — Medium height 1 m. 45 cent., medium width 0 m. 40 cent. — *Sakkarah.*

These five panels (fig. 59) were enclosed in the stelae or false doors of the tomb of Hosui at Sakkarah, one of the oldest cemeteries of Memphis. The style is extremely delicate and fine, but the uncertain grouping of the hieroglyphs points to a period when the art of the scribe was not subject to the rigid rules which were observed in later times.

These panels are of more ancient date than the Great Pyramids. — III<sup>rd</sup> Dynasty.



Fig. 59. — One of the panels of Hosui.












### CASES A-B.

These two cases contain a collection of the *stelae of Horus on the crocodiles*, fine specimens of which we have seen in the North vestibule (cf. p. 366 and fig. 48). These are small,

but no less efficacious than the others, and when placed at the door or in one of the rooms of a house, they protected it against the entrance of any of the beasts of ill omen figured in the scene, or mentioned in the inscription. Some have, instead of the child Horus, a figure of the god Btsu, but in most of them we only see his grinning mask above the head of the Horus.

### CASES C-D.



All the cases which are immediately below Cases A-B contain castanets shaped like hands, in bone or ivory, either straight or curved, with which the Egyptian dancing girls kept time to their movements; a cord was passed through the holes at the end to keep them in pairs. Sometimes they are rather tastefully decorated or even inlaid with blue paste; the head of Hathor, or rather the Hathor-headed capital, frequently occurs in the designs, which is not surprising as Hathor was the goddess of music and dancing.

Along with the hands are pieces of ivory and bone shaped as half-circles. These are votive boomerangs which were placed under the heads of both living and dead, to keep away from them during their sleep the ghosts and vampires who slip in unperceived among living men, to suck their blood, to bring diseases or to cause them to have frightful dreams. The figures which are engraved on them in line and filled in with black are the genii attached to the boomerang by a formula of consecration; crocodiles who guard the head of Osiris; Btsu deities who are the prototype of Hercules strangling the serpents; lionesses of Sokhît; genii with human head and the body of a bull; Thuëris; griffins with leopard-spotted body, falcon-wings, long serpent-neck and falcon-head; frogs, sphinxes, lions, tortoises, sceptres,  sacred eyes, all armed with knives to destroy the evils ones. One of these boomerangs, the end of which is a finely carved fox head, has the cartouche of a king Sabkat          , of whom no other monument is known.

### CASES E-Z.

Our collection of scarabaei is contained in these cases

No other class of small objects has become so popular; to many people the scarab represents all that the Nile valley holds of the greatest interest and value, and it is in their eyes the most typical and characteristic relic of ancient Egypt.


The insect of which it is the image is well known. It is the *ateuchus sacer*, which we so often see near the desert edge, rolling along the ball of dung in which it has deposited its egg, and which, in the cultivated valley, in the evenings, flies to open windows, attracted by the light, and falls heavily into the houses. The Egyptians worshipped it from the most remote antiquity, as they also worshipped other insects, the grasshopper, the cricket, the praying mantis, and the large stag-beetles; but a chance play upon words gave the scarab an importance far exceeding any of the others. Its name in Egyptian is *Khopruru*  and the verb which means to *be*, to *become*, is  *khopiru*. The two words were identified in people's minds by association, and the scarab readily came to signify all that exists or causes to exist, the organ without which man would not be, namely the heart, and the self-existent god who brings into being all things which are. So the image of it was multiplied in order to assure to living and dead alike a continuance of being, and like all religious emblems held in general esteem, it was used as an ornament in jewellery. Scarabs were set as rings, seals or pendants, those who wore them thus having not only an amulet but an ornament. The fashion extended to foreign countries; Phoenicia, Cyprus, Greece, Etruria, Carthage, Sardinia, all made scarabs in imitation of Egypt. The Egyptian scarabs are of every size and material, of hard stone, of ivory, bone, metal, amber, obsidian, of sandy frit covered with glaze and fired, of coloured glass, of glass transparent or colourless, and of glazed pottery. It would require a volume to describe all the varieties and we can only here point out the principal classes into which they are divided.

### § I. — CASES E-S.



These contain almost exclusively heart-scarabs. At the time of mummification, the embalmers extracted the heart from the body and generally put it with the viscera which

were divided among the Canopic jars (cf. p. 266-267, Cases C-D). The dead man was thus incomplete and would never have come to life again, had he not been supplied with an amulet to take the place of the missing organ, and this amulet was a scarab, *khopirru* or *khopruru* by whose effect the man should *khopiru*, that is exist anew. Scarabs do not seem to have been used in this way before the second Theban Empire, and the custom did not become frequent till the XX<sup>th</sup> and XXI<sup>th</sup> Dynasties. At this period, all mummies which have been carefully embalmed have the scarab fixed on to the skin, not, as is commonly believed, in the region of the heart, but at a point between the throat and thorax; and the choice of this place is natural enough if we remember that the concept of life was closely connected with the concept of respiration, and that the virtue of the scarab gave back to the corpse the *breath of life*. This heart scarab is of large size, sometimes measuring twelve or fifteen centimetres in length; it is generally of greenish stone, malachite, schist, serpentine, felspar, or of blue, such as natural or imitation lapis-lazuli, more rarely of limestone or of black stone, obsidian or jet. The detail of the insect is often rendered with astonishing precision and delicacy, and we sometimes have figures engraved in line on the body and wings; the solar bark with its disc on the body, and crouching figures of the falcon-headed Râ and of Osiris on the sides, the divinities, that is to say, who would be most useful to the dead in their life on the farther side of the grave. When the flat side of the scarab is inscribed, there are on it sometimes only the name and titles of the owner, but more frequently the xxx<sup>th</sup> Chapter of the *Book of the Dead*, which indeed lent to the amulet its chief importance and assigned it its office: "O my Heart that comes from my mother, O my Heart that art my life, rise not as a witness against me, stand not contrary to me as a judge, oppose not thyself to me in the presence of the great God, lord of Hades, nor of him that holds the scales. For thou art the *double* that is within my body, the god Khnumu the moulder that giveth soundness to my limbs; when thou approachest this good place [of judgment] whither we go, cause not to be evil-disposed against me the Chiefs who grant stability to men, but let thy name be good unto us when we hear the blessed judgment, and speak not thou falsely against me in presence of the great God."

I shall rapidly note a few of the more important : in








Case I is n° 740, which has the cartouches of the Pharaoh Apries of the XXVI<sup>th</sup> Dynasty; in Case K, n° 992 is made with a limestone kernel and a veneer of blue glass; in Case M, there are scarabs in blue glazed pottery, with two wings of the same material attached to the body by threads. These appear about the XXII<sup>nd</sup> Dynasty and some of them are real heart scarabs, but the greater part have a different purpose and meaning. The flying scarab , *âpai*, represents the sun crossing the sky from east to west within a day; when sewn on the mummy wrappings, hanging over the middle of the breast from the large *uashhit* necklace, it gave to the dead man the power of entering into the day and departing out of it unharmed like the sun. From the XXVI<sup>th</sup> Dynasty onwards, the flying scarab sometimes has four little figures round it, which are the four children of Horus, Amset, Kabhsnéuf, Hapi and Duaumaûtf, who presided over the four points of the compass and the *four Houses* of the world through which the dead man had to journey with the scarab; they watched over him so that he might accomplish it without danger. There are some good specimens of these in Case I, some separate, some along with their scarab.

## § II. — CASES T-D'.

The flat cases contain scarabs used as amulets or jewellery, having on them either a personal name, good wishes for the New Year, or magic emblems to protect the owner against danger. Scarabs with a name, and seal scarabs seem to have been much the earliest in use. It is commonly supposed that they were not known before the first Theban Empire, but I could point to some which undoubtedly belong to the Memphite period, to the VI<sup>th</sup>, the IV<sup>th</sup> and even the III<sup>rd</sup> Dynasty. They are often very difficult to classify, and we cannot entirely rely on the distinctions generally adopted in identifying them, but we may say, in a general way, that scarabs where the inscription is surrounded by a continuous scroll pattern belong usually to the Memphite or to the first Theban period. Only the name and titles of the owner are, as a rule, found on these: "the guardian of the house, Sonbut", , or "the chief constable of the Oasis, Uabihotpu", . The



reasons which led the Egyptians to choose the scarab as a seal can be indicated in a few words. We have seen above (cf. p. 251, D) that the name is indispensable to the complete man : nothing that is without a name exists, but whatever is named exists by virtue of the name it has been given. To unite the name which causes existence with the sign of existence itself, in other words, to engrave a name upon a scarab, was to create an amulet which ensured continuity of existence to its possessor so long as it should last. This existence, which the scarab signified in a general way, became the special possession of the person who engraved on the flat surface the name and titles which together constituted his personality.

On the same principle, the scenes and legends inscribed on a scarab acquired efficacy. In Case V, for example, there is a scarab on which we read  «Thy name endures, thy posterity subsists». This, taken by itself, would be only a pious wish, but written on the scarab *khopruru*, it takes on the existence of which the scarab is the emblem, *it exists* — *khopiru* — for the person who wears it. Pious formulae were multiplied in the hope that they might be realised by means of the scarab on the finger, on the wrist, on the neck, or on any place about the body, and where there were no pious formulae, images were engraved which were a talisman against evil spirits, spectres, or such terrible illnesses as the haunting of spectres might cause. For instances, a hand and a crocodile  engraved on the scarab set in a ring, scared away ghosts who might attack children; the formula on this amulet endowed it with invincible power, and when we meet with these two signs on a scarab, we know that it has been used as a charm against the unhappy souls who wander day and night upon the earth. A Hathor-headed sistrum  chased away wicked spirits by virtue of Hathor, to whom the sistrum was consecrated. The figure of the god Bisu  prevented bad dreams by virtue of Bisu. The two scorpions facing the two ways  protected against the bites of scorpions, and the scorpion and crocodile together  overcame the evil influence of both. The *Uzait*-eye  combines against the evil eye the united powers of the *Uzait*-eye and the scarab. Unfortunately, we are ignorant of the meaning of many of the designs represented, and in such cases the scarab must

remain unintelligible, till the discovery of a book of magic which may one day explain the emblem to us. This is the case ninety five times out of a hundred, and most of our scarabs we need never hope to understand, for not only were there well known symbols which everybody in Egypt understood, but there were also special ones which people made up for themselves or got a magician to compose for them, and of which only they themselves knew the meaning. Our visitors may be assured the legends on many of our scarabs are as great a mystery to us as they are to them.

Cases V and W contain the imprints of seals, mostly seal-scarabs which have been collected in tombs and ruined buildings. Those in Case V were seals of the boxes of statuettes belonging to the High-Priests of Amon found by Grébaut at Deir-el-Bahari. Those in Case W on which we read the names of Pharaohs of the XXVI<sup>th</sup> Dynasty, were used on rolls of papyrus or of parchment, letters and deeds.

### § III. — CASES E'-H'.

The two Cases E'-F' contain a very fine selection of ordinary winged and heart scarabs. I will only mention the five scarabs n° 993 of iridescent glass, the human-headed scarab in green polished schist, and the falcon-headed scarab of pale green glaze.

In the two Cases G'-H' is almost the entire collection of historical scarabs. If private individuals believed they could perpetuate their existence by inscribing their name upon the insect which symbolized existence, so all the more did the kings who engraved on the scarabs their different names and *Ka*-names and occasionally allusions to historical events. But all scarabs inscribed with the name of a Pharaoh were not necessarily made in his lifetime. Some kings were worshipped as gods during all subsequent periods, and moreover many of the royal *Ka*-names equally stand for professions of religious faith or wishes for prosperity. Thus Neferkari  $\odot \text{𓆎} \text{𓆏}$  signified «Good is the *double* of Râ», Manakhipirriya  $\odot \text{𓆎} \text{𓆏}$ , the *Ka*-name of Thutmôsis III, signified «Stable is the being of Râ», and accordingly scarabs with these names were made long after the death of the kings who bore them. Besides this, towards the end of the Egyptian empire, the old kings of Thinite and Memphite times became the object of special veneration and scarabs

were made in their honour; this is the reason why scarabs with names of IV<sup>th</sup> and V<sup>th</sup> Dynasties kings, Sanofru<sup>t</sup>, Cheops, Chephren, Mycerinus, Tancheres, Unas, have been found in Theban tombs of the XXII<sup>nd</sup> and XXIV<sup>th</sup> Dynasties. No scarab in our collection is earlier than the first Theban Empire.



Fig. 60.

Hunting scarab of Amenôthes III.

Scarabs with long historical inscriptions were always rare. Amenôthes III, however, made some with ten or fifteen lines on them. We have two types of these :

**742. Schist.**

— *Abydos*.

Scarab engraved on the occasion of the marriage of Amenôthes III and the lady Tiyi. — XVIII<sup>th</sup> Dynasty.

**742 bis. Enamelled Schist. — *Abydos*.**

Inscription (fig. 60) relating that Amenôthes III had hunted and killed a hundred and two lions during the first ten years of his reign. — XVIII<sup>th</sup> Dynasty.

**743. Green Frit. — Height 0 m. 06 cent.**

Scarab (fig. 61) with the name of Pharaoh Nechao II, who defeated Josiah King of Judah at Mageddo, and was defeated at Karkemish by Nabuchodorosor II, king of Babylon. — XXVI<sup>th</sup> Dynasty.



Fig. 61.

Scarab of Nechao.

The five glass cases in the south gallery in this room

are mere receptacles where some of the objects recently found have been put temporarily. The objects in them, vases and pots, come from the German excavations at Abusir-el-Malak.

### ROOM X.

We see here a number of coffins, oblong sarcophagi and cartonnages, mostly from Thebes, and only interesting from the formulae with which they are covered. In the centre of the room, however, are two objects as yet unique :

**1254.** — Length 2 m. 48 c., breadth 0 m. 92 c.  
— *Deir-el-Medineh.*

Funeral bier of Khonsu, found in the tomb of Sannotmu in February 1884. This kind of hearse was dragged by ropes drawn by men and oxen to the foot of the ascent, and from there, at the elevation of the mummy in the funeral service, it was raised on to the shoulders of the dead man's friends, by means of wooden beams passed beneath. The drawings and texts are from the *Book of the Dead* and are remarkable for purity of line as well as richness of colour. — XX<sup>th</sup> Dynasty.

**1259.** — Length 2 m. 58 c., breadth 0 m. 92 c.  
— *Deir-el-Medineh.*

Funeral bier or sledge of Sannotmu, found along with that of Khonsu and identical in shape, except that in this case two wooden sockets fixed below it allowed of two pairs of wheels being attached for its transport to the tomb. We can see, on the long sides of the sledge, the marks which the wheels have made as they turned. The hieroglyphs and scenes are even finer than those on the sledge of Khonsu. — XX<sup>th</sup> Dynasty.

#### *East Side of the Room.*

#### CASE A.

**1262.** — Height 1 m. 75 cent. — *Sakkarah.*

Mummy of a woman, with all the funeral outfit complete

and held in place by strips of linen. The visitor will recognise all the objects he has seen separately in cases, the gilded mask with red lips and nostrils, the wide open, mischievous looking eyes, the *uaskhit* necklace, the strips laid along the legs inscribed with a prayer and the name of the dead lady, the cartonnage on which the feet and sandals are painted. These pieces are covered with carefully finished drawings, and there is an air of grace, we could almost say of gaiety, about the whole, which we are surprised to meet with on the funeral trappings of a dead body. — Greek period.

### CASE B.

1269. — Height 1 m. 75 cent. — *Sakkarah*.

The gold on this mask is so brilliant that it is difficult to realise that it is ancient. The mummy of Peteharpo-khrates, son of Psammetichus, to which it belongs, is enclosed in a cartonnage painted with an imitation of a blue bead network on a red ground. — Greek period.

*West Side of the Room.*

### CASE C.

1261. — Height 1 m. 72 cent. — *Sakkarah*.

The name has been left blank. The cartonnage is gilded but not painted, the *uaskhit* necklace has two falcon-headed clasps and is fastened by a scarab. Below is a figure of a goddess holding the two feathers, symbols of light.

### CASE D.

1267. — Height 1 m. 70 cent. — *Sakkarah*.

Mummy of Hariris (?) daughter of Tershu. It is like n° 1261, but the cartonnages are glued to the wrappings instead of being fixed by bands.

## ROOM Y.

The whole of this room is occupied by funerary

monuments of the first Theban Empire found at Memphis or in Middle Egypt.

### CASES P-Q.

In those two glass-cases, we have exhibited the whole contents of two tombs of the XII<sup>th</sup> Dynasty, discovered by Garstang at Beni-Hassan. The rooms were not much larger than the glass-cases, and the objects have been arranged exactly as they were when found; the two coffins on the floor and the furniture on the lids of the coffins. Thus visitors are enabled to know what was thought necessary for the welfare of common people at that time, granaries, servants bringing provisions or preparing a meal, barges.

### CASE A.

The entire collection of wooden statuettes, representing the dead man's servants, which was found in the tomb of Piupiniânukhu. The people of Middle Egypt used often to repeat, by means of separate figures, the scenes which in other districts we only find sculptured or painted on the walls. We have already seen models of the funeral barks which conveyed the body to its tomb (cf. p. 258, Case A; 262-263, Case S; 264, Case W) and here we find the servants engaged in cooking or making other preparations for the offerings. In the centre of the case is the master himself, Piupiniânukhu Kami (n° 236), who seems to be surveying his retainers; he wears a long white skirt, but the upper part of the body is nude. On his left, two women facing each other are grinding wheat on a flat stone, while the white flour runs down before them (n° 237); another woman is also grinding and a man lights the fire to cook the bread (n° 24). A cellarer daubs the jars which will contain the dead man's wine (n° 251); a servant is walking along, carrying his master's luggage slung over his shoulders (n° 241); a cook holds over the fire with his right hand a goose on a wooden spit, while with the left he stirs the fire (n° 242); the spit and the poker have disappeared. Beside this, three women stir the barley and prepare the beer (n° 239, 253); a labourer digs the ground which is still wet from inundation and sinks in up to the ankles (n° 249). In the rest of

the case we also see the same operations repeated, making beer and pouring it into jars (n° 244, 246), grinding corn, kneading flour, baking bread in the oven (n° 238, 247, 252), roasting (n° 245), then a little naked dancer whose arms are lost (n° 248), and three women carrying linen, who are advancing towards the master (n° 250). Between the scenes we see an ox lying down, and another ox carrying a sort of wallet roped up; this one was led by a herdsman, whose whole figure is missing except the two feet. All this little crowd of figures came from Meir and belongs to the VI<sup>th</sup> Dynasty.

### CASE O.

Vases, head-rests, and other articles from tombs of the Memphite and first Theban Empires. N° 56 is an alabaster lid with the name of king Neferkari Piupi II (VI<sup>th</sup> Dynasty). A piece of linen (n° 57), with the name of Piupi I<sup>st</sup>, comes from his pyramid at Sakkarah. The fragments of a vase (n° 58) have the name of the same Mariri Piupi I<sup>st</sup>. A bowl with the name of Sanofru (III<sup>rd</sup> Dynasty) was found at El-Hibeh near Feshn, and lastly a wooden mace † has the name of the chief of the royal priests Shairi (III<sup>rd</sup> Dynasty; cf. p. 34, n° 61).

Both these cases contain objects from Old Empire tombs: small vases of alabaster and bronze, little tables of offerings, hieroglyphs painted on plaster, votive geese of limestone for nourishment for the *double* or for the statue of the deceased. There is a large hollow mould for the different objects necessary for sacrifice, vases, knives and the *posh-kefau* (cf. p. 254, L). The alabaster discs were used as tables for the funerary banquets or sacrifices. The little wooden figures belong to the XII<sup>th</sup> Dynasty and come from Meir and El-Bersheh.

### CASE L.

N° 102 is a boat found at Sakkarah in 1884 in the tomb of Kheperkari, and with this are five other funerary boats with rigging and crew complete. We may note n° 103, a model granary found by Grébaut at Akhmim in 1888. The granary has five chambers divided by partitions; a

staircase on the left side leads up to the roof, from which the grain is poured down through openings into the barns. It was taken out through little doors near the level of the ground which were closed by sliding panels. N° 104 is another small house with a courtyard in front, also brought from Akhmim by Grébaut in 1889. Next to it is a little figure in painted wood, representing a bearer of offerings, then two little figures each seated before a brazier, and lastly :

**105. Wood.** — Height 0 m. 19 cent., breadth 0 m. 50 cent., depth 0 m. 30 cent. — *Sakkarah.*

Box or rather portable case for the use of priests employed in the ritual of the worship of the dead. It contains a table of offerings and the whole set of vases and utensils in wood, bronze and alabaster, which were used in serving the funerary banquets. — VI<sup>th</sup> Dynasty.

All the objects in this case, with the exception of the box of utensils n° 105, are of the XI<sup>th</sup> or XII<sup>th</sup> Dynasty.

#### *South Side.*

Here are fragments from a ruined tomb found at Dahshûr and which M. de Morgan brought to the Museum in 1896. From west to east they are : 1<sup>st</sup> Some remains of a large fishing scene and a herd of cattle. 2<sup>nd</sup> Another scene of fishing with the trident in the marshes, and hunting aquatic birds with the boomerang. 3<sup>rd</sup> The bringing of offerings and the ballet of the singing and dancing girls which accompanied the funeral feast. 4<sup>th</sup> More offerings, and lastly. 5<sup>th</sup> Donkeys laden with wheat sheaves and a procession of some of the boats composing the funeral escort.

#### CASE B.

Some of the objects here were found in 1901 at Bersheh by Ahmed Bey Kamal, in the tomb shaft of Thotnakhutti. In the middle is one of the funerary boats, being propelled along by means of a pole; on it are two large shields with



the distinguishing marks of the deceased, and a bundle of javelins in a long white leather case. The four alabaster Canopic jars have a rather unusual decoration; two arms drawn in line meet on the thickest part and seem to support the name of that one of the four children of Horus to whom the vase is dedicated, Amset, Hapi, Kabhsnéuf or Duaumaûtf. The balls shewn in the terracotta dish are



made of glass powdered and mixed up again; they were saturated with a perfume which is still faintly perceptible, and they were intended to be used by the dead man as the indestructible equivalents of the incense or perfumes he was accustomed to in his lifetime. In the left hand corner is a curious scene. A rectangular piece of wood has been painted to imitate a house and in front of this are herdsmen administering medicine to a herd of cattle, just as we see in the wall paintings in tombs. The animals are lying on the ground, and one of the men, squatting beside them, slips a prepared ball of drugs into the mouth of each in turn.

### CASE N'.

More of the Old Empire statuettes. N° 87 (Limestone. — Height 0 m. 52 c.) is a standing statuette of a young man (fig. 62), one of the servants of the dead master, nude and carrying a bag over his left shoulder and a pair of sandals in his right hand. A man (fig. 63) and woman (n° 88. Limestone. — Average height 0 m. 40 cent.) are kneading the dough to prepare for beermaking. N° 90 (Limestone. — Height

o m. 40 cent.) is a figure seated on the ground (fig. 65), the knees straight, and raising one hand to the forehead in a gesture of lamentation. We see also men daubing jars with slime or pitch, before filling them with liquid, women crushing grain to make flour (fig. 64), in short the whole domestic staff of whom we shall see complete reproductions in wood in Room Y.

On the southern part of the west wall of the room are:

3. — Paintings on plaster, removed by Vassalli Bey from one of the mastabas of

Meidûm. These represent geese feeding and are one of the finest examples of Egyptian painting. — III<sup>rd</sup> Dynasty.



Fig. 63. — Man kneading the dough for beer-making.

## CASE M.

All the objects here are from the tombs of El-Bersheh and belong to the XII<sup>th</sup> Dynasty. They represent the usual tomb furniture, but in models, not real, probably for reasons of economy; little alabaster pots, wood models of vases, tools and weapons which the deceased might want,

linen, a basket made of a sort of cardboard covered with plaster and containing an assortment of ducks, small birds, meat, vegetables and fruit, all of the same materials. The most interesting pieces are two wooden statuettes of female dwarfs with short bowed legs. These are unfortunately much damaged. Egyptian noblemen had a habit of surrounding themselves with these deformed creatures, whom they kept for buffoons, and they wished to find them present in the other world.



Fig. 64. — A woman crushing the corn for bread-making.

### CASES D-E.

Here are two of the most interesting objects in the Museum; two companies of infantry found in the tomb of a great military baron of the XI<sup>th</sup> or XII<sup>th</sup> Dynasties, Masahuti (the man consecrated to the crocodile), of Siut.

1137. — A company of heavy-armed infantry, forty in number, drawn from the Egyptian elements of the population as may be seen from the build and general type of the men. They are nearly all about the same height, though we notice one or two decidedly above or below the average,

and they have all the same accoutrements. They are girded with a short waistcloth, hardly falling below the loins, so that it may not impede them in marching, and with a sort of apron to protect the abdomen. The wig is short but thick, as a defence for the head against blows from a mace, and it is held in place by a white fillet. Each is armed with a lance slightly longer than himself, with a wooden shaft and a long copper point, in the form of a willow leaf and attached by a string to the shaft but not dowelled into it. They carry in the left hand a shield, made of an ox hide stretched on a wooden frame, rectangular below but with pointed top. As has been explained (cf. p. 233-234, Case B), each man has a special device in red or black on the hide of his shield, which served him as a sort of



Fig. 65.—One of the wailing men.

coat of arms. A cross-piece of wood, placed at about three fourths of the height, gives extra solidity and at the same time acts as a grip or handle (cf. p. 227, Case F). The shield, carried on the hand in this way and not with the arm passed through it, was, like the shield used by many African tribes at the present day, a kind of moveable wall, which the soldiers turned to the attack of lances or arrows. The company is marching in a column, four abreast and ten deep, which was evidently the usual formation in Egyptian armies during the first Theban Empire.


1338. — A company of light infantry, also composed of forty men marching in column four abreast and ten deep. It is not entirely made up of negroes as has been said, but has been partly recruited from the Libyan tribes of the African desert, who are recognisable by the dark red colour of their skins. They wear the thick wig tied on by a

ribbon, and a short loin-cloth either red or yellow, plain or with light blue spots. This is fastened round the waist by a belt which is either red or blue or variegated like mosaic work; the narrow apron of red leather with a line of blue spots is rather longer than the apron worn by the heavy armed soldiers and protects the abdomen. They carry neither shield nor spear, but are armed only with the bow, which they hold in the left hand, and in the right they carry a bundle of four arrows tipped with bone or flint. The quiver was not introduced from Asia till the period of the Shepherd Kings. The variety of height is much greater among this group of soldiers than in the other; perhaps this may be owing to their having been recruited from different tribes.

### CASE F.

1339. Painted Wood. — Length 1 m. 65 cent.  
— *Siut*.

Funerary bark, found in the tomb of the same Masahutti, prince of Siut during the first Theban period. This is the boat on which the deceased was supposed to navigate upon the Western Sea, before arriving at the regions of the blest. The back part is covered by a large two-roomed cabin. The second room is empty, but in the first we see Masahutti sitting on the floor, tightly wrapped in his white cloak, and in front of him, five little figures, also in a squatting position, appear to be engaged in some of the funeral ceremonies. The mast is missing, but the machinery which served to keep it upright is still in place on the deck, and the steering oar lies at the bottom of the case. At the prow of the boat, the pilot is stretching out his hand and shouting an order; behind him and beside the mast are two figures, one seated, the other with arms crossed over his breast. These are either priests or members of the family.

The two sarcophagi of Masahutti are behind Case F; the one on the right contains the cartonnage of the mummy and it was enclosed in the one on the left. The decoration is very simple; but the inner sarcophagus has uprights which are gilded as is the rectangle containing the sacred eyes . The eyes are inlaid in both the sarcophagi;

they have a copper framework on which the pupil and the white of the eye are inserted.

### ROOM Z.

Contains a series of sarcophagi and coffins, none of which are earlier than the XXI<sup>st</sup> Dynasty and most are of the Graeco-Roman period.

We remark :

### FLAT CASE.

**1262.** — Length 1 m. 68 cent. — *Akhmîm*.

Cartonnage in fine preservation with the name of the general of Infantry of Pharaoh Pawuwunihoru, lit. *the dog of Horus*. Under the feet is a representation of the bull carrying the mummy of the deceased. — Saitic period.

**1277. Wood.** — Height 2 m. 19 cent. — *Akhmîm*.

Coffin of heavy wood, unpainted; only the face is gilt with inlaid eyes. The owner, Sanotmuhatti, surnamed Tutui was a second prophet of Minu. — Ptolemaic period.

**1274 and 1274 bis. Wood.** — Height 2 metres. — *Wardân*.

Fine sarcophagus dating from the end of the Saitic period. It was found in 1888 at Wardân, in the Libyan desert, a little to the north-west of Cairo. It belonged to a person called Psammetichus, son of Harnipuaritis and the lady Alukasi. — End of Saitic period.

### *Centre of the Room.*

**1273.** — Length 2 m. 25 cent. — *Akhmîm*.

State bier on which the mummy was laid out and

transported to its tomb. It stands on lions' feet, and the ends are ornamented with the heads and tail of lions. At



Fig. 66. — Nephthys lamenting.

the head and feet, Isis and Nephthys stretch out their protecting wings, and fourteen deities who hold the feather symbolic of Truth, support the lid which is bordered by a frieze of uraei. The open-work lid, or cover itself, is formed by seven vultures, who shade the mummy with their extended wings, while at the two ends Isis and Nephthys (fig. 66), the good goddesses, lament over the dead man as they did over their brother Osiris. — Ptolemaic period.

*East Side.*

1271. — Height 2 m. 15 cent. — *Thebes.*

Coffins with the name of Zadharefônukhu, priest of Thutmôsis III; these are richly decorated inside. — XXI<sup>st</sup> Dynasty.

1275. — Height 2 m. 15 cent. — *Gurnah.*

Coffin of Ânkhufnikhonsu, scribe of the treasure of the temple of Amon. The interior decoration of this coffin recalls that of n° 1271. — XXI<sup>st</sup> Dynasty.

## ROOM A'.

Coffins and sarcophagi mostly of the saitic Persian and Ptolemaic periods and almost all from Akhmim or Thebes (fig. 67). The latter belong to members of the great family

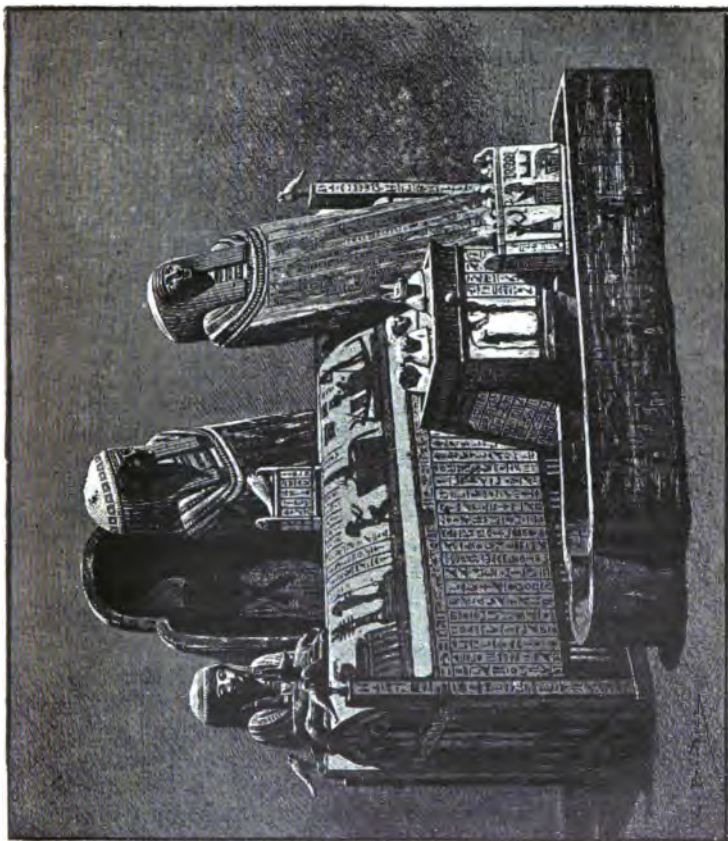


Fig. 67. — Sarcophagus and coffins of Saitic and Persian times.

of the priests of the Theban Montu who, after the fall of the XXVI<sup>th</sup> Dynasty, succeeded to the religious supremacy at Thebes which had hitherto been the exclusive prerogative of the high-priests of Amon. All that we need notice here is



the beautiful cartonnage in Case A, on the west side of the gallery opposite the entrance to Room B'. It was discovered at Thebes in 1901 and represents a princess Tanthalashiri who lived in the XXII<sup>nd</sup> Dynasty, as is shewn by the ends of braces found on the mummy, which are inscribed with the name of Osorkon II. She is laid on her back, wrapped in a sort of shroud of pale rose colour and with the amulets she is supposed to possess painted on her breast. They are fastened and hanging, some from the necklace, some on her left arm.

### ROOM B'.

This room is used as a kind of warehouse for monuments newly come into the Museum and not yet classified. They only pass through it and never remain in it more than a few weeks until they are removed to their proper place.

### ROOM C'.

This room is occupied entirely by coffins, sarcophagi and mummies of a period anterior to the second Theban Empire, the examination of which will inform us as to the principal ideas which, from the earliest times in Egypt, ruled the manner in which the dried or mummified body was placed in its coffin.

All the bodies which have up to now been found in their original position had been laid on their left side, always oriented in the same way: they have the head to the north, the feet to the south, the face east, the back west. It was in this position that the body found by Mr. Petrie at Deshasheh and exhibited in Room C' (cf. p. 468, n° 1402) was found. The same arrangement continued under the first Theban Empire, as MM. Garstang, Chassinat and Palanque observed in 1903, in their excavations at Beni Hassan and Siut. Nevertheless, just about the beginning of Theban times, the custom of laying the mummy flat upon its back began to be adopted, or at least the body of the mummy, for the head was still generally turned towards the east. This fact was observed in 1883, in the mummies of Khopirkert and his family, which, unfortunately, fell to pieces a few minutes after

they were unearthed. Grébaut noted it when he opened the tomb of the lady Amanutt (cf. p. 471, n° 115), which he had the luck to find intact. But, like all of us at that time, he believed that the embalmers of the period left the body in the position in which death had seized it. From our recent observations it is plain that the position is not due to the chances of the death struggle, but that it was the ritual position of the first Theban period, a kind of compromise between the two recumbent positions, the one on the left side with the legs more or less bent, and that on the back with the limbs stretched out straight. The latter only became the obligatory ritual position in the interval between the first and second Theban Empires. From the XVIII<sup>th</sup> Dynasty onwards the bodies assumed the type of the classical mummy : they were placed at length flat upon the back. I know of no exceptions to this rule except in cases where the cause of death obliged the embalmers to prepare the body not as they wished, but as circumstances allowed; as in the case of the Pharaoh Tiuâken, who died of his wounds and whose corpse was already damaged through decomposition when it was prepared (cf. p. 405-406, n° 1174), or of the nameless prince who died, as we suppose, in terrible convulsions, perhaps the effect of poison (cf. p. 423, n° 1200).

The position of the dead body determined at every age the dimensions and the decoration of coffins, and certain peculiarities of construction to be seen in those of our collection will now be understood. It often happens that, in the times preceding the second Theban period, the coffins are, to our thinking, badly proportioned; they seem too high and narrow (cf. p. 470, n° 1416 and p. 471, n° 116, 117), and, in fact, the dead man would not have had in them width enough for his shoulders. We see now that this is not through clumsiness or carelessness in the workman. He had not to take account of the width of the shoulders but only of the depth of the chest, and he had adapted the dimensions of the coffin to the correct position of the body. Outside the side wall, and just at that point in it behind which lay the face of the dead, was the door of the *eternal house*, the passage by which the dead man left or rejoined his mummy : this point being in the northern part of the east wall, it was on this part of the wall that were placed, painted, in relief or in inlay, the mystic eyes which protected the dead man

against the evil eye and also guided him in his travels through the other life. All the exterior decoration centred at this point of the two eyes; towards it all the legends in hieroglyphs were turned, as M. Lacaü was the first to observe. In the interior, when the coffin is decorated, we find at the same point the picture of the door itself, just opposite to the face of the dead man, and all the legends and scenes centre in this door, both in the sarcophagi of wood exhibited here (cf. p. 471, n<sup>o</sup> 116, 117) or elsewhere (cf. p. 26, n<sup>o</sup> 23), and in those of stone (cf. p. 24, n<sup>o</sup> 19).

This rule holds until after the entirely recumbent dorsal position had been universally adopted. From the second Theban Empire onwards, as the face of the mummy was no longer turned to the east, there was no longer need to keep up the former decoration. The drawing of the door on the inside and often the two eyes on the side wall, having no longer their old justification, were suppressed. Nevertheless, from force of habit or through respect for the ancient forms, it sometimes happened that the two eyes were kept in their regular place or even that the left one only was represented on the east wall. This is frequently the case in the XVIII<sup>th</sup> Dynasty, on the sarcophagi of Thutmósis III, Amenóthes II and Thutmósis IV at Biban-el-Molúk, and on the sarcophagi of Maiharpiriu and Iutya in our collection (cf. p. 435, 436, 441). Later on, the pattern of the two eyes becomes rarer, though at times it reappears on certain wooden sarcophagi of the XXV<sup>th</sup> and XXVI<sup>th</sup> Dynasties. It did not, apparently, entirely disappear until about the Persian and Greek periods (cf. p. 206-207).

*North Side.*

**1402. Wood.** — Length 2 metres. — *Deshasheh.*

Rectangular coffin of the V<sup>th</sup> Dynasty found by Mr. Petrie. It is hollowed out of a sycamore trunk, but the ends are fitted in and kept in place by strips of copper. The mummy seems to have been dried rather than embalmed: the head is turned to the east and rests on a wooden pillow; the body is simply clad in a garment of folded linen. The inscription on one of the long sides seems to contain the name of the dead man and a short formula. — V<sup>th</sup> Dynasty.

106. — Length 1 m. 66 cent. — *Sakkarah*.

Mummy of the king Mehtimsauf-Metesuphis I<sup>st</sup>, son of Piopi I<sup>st</sup>, found in his pyramid at Sakkarah. This Pharaoh wears the lock of youth and must have died very young.



Fig. 68. — Head of the mummy of King Metesuphis I<sup>st</sup>.

The head (fig. 68) had been severed from the body and the lower jaw broken by robbers who plundered the mummy in ancient times. In the same case are some of the bones of Unas found in his pyramid. — V<sup>th</sup> and VI<sup>th</sup> Dynasties.

1272. Painted Wood. — Length 2 m. 40 cent. — *Thebes*.

State bed on which the mummy was laid during the funeral ceremonies. It is of the usual shape, the framework and legs being formed by the elongated bodies of two lions whose heads adorn the front part. It was found

at Thebes in 1882 in the tomb of the Divine Father Atuf, son of Sttsobku, whose inscription it bears. In comparing this with n° 1273 (cf. p. 463-464), we see at once the difference of technique between work of the first Theban period and of Ptolemaic times. — XIII<sup>th</sup> Dynasty.

**1416. Wood.** — Length 2 metres. — *Deir-el-Bahari.*

Long, narrow, rectangular coffin with vaulted lid. It is painted black, but the inscriptions are in greenish blue upon bands of white. It belonged to a waiting-woman of the king's, named Nubuharradus. The mummy, lying on the left side, still has its dark blue cartonnage with gilded face, surrounded by the vulture wings which formed the woman's headdress. — XI<sup>th</sup> Dynasty.

**1417. Wood.** — Length 2 metres. — *Drah abu'l Neggah.*

Anthropoid coffin of the kind which Mariette called *richi*. Large wings composed of many-coloured feathers envelope the body, forming a rather barbaric but effective decoration. The man whose mummy lies in this coffin seems to have been called Hikttari. — XVII<sup>th</sup> Dynasty.

After this we come successively to the coffins or sarcophagi of the general Sapui, with gilt face and enamelled eyes (Bersheh, XII<sup>th</sup> Dynasty), of Abdu, a contemporary of one of the last of the Hyksós kings (Sakkarah, XVII<sup>th</sup> Dynasty), and of Montuhotpu surnamed Butu (Deir-el-Bahari, XI<sup>th</sup> Dynasty). Along with the last named were found the objects shewn in the case near it (n° 1373); the pillow and sandals of gilded wood, the two funerary boats, the granaries into which labourers pour the grain while the master looks on and a scribe notes down the amount, the courtyard of the house where the butcher is cutting the throat of an ox, while the servants, male and female, prepare flour, bread and beer, and lastly, the four female figures who bring the produce of the estates to the tomb. A mason's level seems to show that Montuhotpu was employed in some way about the royal buildings.

*South Side.*

Beginning from the east, we find :

**115. Mummy.** — Length 1 m. 66 cent. — *Deir-el-Bahari.*

The lady Amanult, priestess of Hathor, is lying in the ritual position of the first Theban period (cf. p. 466-467). She was found in a small uninscribed chamber, opened by Grébaut in 1891 at Deir-el-Bahari, and was lying in a well preserved wooden coffin which was enclosed in a large stone sarcophagus, also without inscription. She wears her necklaces of glass, gold and silver beads, and has silver rings on her fingers. The outer and inner wooden coffins are on the right and left of the mummy (n° 116 and 117).

The rest of the room is filled with rectangular sarcophagi of the first Theban period. These are so numerous that, for want of space, we have been obliged to continue the series of them on the East Balcony.

### ROOM D'.

This room contains the most ancient Egyptian monuments as yet known to us. In 1895, M. Amélineau discovered, at Omm-el-Gaab in the Abydos necropolis, a cemetery of early kings whom he took to belong to the divine dynasties, Osiris, Horus, Set and the fabulous beings who, according to tradition, reigned over Egypt before Menes. The year after, M. de Morgan uncovered, near Nagadah, a tomb which he supposed to be that of a king Ahaut who may not impossibly be the same as Menes. He subsequently explored, between Gebeleïn and Assiut, a number of sites and early cemeteries which he believed to be anterior to Menes, and in the meantime Quibell excavated the town of Hieracónpolis where he made similar discoveries. Somewhat later, Flinders Petrie, who after November 1899 took up Amélineau's excavations, completed the exploration of the tombs of Omm-el-Gaab. During the time which had elapsed since the first discovery, Sethe had identified some of these kings' names with the Pharaohs of the I<sup>st</sup> Dynasty given by Manetho, and Petrie endeavoured to classify all the kings that he

found. He believed that there was evidence to shew that some of them had lived before Menes, and he even went so far as to construct a Dynasty 0, anterior to the 1<sup>st</sup> Dynasty. Up to 1900 the names of these rulers and their tombs had only been met with in Upper and Middle Egypt, but during the winter of 1901-1902, MM. Barsanti and Maspero, when clearing the tomb of Unas at Sakkarah, found that the underground galleries were of earlier date than the pyramid, and discovered there the names of two of these very ancient kings. The work carried on from 1904 to 1907 at Zaoutet el-Aryán proved that the large tomb uncovered there belonged to a king Neferka (Nephercheres, II<sup>nd</sup> Dyn.) of the same period, so that we may henceforward look for similar discoveries at any point on the Nile valley.

There is no doubt that some of the objects in this room belong to the ages before Menes, yet we can hardly ascribe any of them to what is termed the prehistoric period, that is to say to an epoch when, as the art of writing was unknown, history could not be said to exist. No matter how far we reach back into the past, our researches always shew us Egypt in possession of a script identical with that which we can decipher without difficulty upon Memphite or Theban monuments. This system of writing, which was composed of pictures of objects or of animate or inanimate creatures, was at first made up of very rough and cursive lines, only bearing a faint resemblance to the objects they were intended to represent, so that, as I long ago maintained, it was by a kind of *hieratic* that Egyptian writing began, and the hieroglyphic script did not develop in all its beauty till the artists had become skilful enough to carve faithfully and exactly, on stone, the signs of which it was composed. They remodelled thus the primary half hieratic characters, and as they did not always interpret the original form correctly, it is not surprising that the meaning and primitive aspect of some hieroglyphs is absolutely lost to us. By the time of Ahauf-Menes, the system was so fully developed that we feel certain it must have already existed for a long time, but so far all the Pharaohs whose names have been discovered belong either to the two first (Thinite) or to the third (Memphite) dynasties. However, as in most cases we only have their *ka* names, and as they appear in the official lists of the Turin papyrus and the tablets of Abydos and Sakkarah under their personal names, it is by no means easy to

identify them. However, it is certain that the kings buried at Omm-el-Gaab were the same kings whose tombs Setuf I<sup>st</sup> restored in the XIX<sup>th</sup> Dynasty, and whose names he inscribed in the list of those whom he worshipped in his temple of Abydos, and this is sufficient to shew us that they were looked upon by the Egyptians as the descendants and successors of Menes. It may possibly be that the order of succession among them as laid down by the scribes is erroneous, and even that Menes may not have been the first who reigned; I should not be surprised if future discoveries brought us to this conclusion, but nevertheless we ought not hastily to reject the traditional series, and for my own part I am not yet prepared to admit the existence of what Petrie calls Dynasty 0.

*North Side of the Room.*

The vases on stands are the amphorae which formerly contained beer and wine for the dead man's consumption. When filled, they were closed by means of a stopper of wood or straw, on which was afterwardly placed a large conical sealing of soft clay (cf. p. 239, Case D). The inscription was impressed on this by a cylinder rolled over it, and the cylinder was stamped with the *Ka*-name and titles of the Pharaoh to whom the jar was offered, the title of the official in charge of the offering, or of the superintendent of the vineyard where the wine was made, or sometimes with the name of a queen, a royal prince or a private person. It is from these jar seals that we have learned most of the *Ka*-names of the Pharaohs belonging to the Thinite Dynasties.

The objects of slate or schist hung against a red background are from the excavations of M. de Morgan and represent some of the domestic utensils of the Egyptians about the time of Menes. We do not know the use of those which are oblong in shape, broad and flat in the middle and pointed at the ends, but the smaller ones, it is believed, were palettes for mixing the green and red face-paint which was used by the Egyptians of that period. These are mostly shaped like animals, such as pigs, latus fish, tortoises or flying falcons. Similar groups are arranged on the pillars and between the cases on the north and south walls.



## CASE A.

The objects in the left side of this case are from the tombs of Abusir-el-Malak, one of the oldest cemeteries of the Heracleopolitan nome, which was discovered by Rubensohn and excavated by Möller during the summer of 1905. The big slate palettes are of very fine workmanship but the small figures of animals in ivory and terracotta, especially the dogs, are real chefs-d'œuvre such as we have not found in tombs of the same period.

The rest of the objects in the middle and left registers of this case have been taken from the tomb discovered by J. de Morgan at Nagadah in March 1897 (cf. p. 471), and which is of the time of Ahaut-Menes. This was a middle-sized mastaba of unburnt bricks, which contained no less than twenty six small chambers. At the time of burial a quantity of articles of every description were put in it, which were all destroyed or damaged by fire in later times. Traces of the ravages wrought by the conflagration are visible on almost everything in this case, terracotta plaques, pottery, vases of hard stone such as diorite, alabaster, porphyry, granite; several of these have been partly vitrified by the intense heat.

## CASE B.

We have here the best preserved objects from the tomb of Nagadah, flint arrow-heads, scrapers and knives, fragments of vases of rock crystal, or of obsidian and limestone. Some of these are inscribed with a sign of three birds which look like ostriches. There are also clay jar-seals with the name Ahaut which had been used as stoppers for jars now destroyed, and little ivory models of fish, parts of boats and legs of furniture. The most interesting things are :

**1410. Ivory.** — 0 m. 05 cent. square. — *Nagadah.*

Small plaque covered with drawings and inscriptions, in which the principal ceremonies of the funeral of king Ahaut are briefly traced. In the right hand corner we see a sign which may stand for the name of the first king, Menes. The sacrifice of the ox is drawn on the last register. It

was broken in four pieces three of which were found by J. de Morgan; the last one was discovered by J. Garstang in 1904 and given by him to this Museum. This object is important for the religious history of Egypt: the scenes represented on it mark the principal moments of the burial ceremonies of the kings, such as they are shown on the Theban tombs of the XVIII-XX<sup>th</sup> Dynasty. We may safely admit that the whole rite was already in use and had been probably for a long time, with the concepts and beliefs it implies. — I<sup>st</sup> Dynasty.

#### 1411. Rock Crystal and Ivory.

An extremely good lion and three dogs of rather less fine execution. — I<sup>st</sup> Dynasty.

#### 1412. Ivory.



Six little ivory tablets which have been used as labels. On one side they have one of the titles of Ahaut, on the other numbers denoting the quantity of the objects labelled. — I<sup>st</sup> Dynasty.

### CASE C.

Objects from the excavations of M. Amélineau at Omm-el-Gaab; granite and alabaster vases, unfinished vases of schist, flint tools and little instruments of copper or bronze, such as axeheads, piercers, scissors, needles and large pins, wooden legs of furniture, carved according to ancient usage in the form of lions' feet, clay seals inscribed with the *Ka*-names of several of the Thinite Kings and officials entrusted with the care of the tomb. The finest piece is :


**1414. Alabaster.** — Height 0 m. 80 cent. — *Omm-el-Gaab.*

Magnificent pointed vase, made on the model of a pot for carrying water; the rope framework used for such jars is imitated in relief. — I<sup>st</sup> or II<sup>nd</sup> Dynasty.

Other objects are from the excavations made by *The Egypt Exploration Fund* in Upper Egypt, and they were found by Quibell at Kom-el-Ahmar, as the great schist palette made in form of a bucrane of Buzau" (Narmer) of the II<sup>nd</sup> Dynasty. Upon the side which is turned to view, the monarch, who wears the crown of Upper Egypt, is raising his white-headed mace against a prisoner of an Asiatic type, who appears from an inscription beside him to be a Hershautu, a nomad of the Arabian desert. In front of the king, a falcon, perched on a clump of lotus flowers, seems to be introducing chained prisoners, to the number of about 6,000. Behind him, his servant is carrying the royal sandals and a jar of water, as was also the custom in Chaldea amongst the old kings of Lagash. Below this scene are two enemies of the king, who are running away and extending their hands in the attitude of supplication. On the opposite side, which is reflected in the mirror, the same king, wearing the crown of Lower Egypt  and followed by his servant, above whom is the box  which is the dwelling-place of the *Ka* or *double*, is proceeding to the place of sacrifice. He is preceded by four banners consecrated to the gods of the four points of the compass, — the two Horuses (Horus and Set), Anubis and Saptu, who indicate his dominion over the four Houses of the world. Upon the ground are extended the corpses of ten of the enemies of the king. They had been beheaded after the battle, and their heads are lying between their legs; above them is the barge containing the images of the gods. In the middle register, two men are endeavouring to hold back two animals which have the bodies of antelopes, feline heads and long, entwined serpent necks, probably some of the fantastic monsters with which the Egyptians peopled the desert. Below, a bull is demolishing a fortified camp with his horns; it is probable that the two fugitives on the other side had escaped from this enclosure. The tablet is evidently in commemoration of the victories of this ancient monarch. In the west part of the case we have placed the cast of another smaller palette from the same excavations, the original of which is now in Oxford. The field of this palette was closed by two foxes or jackals, which were standing on their hind legs facing each other, but their heads have disappeared. Upon the two sides are figures of desert animals, first among these the two monsters

of the preceding palette, whose enormous necks surround the central plate, also deer, wild bucks, and gazelles run down by huge dogs. On the other side, a giraffe is seen in the midst of the antelopes and wild bulls, but the chase is led by lions and by a fantastic looking jackal, as well as a winged griffin with the head of a falcon. To complete the group, we see on the east side of the case, a good statuette of schist representing a Pharaoh, probably Khâ-sakhmut of the III<sup>rd</sup> Dynasty, as Osiris, and wearing the crown of Upper Egypt. Prisoners are ranged along the sides of the pedestal, and are twisted into all sorts of different postures. Although half of the front has disappeared, we can yet form a very good idea of what Egyptian sculpture had already achieved at this remote period. Some figures in ivory came from the same site, but they are unfortunately in such bad condition that there is little hope of their being preserved for any length of time.

#### CASE D.

Most of the vases and other objects in this case come from excavations undertaken by M. de Morgan and other savants on Upper Egypt sites, Hamradoum, Mahasnah, El-Kab, etc. It is difficult to determine their precise date, and probably some of them are not earlier than the IV<sup>th</sup> Dynasty, as, for instance, the vase (n° 1396) with pierced handles, plated with gold and with copper wire passed through them, the libation vase and basin , and the disc of polished alabaster. The flint knives and daggers are of the Thinite period and are among the finest that exist. Two of these have gold handles: n° 1391 has a piece of gold leaf on its handle, engraved with rows of plants and animals of careful but laboured execution; the other handle is better shaped, but the human figures which are drawn on it are singularly like those we see on some pots of a reddish coloured ware. The blade of this last one grows wider towards the point, and divides there so as to form the instrument called *posh-kefau* by the Egyptians (cf. p. 254, L) which they used to cut the throats of small animals. It was bought at Keneh by Quibell, together with the flint and stone knives beside it. The corals and other toilet objects of bone or ivory are of very careful workmanship.

## CASE E.

The vases of polished red pottery decorated with geometrical patterns in white were first found in 1884, 1885, 1886 at El-Khizam and Gebelet, along with dated objects of the VI<sup>th</sup> Dynasty or the first Theban period; since then, they have been found by MM. Amélineau, J. de Morgan and Petrie in tombs contemporaneous with the Thinite Dynasties. It is a type of pottery which continued during many centuries in Upper Egypt, as did also the vases of red and black ware. The rest of the pottery in this case gives us a good idea of the types most in use in Egypt during the archaic period; they come from the excavations of Amélineau, J. de Morgan, Petrie and Quibell.

We have set up against the pilasters of the room, between Cases B and C, a stela from one of the royal tombs of Abydos, and between Cases C and D the funerary stela of king Qa-Au. In the north-west corner is a fine granite vase with the name of king Khâsakhmut of the III<sup>rd</sup> Dynasty, found by Quibell at Kom-el-Ahmar, and on the right hand door-post is the stela of king Den of the III<sup>rd</sup> Dynasty.

*South Side of the Room.*

## CASE F.

Contains a fine set of small stone vases mostly of the Thinite period. In the central division is the lower part of a schist palette (n° 144) from Abydos, similar to those described above (cf. p. 476-477), and decorated with three rows of domestic animals, oxen, goats and donkeys, and some bushes. In the division on the left we see a collection of mace-heads of diorite and alabaster both oval and flat, and the clay statuette of a man (n° 139a), from Hamradoum. Besides there is :

1. Red Granite. — Height 0 m. 40 cent. — *Mit-Rahineh*.

Kneeling statuette found in 1888 by Grébaut at Mit-Rahineh, on the site of Memphis. From the style, both of

the sculpture and of the inscription, this was supposed to be a monument of most remote antiquity, and recent discoveries have now shewn us that the three *Ka*-names engraved on the shoulder, Nutirni, Hotpusakhmut and Rânabu, are those belonging to Pharaohs of the III<sup>rd</sup> Dynasty.

In the south-west corner of the room, between Cases F and G, is a limestone statue (height 0 m. 80 cent.) found in 1898 by Quibell at Kom-el-Ahmar, the ancient Hieracónpolis. It represents a man kneeling, his head covered by a wig which falls half way down the neck, and wearing the loincloth with a small apron falling between the legs. It is much mutilated, but what is left of it recalls the rude workmanship of the statue n° 1 (cf. p. 478), and it does in fact belong to the archaic period, probably to the III<sup>rd</sup> Dynasty.

### CASES G-J.

These four cases contain the cones of unbaked clay which were used as jar seals. This unequalled collection mostly comes from Nagadah and Omm-el-Gaab, from the excavations of Amélineau, J. de Morgan and Petrie: a few were found at Sakkarah and Gizeh. For the most part they belong to the two first Thinite and the third Memphite Dynasties, and Egyptologists have been able to decipher on them the *Ka*-names of at least fifteen of these primitive kings, Ahauf, Qa-âu, Buzau (Narmer) the Boethos of Manetho, Khâsakhmut, Hotpusakhmut, Rânabu, Nutirni, Zoru, Perabsenu, etc. The ordinary names of these kings as well as their sequence are unknown to us. To the historian and the archaeologist these little objects are of inestimable value, but not many visitors will care to linger over them.

### CASE K.

This contains stelæ of private individuals, found at Omm-el-Gaab by MM. Amélineau and Petrie. Some are genuine funeral stelæ, the others are ex-votos dedicated by the servants of the dead king in the tomb of their master. Most of them are inscribed with names of men or women preceded by the formula *Ka Khu*, the resplendent *Ka* or

*double* of so and so; but some have been made in memory of dwarfs or even of favourite dogs. The hieroglyphs on these fragments are identical with those of later times, and there can be no doubt that the signs had the same phonetic value and meaning.

The larger stelae are placed against the pilasters : 1° On the south side of the door the large stela of Mari-nett, who may have been the name of a queen; 2° Between Cases C and H, a broken royal stela of which the name is missing; 3° Between Cases H and I the stela of a certain Sabu, a high functionary under one of the Thinite kings; and 4° A fragment with the name of king Khâsakhmut of the III<sup>rd</sup> Dynasty, found by Quibell at Kom-el-Ahmar in 1898. The pottery jars on the top of the cases all belong to the same period and are simply larger and coarser specimens of the types shewn inside. We should, however, note the basins or pots of an inverted bell shape on Cases G and H, which were often used as coffins in archaic times. These were found by J. de Morgan in the necropolis of Nagadah.

## WEST SIDE OF THE SOUTHERN HALL.

This west side of the southern hall, or rather, strictly speaking, the end of the west balcony overlooking the central atrium contains the remainder of the objects of the Thinite period.

### *West Wall.*

#### CASE A.

Archaic pottery of various types : below are large wine jars, and in the rest of the case specimens of red and black ware, etc.

#### CASE B.

Pottery of the same types and provenance as the specimens in Case A.

#### CASE G.

Objects found by J. de Morgan at Dahshûr in mastabas and tomb shafts of the XII<sup>th</sup> Dynasty. These comprise

the customary tomb furniture of the period, alabaster vases, little wooden figures and models of domestic scenes, hoes, religious emblems, stands with vases for offerings, wooden boxes holding alabaster perfume pots; on the top of each pot is written in ink, in hieratic, the name of the perfume it contained. The fine swan at the top (cf. p. 429) is extremely true to nature in its rendering, but unluckily the wood of which it is made is quite rotten and it cannot be long preserved.

## ROOM OF THE OLD FAUNA AND FLORA.

This is a unique room: most of the museums in Europe have specimens of plants or animals from the tombs of Egypt, none has complete series properly arranged, where the anatomic side of the subject has been presented to the public together with the archaeological side. We owe the idea and a great part of the collection to professor Lortet of the Lyons University in France, who prepared the mummies and sent one of his assistants, M. Gaillard, to arrange the skeletons for us.

The flora occupies a small place as yet. The two flat Cases A, B, at the entrance are filled with specimens of the plants and flowers found in various places of Fayûm by Mr. Percy Newberry and kindly presented by him to our Museum. The grains and seeds are exhibited in Cases D and E: about half the grain belongs to the Memphite Empire and was found by Mariette in the tombs of the IV<sup>th</sup>, V<sup>th</sup> and VI<sup>th</sup> Dynasties. Wheat and barley are met with in considerable quantity. I may add, for the sake of those who are interested in the question of mummy wheat, that, although the samples which tourists buy from the dealers in antiquities sometimes sprout and produce ears, the corn which we ourselves have taken from the tombs has never shown any sign of life. Hanging to the walls is the *herbier* which professor Schweinfurth prepared for us in 1883-1886 from the flowers and leaves found on the mummies of the kings. Specimens of wood, for the most part big beams from the Biban-el-Molûk, are dispersed in the corners of the room; one of those which was found in 1886 in the tomb of Sannotmu has a Hathor head on it and a small inscription in hieroglyphics.



On the wall, above the glass-cases, are fragments from the stucco pavement of Khuniatonu's palace at el-Hawata. In royal palaces of the XVIII<sup>th</sup> Dynasty the floor of the halls of reception was first beaten hard, then thickly covered with a coating of lime, which was painted with designs of water and aquatic birds and beasts. The palace of el-Hawata dates from the time of Amenôthes IV. We see clumps of grasses filled with flowers and birds, oxen running among these reeds, fish, and a row of captives forming the outer border of the whole.

The fauna has been classified by MM. Lortet, Gaillard and Daressy in such a way that for each animal species the visitor may see at once the archaeology and the anatomy of the subject. The study is very interesting in itself, and several important facts have come to light since it began, only four years ago: thus, for instance, professor Lortet has been enabled to show that the Egyptian ox is not the same as the Asiatic, but that it belongs to the African kind, thus adding another proof for the thesis of the purely African origin of the Egyptian civilisation. The subject, however, is so special that, until we have more specimens, I must content myself with giving a general description of the whole, without going minutely into the details.

#### *Middle of the Room.*

#### CASE C.

This very complete specimen of *Bos Africanus* was found at Sakkarah in the part of the necropolis reserved for oxen. — Ptolemaic period.

#### CASE F.

*Bos Africanus* and *Bubalis Buselaphus* from the same part of Sakkarah as the specimen exposed in Case C. — Ptolemaic period.

#### STAND G.

A box for holding mummies of birds from Abydos. — Roman period.

CASE H.

Various specimens of gazelles and suchlike animals; the best preserved amongst them is the skeleton of *Ammotragus tragelaphus*.

*North Side of Room.*

CASE I.

Mummies and wooden coffins of apes, dogs, and jackals, some from Abydos, some from Tunah and Siut; mounted skeletons and parts from individuals of the same species. — Graeco-Roman period.

CASE K.

Mummies and wooden coffins, mounted skeletons of cats and small felines, from Stabl-Antar and Sakkarah. — Graeco-Roman period.

CASE L.

Mummies, skeletons and coffins of calves, goats, gazelles, some from Sakkarah, Kom-Mereh, and Kom-Ombo. — Graeco-Roman period.

CASE M.

Mummies and skeletons of birds of prey of various kinds, from Kom-Ombo. — Graeco-Roman period.

CASE N.

Mummies of ibises and wooden coffins; the five terracotta jars, painted in bright colours and having a lid in the shape of a falcon head, come from the Shunet ez-Zebib of Abydos and contained ibis mummies. The eastern part

of the case is filled with mummies of young crocodiles and eggs of crocodiles. — Graeco-Roman period.

### CASE O.

This case contains the fishes, shells, and insects which have been found in the tombs. A fine tortoise shell, a *trionyx Nilotica*, is to be seen in the western part. The little stone coffer with a scarab on the top has the mummy of a scarabaeus from Sakkarah. The large and small fishes at the Eastern side belong to the *Latus* kind; they come from Esna, which took from them its Greek name of Latopolis, and they were sacred to the goddess adored in that city.

The two large crocodiles on each side of Cases A and B, were brought by M. de Morgan from the necropolis at Kom-Ombo.

### FLINT ROOM.

This room has been reserved of late for the large collection of flint tools and weapons which had accumulated for a long time in this Museum. It began with a few specimens of implements from Heluán, which a Dr. Reil, then living in Cairo, gave to Mariette Pasha about 1870; it was increased greatly in the course of Government and private excavations principally by J. de Morgan, Legrain and Flinders Petrie. Quite recently professor Schweinfurth and Mr. Seton-Karr have enriched it with large quantities of specimens scientifically ordered, which have filled most of the lacunae which were noticeable in it. We have not been able to classify it, for want of furniture and for want of time. We ask the visitors indulgence for the present; we hope soon to be able to put it in good order and to give them in a few months a succinct description of the most curious pieces.

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