

EGYPTIAN RESEARCH ACCOUNT

TENTH YEAR

1904

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SAQQARA MASTABAS

PART I

BY

MARGARET A. MURRAY

WITH DRAWINGS BY F. HANSARD AND J. MOTHERSOLE;

AND

GUROB

BY

L. LOAT, F.Z.S.

LONDON

BERNARD QUARITCH, 15, PICCADILLY, W.

1905

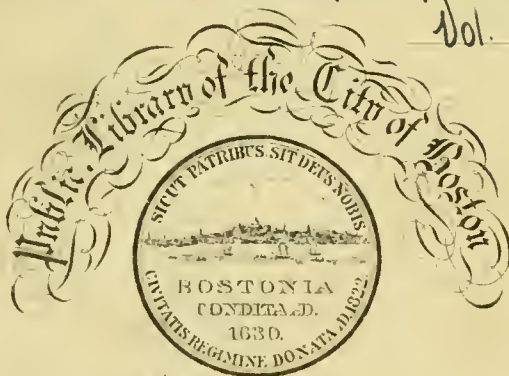


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MASTABAS

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MARGARET A. MURRAY

THE  
OF THE  
UNIVERSITY

LONDON

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# SAQQARA MASTABAS

## PART I

### CHAPTER I.

#### INTRODUCTORY.

1. Our work during the winter of 1903-4 lay at Saqqara; for, owing to two lady artists having volunteered to join the party, Prof. Petrie obtained for us permission to clear and copy some of the many sculptured tombs which were excavated by Mariette about the middle of the 19th century. Mariette's notes on these tombs were published after his death by M. Maspero under the title of *Les Mastabas de l'Ancien Empire*, and are the only record of these early monuments. The notes consist of ground-plans of the tombs, and rapid hand copies of the inscriptions, with here and there a sketch of some specially interesting piece of sculpture. Since the publication in 1898 of the tomb of Ptahhetep by the Egyptian Research Account, followed by Mr. Davis' work for the Egypt Exploration Fund, it has been felt that facsimile copies of the smaller and less known mastabas were very desirable, and with two artists to help in the copying it was a good opportunity to start the work. We opened and copied nine tombs at Saqqara, and copied one in the Cairo Museum.

Our party consisted of Miss Hansard, Miss Jessie Mothersole, and myself; and the division of labour was that the two artists copied the figures, animals, and tables of offerings, while I was responsible for all the hieroglyphs and the plans. It is owing to the steady work and skill of these two ladies that the Egyptian Research Account is able to publish facsimile copies of ten tombs; three of these are not recorded by Mariette, whose records of the rest are, as I said before, only hand copies of the inscriptions. The tombs recorded by Mariette which we opened are A 2, C 6 and 7, C 8, D 1, D 62, D 63, and E 2.

My thanks are due to Prof. Petrie for much kindness and help, to Mrs. Petrie for kindly copying some inscriptions lying in the yard at Mariette's

House, and to Prof. Kurt Sethe for his valuable translations, to be issued later; also to Miss Phœbe Slater for help in finishing some of the drawings, and to Mr. R. A. Yule for his assistance in drawing the plans. It is due entirely to Mrs. Petrie's suggestion that I made a list of the colours of the hieroglyphs in these early tombs. For this suggestion I am sincerely grateful to her. Mr. Weigall has given a large amount of time and attention to assisting our work in many ways; and the thanks of our party are specially due to him on behalf of the Research Account.

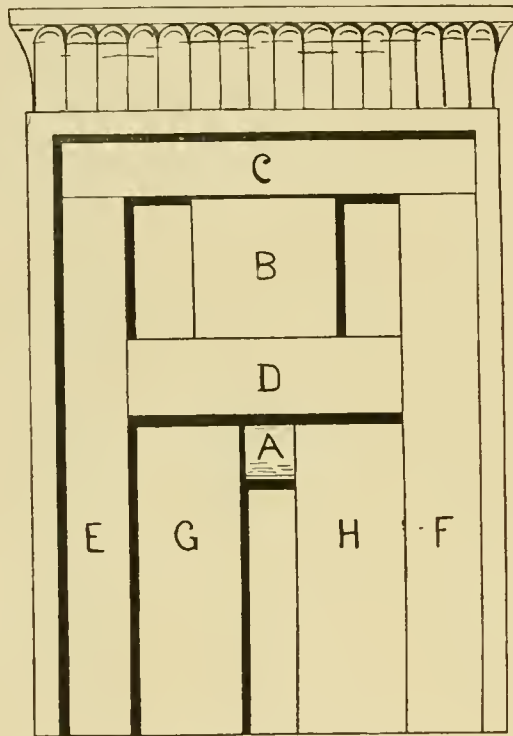
2. The cemetery of Saqqara dates back almost to the limit of the historic period, but the bulk of sculptured tombs belongs to the Vth Dynasty. Through the middle of the cemetery is a slight ridge running east and west, sloping steeply to the north, more gently to the south. To the north lie all the IVth Dynasty tombs which we copied, though the most northern one of all is of the VIth Dynasty, dated by the cartouches of Unas and Teta.

The valley to the south of the ridge is broad and flat and constantly used by tourists as a road from Mariette's House to the tombs of Mera and Kagemni; to the south of the valley is the high ground on which the Step-pyramid stands. It is on the northern slope of the ridge and on the south side of the valley that, with one exception, our Vth Dynasty tombs were found. User-neter is due north of the Step-pyramid, close to the enclosure wall; Ptahhetep II and Ateta adjoin the great mastaba of Ptahhetep and Akhethetep published by the Egyptian Research Account and the Egypt Exploration Fund; the tombs of Ptahhetep I, Ptahshepses I and II, Ka-em-hest, and the Sheikh el Beled are on the northern slope; but Sekhem-ka's tomb lies north-west of Ptahhetep II and Ateta in ground which looks little if at all disturbed.

The excavations were conducted nominally by Reïs Khalifa, working for the Museum authorities, and I was therefore obliged to employ a native *reïs*.

though this is not the custom of the Egyptian Research Account. Under the circumstances, as we were not finding objects, the system worked well, though I must say, having seen both systems, that I prefer working without a *reïs* and having the workmen under my own direct control.

M. Maspero very kindly gave directions to Reïs Khalifa to assist me in every way, and as it was difficult to find out which were the best tombs to open, I took the easier course of visiting Reïs Rubi, who had excavated all the tombs for Mariette, and asking his advice. Reïs Rubi, whose memory of these mastabas was still as keen as ever, then gave



instructions to his son, Reïs Khalifa, where to find inscribed tombs, with the result shown in the plates of this volume.

It was amusing to see how eager *reïses*, workmen and guards were over finding inscriptions for me. I was hardly allowed to enter any chamber that was not *maktub*, and I had great difficulty in making the *reïs* and workmen clear the uninscribed parts of the double mastaba of Ptahhetep I and Ptahhetep-desher when I wished to measure them for plans. In opening a new tomb there was always breathless excitement till I read the name, which was then repeated over and over again by the workmen and boys to impress it on their minds, and anything which my limited vocabulary allowed me to explain

was listened to with the greatest interest. I much regretted that my command of Arabic was not larger, for the men were intelligent and really interested in the sculptures.

There seems to be no typical plan followed in the building of the tomb-chapels at Saqqara, except the fact that the stele is, as a rule, placed against the west wall, facing east, though there are exceptions even to this rule. Mariette has drawn a typical stele (*Mast.* p. 52), and has given names to the different parts, with the inscriptions usually found on them.

- A = Tambour cylindrique = Drum.
- B = Tableau = Panel.
- C = Linteau supérieur = Upper band.
- D = Linteau inférieur = Lower band.
- EF = Montants principaux = Outer jambs.
- GH = Petits montants = Inner jambs.

Mariette's plans proved to be accurate wherever they were verified, but I was astonished to find in two instances that they were not complete. I think that in both cases it was owing to the ruinous condition of the chambers that he did not attempt to plan them, in fact, he says as much in his account of the tomb of User-neter. Not having any knowledge whatsoever of engineering, I was not troubled with the same qualms; and with the courage born of ignorance I ventured under bulging walls and slanting roof-stones to obtain measurements. That the danger was more in appearance than in reality is shown by the fact that not one of those walls or roofs has collapsed yet.

## CHAPTER II.

### STELES OF SEKER-KHA-BAU AND HATHOR-NEFER-HETEP.

3. The steles of Seker-kha-bau, called Hethes, and of his wife Hathor-nefer-hetep, called Tepes, are well-known and are now in the Cairo Museum. Mariette has published the former completely, and the two sides of the latter (*Mast.* A 2). The middle piece of Hathor-nefer-hetep is placed in the Museum in a different room from the rest of the stele; Mr. Weigall called my attention to it, and M. Maspero informed me that in the old Bulak Museum he remembers the three pieces being together, but they appear to have been separated when the Museum



was removed to Gizeh. There is no record of the middle piece, Mariette neither publishes nor mentions it; and though he presumably found it, there is no certainty on this point. The size of the fragment and its complete similarity in style and workmanship to the stele of Seker-kha-bau make it absolutely certain that it is part of the stele of Hathor-nefer-hetep. The beauty of the sculpture on these two steles must be seen to be appreciated: in the outline drawings given here it is impossible to show the delicate modelling which is such a characteristic feature of this monument.

Stele of Seker-kha-bau. In the middle portion, Seker-kha-bau is represented seated before a table of offerings. He wears a long robe down to the ankles, it is brought under the right arm and over the left shoulder, where it is fastened with a ribbon, the ends of which hang down on each side of the arm; the right arm and shoulder are left bare. That it is a loose cloth is shown by the left arm being so swathed in it that the outline is lost. The garment is so like a woman's dress that had the head been lost it would have been impossible to say if it were a man or a woman. He wears a short wig elaborately curled, and he also has a slight moustache, like Rahotep, showing that the fashion of clean-shaving was of later date than the IIIrd Dynasty. His chair is of the usual design with legs resembling those of a bull; the framework of the seat shows the cross-lashing by which the seat itself was fastened to the woodwork. Above the cross-lashing there is just visible a little piece of the cushion on which he sits. The table of offerings consists of a stand with two spreading legs, over which fits the socket of a wide flat dish, probably of alabaster like those of the same period which Mr. Garstang found at Bêt Khallâf (GARSTANG, *Mahasna*, pl. xxix). On the dish are laid the leaf-like objects which Mr. Griffith (PETRIE, *Denderah*, p. 42) supposes to be slices of bread. Above the head of Seker-kha-bau are his names and titles, and divided from the titles by a horizontal line is a short list of offerings. The lower part of this portion of the stele is filled by a long list of offerings.

The two sides are precisely similar in arrangement though differing in some of the detail. Seker-kha-bau is represented standing upright, holding in one hand a long staff, in the other the papyrus sceptre. Above him are his titles, which vary on the two sides, and also his names, Seker-kha-bau and Hethes; while below is a list of twelve offerings.

His dress consists of a short kilt, of which the upper fold is "wave-pleated"; one end is fastened under a belt by a buckle, while two small ends fall from below the kilt at the knee. He wears a short, elaborately-curled wig, beneath which the lobe of the ear is just visible. The most remarkable part of his costume, however, is his necklace. This consists of two parts, probably separate from each other. The under part fastens round the throat with a flat piece of metal; to this are attached three flat zigzag strips, which reach from the throat to the chest; the middle strip is finished by a wide loop, the two side-pieces by small knobs. Attached to these strips and reaching from shoulder to shoulder is another long piece of metal intended to represent a jackal. The animal has two arms raised in the attitude of worship, and it also has six legs placed at intervals along the body. The whole ornament must have been absolutely rigid, judging by the width of the metal strips. Over it comes a necklace of interlaced chains which are threaded through small circular disks and *ankh*-signs. The chains are so arranged as to show the zig-zag strips of metal below them at the neck and again on the chest.

On PL. XXXVI is a similar necklace, but of much later date. It is on a broken granite statue now being used as a door-stop in the yard of Mariette's house at Saqqara. Mr. Weigall suggested to me that it would be as well to copy it for the sake of comparison. In this late example the rigid part of the ornament is worn above the chains; the zigzag pieces are very prominent, but the jackal has degenerated into a perfectly plain strip of metal which turns at an angle to the shoulders and disappears beneath the wig. The chains are interlaced through circular disks and *ankh*-signs, and a single chain which starts from under the wig and ends nowhere passes through a small cylinder. The back of the statue was kindly copied for me by Mrs. Petrie, and shows a number of curious raised circles which I take to be the spots on his panther skin.

As the necklace appears in two instances separated from each other by so great a space of time, it is probable that it was the badge of some office held by Seker-kha-bau and, centuries afterwards, by the original of the granite statue. In the Museum at Florence (SCHIAPARELLI, *Museo Egizia di Firenze*, p. 197) there is a statue of Ptahmes, high priest of Ptah, who wears a similar collar. The statue is of the XVIIIth Dynasty (cf. ERMANN, *A.Z.*, 1895, p. 22).

4. The stele of Hathor-nefer-hetep is arranged precisely like that of Seker-kha-bau, with a back and two side-pieces. The upper part of the back is broken away, the head, the names and titles, and part of the list of offerings having completely disappeared, but enough remains to show the seated figure of Hathor-nefer-hetep, wearing a long and very elaborately-curved wig. Her robe, which reaches to the ankles, is shaped like her husband's, passing under the right arm and fastened on the left shoulder, so that the right shoulder and arm are bare. It is thickly spotted with black, the only instance of a spotted dress in this age, beside *Medum* xviii. The chair and the table of offerings are the same as in the stele of Seker-kha-bau. The main list of offerings, though arranged like that of Seker-kha-bau, differs as to the objects named.

The side-pieces, which are precisely alike, show Hathor-nefer-hetep standing, clothed in a long dark-green robe down to the ankles and fastened over the shoulders by wide straps. She wears no ornaments, and her wig is the same elaborate construction as that of the seated figure. Across the forehead under the wig is seen her own hair brushed smoothly down. The statue of Nefert, which is of this period, shows the hair worn in the same manner. There is one very remarkable point about the personal ornamentation in vogue at the time; the face, from the eye-brow to the base of the nose, is painted with a wide band of green, the rest of the flesh being painted the usual yellow. The mummy of Rahotep (PETRIE, *Medum*, p. 18) had green paint, a quarter of an inch wide, round the eyes; and green eye-paint was commonly used in prehistoric times. Above the head of Hathor-nefer-hetep are her two names and her only title, while below is a list of six offerings.

### CHAPTER III.

#### TOMB OF THE SHEIKH-EL-BELED.

5. The tomb of the "Sheikh-el-Beled" (MAR., *Mast.* C 8) is a huge mud-brick mastaba to which is added a small outer chamber, also in brick. The walls of the chamber on the east and south are greatly ruined, but the west wall is in good condition, and against it stands a magnificent red granite stele

formed of a single block. The grand proportions, the fine workmanship, and the simplicity of style, all point to its being of the great period of art at the beginning of the IVth Dynasty. The only inscription is a single band of incised hieroglyphs, large and boldly cut, which go across the band of the stele (PL. III, 5).

6. The statue of the Sheikh-el-Beled was found in the recess to the south, and about the centre of the chamber was found also a circular alabaster table of offerings with the name Akhet-hetep-her. Mariette figures a disk with the same inscription, but states it to be of limestone. The drawing of this table of offerings has been sorted into the *dossier* of the very interesting and elaborate tomb of Akhet-hetep-her (D 60). The one which is in the Cairo Museum, and which I have copied (PL. III, 4), is of alabaster, and I conclude that it was really found with the wooden statue, and that the copy of it has been misplaced in the *Mastabas*.

It is impossible to say whether the name of the Sheikh-el-Beled is to be found on the stele or on the table of offerings. The only piece of evidence is negative, and that is that the owner of the stele had only one title, "Chief *Kheri-heb* priest," and it is only natural to suppose that he would have been represented in the distinctive costume of his office, but the Sheikh-el-Beled is clothed in the ordinary dress of the time, holding a staff of office in his hand, which would well accord with his position as "Judge belonging to Nekheb."

It is not generally known that the head of the statue was coloured when found, but it was sent to the Paris Exhibition in 1867, and there a mould was taken from it without either the permission or knowledge of the authorities. The wet material used for the mould removed all the colour, and dimmed the brilliancy of the eyes, apparently by "oxydizing the bronze rims." There is a letter extant from Mariette deploring and lamenting the amount of damage inflicted on this unique work of art. (WALLON, *Vie de Mariette*, Appendix xiii, Institut de France.)

The beautiful wooden statue of the so-called wife of the Sheikh-el-Beled was found, Reïs Rubi told me, in the doorway leading northward out of the tomb. Unfortunately nothing more was discovered, for the tomb must have been plundered anciently.



7. Walls. Black mud-brick. Size of bricks, 15 in.  $\times$  7  $\times$  5.  
 Roof. Destroyed.  
 Floor. Not seen.

## CHAPTER IV.

## TOMB OF KA-EM-HEST.

8. The tomb of Ka-em-hest (PLS. III, XXXIII) was opened by Mariette, who has, however, left no record of it. It lies a little north of west from the tomb of Ptahhetep I, and we cleared merely the one small sculptured chamber. There may be more chambers which we left untouched, but Reïs Rubi, Reïs Khalifa, and my own Reïs, considered I was wasting my time if unsculptured chambers were excavated, and these were therefore left severely alone.

The false doors have that beauty of proportion which is characteristic of the IVth Dynasty. They cover the whole of the west wall, and have a slight batter of  $1\frac{3}{4}$  inches in 36. The design is simply an arrangement of straight lines, vertical and horizontal, with nine small panels at the top containing the two lotus-blossoms tied together (PL. III, 2), a decoration commonly used in the IIIrd and IVth Dynasties. There is no inscription whatever in the inner chamber, but on the jamb south of the doorway are two vertical lines of exquisitely-worked hieroglyphs, giving the name and titles of Ka-em-hest. The hieroglyphs are remarkable for the accuracy and vigour of the drawing, and for the delicacy of workmanship, which far exceeds anything I saw at Saqqara, and is only equalled by the work on the stele of Seker-kha-bau.

The tomb appears to be unfinished, for on the south wall (PL. XXXIII elevation) is a long, narrow slit, evidently intended to be the opening to the *serdab*. This still has the original outline marked in red paint, and the slit itself has been only just begun, being cut out roughly to the depth of nearly five inches. The north and south walls are each made of a single block. The false doors and the inscription show traces of plaster, and the outer walls leading to the doorway were thickly covered with the characteristic pinkish plaster of the Saqqara tombs. Unfortunately I had not then realized that plaster might hide inscriptions, and though I scraped the walls

here and there, I made no systematic investigation; but as the plaster lay perfectly smooth without hollows or irregularities, I think there could have been nothing under it.

The doorway has a round drum, not inscribed. In the roof of the doorway, cut through the lintel stone, are two rectangular holes, for which I can find no reason. They measure  $15\frac{1}{2}$  in.  $\times$  12, and  $15\frac{1}{2}$  in.  $\times$  13, and are at almost equal distances from the ends of the stone and from each other.

The stone of which the tomb is built is very fine white limestone. The masonry is not particularly good, as the joints do not fit accurately, and the spaces are filled with a pinkish cement.

9. Walls. West. Two blocks. False door.  
 Traces of plaster.  
 South. Single block. Unfinished opening to *serdab*,  $19\frac{3}{4}$  in.  $\times$   $1\frac{3}{4}$ , depth,  $4\frac{3}{4}$ .  
 East. Two blocks on each side of doorway, smaller blocks above.  
 North. Single block.

Roof. Destroyed.

Floor. Paved. The floor of doorway is 10 in. higher than the chamber.

A small, roughly-cut libation tank of limestone was found in this tomb. Size 20 in.  $\times$  15  $\times$   $5\frac{1}{2}$ ; the inner measurements were  $13\frac{1}{2}$  in.  $\times$   $8\frac{3}{4}$   $\times$   $3\frac{1}{2}$ .

## CHAPTER V.

## DOUBLE TOMB OF PTAHHETEP I AND PTAHHETEP-DESHER.

10. The double tomb-chapel of Ptahhetep and Ptahhetep-desher (MAR., *Mast.* 6 and 7) is in the North cemetery, and remains partially open. Mariette places it in the IVth Dynasty, but from the inscriptions Prof. Sethe dates it to the Vth Dynasty. The later dating agrees also with the style of the sculpture, which is more like that of the Vth Dynasty than of the IVth. It is built against the outer wall of a mastaba, which has a batter of 1 in 7. Prof. Petrie, who saw it, thinks that the mastaba, and the false door which stands against it, belonged to the father, and the chapels opening north and south from the main entrance were built by the two sons. Mariette concludes that the

southern tomb is the more ancient. As will be seen from the plan, the construction is peculiar. The main entrance which leads to the false door is open, and has never been roofed. It was here that Mariette found the stele (PL. V) lying on the ground. This stele is of limestone, so roughly worked as to justify Mariette's opinion that it is quite unfinished. The hieroglyphs are merely hacked in without sharpness or delicacy, and the workmanship of the flat surfaces of the stone shows the same want of care. This stele is now in the Cairo Museum. Its exact position in the tomb is unknown, possibly it belonged to the inner chamber A, or to one of the chambers, now almost level with the ground, which lead westward out of chamber A.

11. The false door, which faces east, is roughly hewn in limestone. The tomb was partially uncovered when I first went to Saqqara, and I was therefore able to examine the false door carefully before the workmen entered the tomb. It appeared to be blank, being covered with a smooth coat of what I afterwards found to be coats of whitewash. In one place, however, I was able to trace the almost obliterated lines of a figure (PL. IV, 2) and on the lower band (PL. IV, 1) there were a few hollows showing traces of a brilliant blue below. With a penknife I gently scraped away some of the plaster of whitewash, and found an inscription below, the hieroglyphs being incised and coloured blue. With Mr. Weigall's help I cleared the two inscriptions; it then became necessary to try the rest of the false door, but though Mr. Weigall and I spent some time over it, we found nothing more; only rough uninscribed stone appearing when we had dug through the successive coats of whitewash.

This system of obliterating inscriptions by whitewash appears to have been not unusual, though the reason for it does not appear. I found plastered-up inscriptions and traces of plastering in the tombs of Sekhemka, Ka-em-hest, User-neter, and Ptahshepses I and II, as well as in this tomb; that is to say, in six out of the nine tombs which I opened, whitewash had been used. The whitewash was laid on in successive coats until the hollows of the sculpture were almost filled, and the walls appeared blank. In colour it is slightly pinkish, and though it comes off sometimes in large flat flakes which bear on the underside a cast of the sculpture which it has covered, yet, as a rule, it breaks off in small pieces, and the work of scraping an obliterated inscription

is very tedious and laborious. It was probably put on coat by coat when clearing up the tomb every few years.

On each side of the main entrance which leads to the false door are two pillars, forming the entrance to two other tombs. On the north side is the tomb of Ptahhetep, on the south that of Ptahhetep-desheser. The two sides of this entrance are therefore quite unsymmetrical, and must be considered separately.

PTAHHETEP I. The two pillars on the north form the portico of the tomb of Ptahhetep I. This portico was roofed with slabs of stone which rested on the wall and on the stone architrave which was supported by the pillars, overhanging the latter by  $7\frac{1}{2}$  inches so as to form eaves; one stone only is in position. The pillars are inscribed from top to bottom with the titles and name of Ptahhetep (PL. IV), the only inscription found in this part of the tomb. The large chamber A has been roofed in, and part of the roof still remains in a ruinous and dangerous condition; the two pillars which support a massive stone beam also remain. To the west a narrow doorway leads to two other chambers according to Mariette's plan, but the walls are so greatly destroyed that we did not excavate further, as there was no likelihood of finding inscriptions.

12. PTAHHETEP-DESHESER. To the south is the portico leading to the tomb of Ptahhetep-desheser; this, like the portico opposite, is roofed with slabs of stone resting on the wall and on the stone architrave, which is supported by the pillars; three out of the four roofing-stones remain in position, the fourth has entirely disappeared. Along the whole length of the wall above the doorway is an inscription carved on a band of stone which projects  $1\frac{1}{2}$  inches from the wall (PL. VI, 1). The hieroglyphs, which are incised, are boldly and deeply cut, and are coloured blue. Where the roof remains, the inscription is in good condition, but to the east side where the roofing stone has been removed the hieroglyphs are much worn; so much so that it is only in certain lights that the *desheser* bird can be recognized.

The doorway to this tomb is more elaborate than the opposite one; the drum (PL. VI, 3) is inscribed with the name and titles, and the roof of the doorway is painted red to imitate granite. Though I did not clear this tomb completely, I found another chamber besides that on Mariette's plan. In

chamber C the west wall was simply the face of the original mastaba. The north wall was greatly destroyed, the best part being to the west, where the rough stones still retain their coat of mud-plaster on which had been a painting of the deceased seated; very little of this remains now (PL. VI, 2).

The south wall has also been covered with mud-plaster and painted. Very indistinct traces remained of a scene of donkeys and men, too indistinct and faint to copy; and a heavy rainstorm swept away even those few traces.

At the west end of both north and south walls is a low mud-brick wall, about 3 ft. high and 2 ft. 3 in. long. Against the north wall it lies immediately below the remains of the painted figure of Ptahhetep-deshher. As to the reason of these mud-walls, I can give no explanation. Had there been a stele, they might be supposed to be the tables on which the offerings were piled preparatory to being presented; but there is no stele, and I could see nothing to warrant the conclusion that there had been one.

Chamber D and the doorway leading to it from C are not shown in Mariette's plan. The doorway has remains of a coating of white stucco, but no traces of either painting or inscriptions. The chamber itself is built of rough-hewn blocks and is quite undecorated. Of the roof, four out of the five stones are in position, though at the east end the block is kept in position only by the sand underneath, and it lay at an angle uncomfortably suggestive of a sudden fall. As I was digging only for inscriptions and not for plans, I did not follow up the doorway which leads southward out of this room.

**13.** Ptahhetep I. Portico. Walls. Limestone, uninscribed.

Pillars. Limestone, rectangular, inscribed on south face.

Roof. One stone in position.

Floor. Not seen.

Chamber A. Walls. Limestone blocks, uninscribed.

Pillars. Limestone, rectangular, uninscribed.

Roof. Two stones in position.

Floor. Not seen.

Ptahhetep-deshher. Portico. S. Wall. Limestone.

Architrave, inscribed.

Pillars. Limestone, rectangular, uninscribed.

Roof. Three out of four stones still in position.

Doorway. Drum, inscribed; roof painted to imitate granite.

Chamber C. W. Wall. Face of a mastaba, built in horizontal courses, batter 1 in 7.

S. Wall. Lower part, rough blocks covered with mud-plaster, on which are traces of painting; upper part, mud-bricks. Size of bricks,  $10\frac{1}{2} \times 4\frac{1}{2} \times 2\frac{3}{4}$ . At west end, a low mud-brick wall.

E. Wall. Horizontal rough blocks.

N. Wall. Limestone blocks, originally covered with mud-plaster, on which are traces of painting. Low mud-brick wall at west end.

Roof. Destroyed.

Floor. Not seen.

Doorway to D. Covered originally with white stucco.

Chamber D. Walls. Rough limestone blocks, laid horizontally.

Roof. Four stones out of five still in position.

Floor. Not seen.

## CHAPTER VI.

### TOMB OF SEKHEMKA.

**14.** The tomb of Sekhemka is the most important of the three which we copied and which Mariette left unrecorded.



It lies north-west from the tomb of Ptahhetep II at the foot of the slope on which Mariette's House stands. It is on the flat ground in a part of the cemetery where there appear to be few tombs. It was impossible to estimate the size of the tomb from the small part of it that we excavated. It may be like that of Ateta with a small sculptured chapel and a large pillared hall; or like that of Ptahshepses II, merely a chapel built at the side of the mastaba; *min aref?* As I have observed elsewhere, my business being inscriptions and not plans, I did not pursue my investigations beyond the sculptured part.

The workmanship is thoroughly good, not up to the standard of Ptahhetep II or Ka-em-hest, but better than any of the others; and the inscriptions are interesting. Some colour still remains on the hieroglyphs, chiefly red and black with a little yellow; the blues and greens have disappeared. The figures and inscriptions are in relief with the exception of the list of the offerings, which is incised, and the two lowest registers of the outer columns, which are painted.

The tomb, at least as much as I cleared of it, consists of a sculptured chamber, a doorway, and an outer wall along which was the sculptured architrave (PL. VII). The stone of the west wall is a nummulitic limestone, full of little fossils which fall out where the stone is worn, leaving a hollow, some of the edges of which are so sharp as to make it difficult to determine whether it is a natural hollow or part of an incised hieroglyph. When two or three little fossils, which are close together, happen to fall out, a ridge is left which is soon worn away by the action of the sand, and thus the surface is defaced more quickly than is the case with ordinary limestone.

15. The West Wall (PL. VII) is entirely covered with sculpture. The upper part is greatly weather-worn, the list of festivals having almost disappeared. The panel is also greatly damaged, but the list of offerings is fairly complete. The rest of the wall has suffered very little, and though worn in places, there is very little which cannot be deciphered.

When the tomb was first cleared, the decoration of the wall appeared to end at the feet of the large figures in the central panels; below was a blank space the whole length of the wall broken at the south end by a low stone seat. It was not until I examined the stele very carefully that I discovered traces of what appeared to be a line of inscription

below the feet of the large figures. A little scraping with a penknife showed that here was another instance of the obliteration of scenes and inscriptions by whitewash. The registers in the central panels were sculptured, those at the side were painted. It is a tedious and delicate business to clear the plaster off sculpture, but it is far more difficult to scrape a painting. If the scraping is too hard, the paint comes off; if not hard enough, the plaster remains and obscures the outlines.

The little stone seat was also covered thickly with plaster; I scraped down to the stone in several places, but could find no inscription on it. It must have been placed in position after the wall was finished, as the painting appears to be complete behind it.

An architrave extends right across the wall; it is quite illegible in the middle with the exception of a few signs; but at the beginning a good deal of the inscription can be deciphered. It ends with a seated figure of Sekhemka holding a long staff. This is greatly damaged, the upper part of the figure being completely destroyed, but enough remains to show what was there originally. The middle part is the stele proper, though the whole of the west wall is sculptured. Below the architrave is a list of offerings in incised hieroglyphs, in very good condition except at the top. Then comes a figure of Sekhemka seated before a table of offerings towards which he is stretching out his hand. Behind this is another figure, barely discernible, of Sekhemka seated in his lion-footed chair; in front of him is his little son Kaa, who with outstretched arm is touching his father in order to call his attention. Below are two lines of hieroglyphs ending in the name of Sekhemka.

16. The stele now divides into two panels, one on each side of the false door. The false door has a long stripe of red on each side as a border, and the drum has a stripe of red at the top. The panels on each side are occupied by figures of Sekhemka which, though not life-size, appear gigantic when compared with the other figures near them. On the right-hand side, Sekhemka is represented standing, he has a short beard and wears a skull cap and a starched kilt, and holds a long staff and a rope (?) in his hands. Before him is a diminutive figure of his wife; she is dressed in a robe with two shoulder-straps and wears a long wig. Before her is a still more diminutive figure of the little son Kaa, who wears the lock of youth and holds his father's staff.



A register of five bearers of offerings finishes this panel; each man having his name above him, and in front of him the name of the object he is carrying. The first man carries a bird and a spouted vessel; the second is uncovering the burning incense; the third has two pieces of cloth; the fourth holds a goose in his arms; and the fifth, who from exigencies of space is much smaller than the others, has a stick in his hand and a jar of water on his head.

**17.** The left panel shows a standing figure of Sekhemka holding a long staff in his left hand and a cloth (?) in his right. His wig is of horizontal rows of short curls, and his necklace is most elaborate. He wears a starched kilt, and has a leopard skin over his shoulders. The head of the leopard, as in the case of User-neter, is placed about half-way down the back of the animal, and comes a little below the waist of the wearer. The skin is tied on the left shoulder, though the method of fastening is not shown, and the ends of the tie fall on each side of the shoulder. In front of Sekhemka is a small figure of his eldest son, Sekhemka the Little. This figure is rather smaller than that of the mother in the opposite panel, though not so tiny as that of the young brother. Sekhemka the Little is dressed like his father except for the leopard skin, and he, like his little brother, holds his father's staff.

In the register below there are five bearers of offerings, their names above them, and in front of each one the name of the object he is carrying. The first brings a jar of water; the second a bird whose beak and legs he holds firmly; the third has a deer across his shoulders; the fourth carries in his arms a young hyæna with its hind legs securely tied; and the fifth brings a goose in his arms.

**18.** The rest of the wall on each side of the stele is sculptured also, beginning immediately below the architrave. On the left, or south, side is a figure of Sekhemka seated on a high-backed chair with a high square arm, over which he leans his right arm. In his right hand he holds a fly flap with three tails; in his left hand is a short stick which he twirls in his fingers. He wears a wig with long straight curls, a starched kilt, and a wide collar. At his feet, with her right arm round his knees, is his wife Khentkaues. I think that this is a portrait from life, the face being different from the ordinary type. She wears a wig with long straight curls hanging over the shoulders, and her dress has two shoulder-straps;

her ornaments are a necklace and bracelets. Under Sekhemka's chair lies his dog asleep with its head on its paws. It is one of the hunting dogs like that in Ptahhetep (QUIBELL, *Ramesseum*, pl. xxxiii), rather like a greyhound with prick ears and a long pointed nose, but with a tightly curled tail like a pug's. He has a ribbon round his neck, the two ends lying flat on his back, and his name is Pesesh. Below this scene are five registers; four sculptured, the lowest painted.

The first register contains the family of Sekhemka; two sons and two daughters. First comes the eldest son, Sekhemka the Little, or, as we should say, Sekhemka Junior; he is a grown man wearing a short curled wig and a starched kilt like his father. He is followed by his younger brother Kaa, represented as quite a child, with the lock of hair and the amulet of childhood, he carries a bird in his hand. Then come the two daughters, Khenut and Antha; and behind them are three more children, the first of the three being "His son's son, Sekhemka." The other two are probably also grandchildren, but are unnamed. It is very rare to find grandchildren commemorated in a tomb; as a general rule, only a man's own generation and the generations immediately preceding and succeeding him are noted.

The second register contains five servants or priests bringing birds. The first two are in the act of killing the birds which they carry; the third brings a goose in his arms; the fourth carries a crane, whose long beak he holds firmly to prevent its struggling; the fifth has three live birds in his left hand, and three dead ones in his right arm. The first two have their names, Uashka and Uay, inscribed before them. The hieroglyphs are roughly incised as though by an unskilled hand. In many of the tombs at Saqqara one sees these roughly incised or scratched hieroglyphs, giving the name of a servant, side by side with finely sculptured inscriptions. It is evident that the servants wished to have their names perpetuated also, and inserted the names themselves when the artist had omitted them.

The third register has unnamed bearers of offerings. The first carries two vases; the second has a vase and a tray of fruits and vegetables; the third brings two joints of meat, and a tray of figs and loaves; the fourth holds a bird in one hand and a vase in the other; the fifth carries a tray of loaves and vegetables on his right shoulder, lotuses over his arm, and the ribs of the sacrificed ox in his left hand.

The fourth register contains a scene of sacrifice. One butcher, whose name Kednes has been roughly incised, is flaying the hind leg of the ox which his assistant holds steady. The other butcher is engaged in removing the ribs of the partially dismembered victim, while the assistant is sharpening the knife.

The lowest register is one of those that was plastered up; the lower part is hidden by the little seat described above. It is a scene of sacrifice; the first figure carries the leg of the victim; the second has the heart and some indeterminate object. The third figure is a butcher who is cutting up the animal, and turning round makes some remark to his fellows; the fourth sharpens the knife. The hieroglyphs above their heads are in outline, those at the side in solid colour.

19. On the right, or north, side the scene at the top shows Sekhemka seated in his straight-backed chair, over the high arm of which he leans his left arm. He wears a wig of short curls, a starched kilt, and a necklace of which some detail is shown. He holds a fly-flap of three tails in his left hand, while his right is stretched out towards the piles of offerings lying in front of him. He is accompanied by his dog Pesesh, who in this scene is wide awake, with his head up and the ends of his neck-ribbon sticking out.

Below this scene there are five registers as on the opposite side. The first register gives seven priests, all dressed alike in short-curled wigs and starched kilts, all in the same attitude with the right hand hanging down, and the left hand clutching the right shoulder. The name and titles of each one are given.

The second register shows five bearers of offerings, of whom the first one only, Nesua, is named. He carries two vases balanced on his hands. The second has a bird and a flat basket of large figs. The third brings meat and a tray of vegetables. The fourth is heavily laden with a vase, lotuses, and a tray containing a trussed goose lying on two large loaves. The fifth carries a haunch in his hand, and a loaf (?) on his shoulder.

In the third register none of the bearers of offerings are named. The first bears a vase and a tray of loaves and vegetables; the second, a haunch, and a tray of loaves and vegetables; the third has a bird and a tray piled with various objects; the fourth has a fish and a tray on which the most conspicuous object is a calf's head; the fifth carries joints of

meat in one hand, and the ribs of the sacrificed ox in the other.

The fourth register, like the one seen opposite, shows the dismembering of the sacrificial victim. An official named Nefer superintends the butchers, one of whom holds the front leg of the ox while the other cuts it off. Behind is the assistant sharpening his knife.

The fifth register is one of those which was covered with plaster. It is painted with a scene of sacrifice, and shows one butcher cutting off the leg of the animal while another holds it firm; a third has a large bowl containing the blood of the victim; and the fourth carries a leg which has already been removed.

20. S. WALL. This is the only wall that has suffered any great amount of damage. The mud-plaster has gone, leaving the blocks of stone exposed, and a large hole has been made evidently in search for the *serdab*.

E. WALL. This wall is also built of blocks of rough stone plastered with mud-plaster. The traces of paint were more connected, and I fancied I could make out a scene of sacrifice, but the traces were too faint to copy. The door is at the south end of this wall; its roof is painted to imitate granite.

N. WALL. This is built of rough blocks covered with mud-plaster which shows traces of paint here and there.

21. OUTER WALL. Right across the wall above the door which leads into the sculptured chamber is the architrave (PL. VII). It consisted originally of three lines, of which the top line has disappeared entirely; the middle line is not much better; but the lowest line with its list of festivals is practically complete. It ends, like the architrave above the stele, with a seated figure of the deceased holding a long staff.

22. W. Wall. Limestone, sculptured. Height 10 ft. 5 in.

Measurements of seat, 2 ft. 5 in. × 1 ft. × 6½ in.

S. Wall. Rough blocks.

E. Wall. Rough blocks covered with mud-plaster, traces of painted scene.  
Doorway.

N. Wall. Rough blocks covered with mud-plaster, traces of paint.

Roof. Destroyed.

Floor. Paved.



## CHAPTER VII.

## TOMB OF PTAHHETEP II.

**23.** The tomb of Ptahhetep II. (D 62) lies to the north of the great Ptahhetep (D 64) mastaba published by the Egyptian Research Account and the Archæological Survey. The two almost touch, being only separated by a very narrow passage. It is quite possible, judging by the plan (PL. XXXIV) that there is even some communication between the two mastabas; the unexplained doorway at the east end of the southern *serdab* may perhaps be connected with the chapel of Akhetetep or with the pillared hall of Ptahhetep.

Mariette writes with enthusiasm of the sculpture in this tomb. "Ce tombeau se recommande à l'attention par la disposition exceptionnelle de son plan, et surtout par la perfection des sculptures qui décorent la chambre principale." And a little further on he says:—"L'emploi et l'élégance du style sont d'ailleurs frappantes. Si une moitié de la partie supérieure des bas-reliefs n'avait disparu, cette chambre serait l'une des plus remarquables qu'on puisse montrer comme échantillon de l'art sous les anciennes dynasties." Mariette is not guilty of exaggeration when he speaks in these terms, for the tomb of this Ptahhetep is, without exception, the most beautiful in Saqqara. Though the scenes are not so interesting as in the mastabas of Thy and Ptahhetep (D 64), yet in the workmanship and the drawing it surpasses them. For beauty of line, design, and decorative effect there is nothing finer in Egypt.

On the north and south walls the figures are on an unusually large scale, as will be seen by comparing them with the figures on the east wall (PLs. IX, X, XI, XII).

This being a large tomb, I excavated only the decorated portions; the pillared hall and other uninscribed chambers were left untouched. Mariette's plan shows a large pillared hall to the east of the sculptured chamber C, with an entrance from chamber B. The west wall of the hall must be the original height, for it was close to the surface; it was therefore cleared to the depth of a few inches until the corners were reached, in order to verify Mariette's measurements. The main entrance to the mastaba from the outside is on the east side of the hall; immediately opposite to it is the entrance to the chamber marked B in my plan. This room B is in reality a little ante-chamber

leading to three other rooms. To the north is a chamber which I did not open, and the door to which has been walled up with mud-bricks in recent times. To the west is the small painted chamber A, and to the south is the sculptured chamber C. On the opposite, i.e. the south, side of C is another doorway leading to an undecorated room D, from the east end of which runs a skew passage leading to E, a curiously long, narrow passage-like room with a doorway at the east end. This doorway does not appear in Mariette's plan, and, as usual, I would not continue the excavation for the sake of the plan, but had to leave it unfinished. Mariette gives a similar chamber, probably a *serdab*, on the north side of the building; the proportions are the same as E, but apparently there is no entrance. There is, however, no explanation in his notes, and nothing to show whether anything had been found there.

**24. CHAMBER A.** Mariette dismisses this chamber in a few words. "Quelques traces de peinture se font remarquer dans le chambre B et dans le corridor" (meaning the doorway) "qui le précède." All the walls have been covered with brilliantly-coloured paintings representing offerings and the bearers of offerings, of which a certain amount remains. One roofing stone is still in place, and under this the colours are better preserved than at the unprotected end.

**WEST WALL (PL. XV 1).** This wall, being the most exposed since the partial destruction of the roof, has also suffered the most, and the paintings are very indistinct and difficult to follow. Traces of colour remain very often, but where the outline is destroyed it is impossible to be certain what object was intended to be represented. I have copied only where the outlines were certain; patches of colour, without outline, are not shown.

**SOUTH WALL (PL. XV 2).** Here again under the protection of the roof the colours remain to a great extent. The blue lotuses, the yellow figs, the red vases with black tops, and even the bearers of offerings, carrying birds, vases, and lotuses are fairly distinct at the eastern end; but where the roof is destroyed either the stucco is broken away or the paintings have disappeared.

**EAST WALL (PL. XIII).** Over the doorway the paintings are in very fair condition, being covered by the uninjured portion of the roof, and the objects can be distinguished with very little difficulty. The colours, in which pale yellow and blue predominate,

are very harmonious, and contrast well with the dark red of the figures on each side of the doorway below.

**NORTH WALL (PL. XV 3).** Like the south and east walls the upper registers are filled with pictures of offerings. From the patches of red, which still remain, it is evident that the lowest register represented bearers of offerings; the scheme of decoration being the same as on the south wall. The cross-lashing of black appears to have formed a frieze all round the chamber, as it appears on all the walls except the west, on which the painted stucco is entirely destroyed at the top.

In the centre of the west wall is a rectangular stone block running out into the middle of the room. It lies a little skew to the walls of the chamber, its axis being slightly N.W. and S.E. As this chamber, judging by the paintings, was the place where the offerings were made ready before being presented in front of the stele or the *ka*-statue, it is probable that this stone block was the table on which the vessels containing the offerings were arranged.

**25. CHAMBER B.** The reveals of the doorway between A and B (PL. XVII 2, 3) have been painted with a figure of the deceased on each side. He is represented standing with a long staff of office in his hand, and his titles and name above and in front of him. The stucco and paint have scaled off to such an extent that it was difficult to decipher very much. About the middle of the figure the stucco has been completely broken away, leaving the rough stone visible. This was probably caused by the passage of bearers of offerings, carrying cumbrous loads through the door. The damage is greatest just at the height at which a load would be if carried by two men with their arms down, in the attitude of the two men in the tomb of Ptahhetep (QUIBELL, *Ramesseum*, pl. xxxviii, 2nd register from the top). The slightest swerve would cause the load to strike the side of the narrow doorway, to the detriment of the painting and the stucco.

This room is remarkable as having a door on every wall; and though the north-east corner of the wall is greatly ruined every doorway is intact. The doorways between A and B, and between B and C, are painted, the others are undecorated.

Two out of three roofing stones still remain in position.

**26. CHAMBER C.** This is the most important

chamber of the tomb as it is here that the sculptures are found. The roof has been entirely removed, and the upper part of all the walls greatly damaged as well. On the north and south walls there had originally been three registers of sculpture; on the north wall, two registers remain and traces of a third; but on the south side the upper register has been completely removed, and of the middle register there are only fragmentary pieces. The north wall, too, has lost the westernmost block, thereby making the procession of women incomplete.

The north, south, and east walls are all built in the same way (PL. XXXIV): three courses of horizontal rough blocks painted red, above these are large upright blocks of fine white limestone sculptured and painted. And of these three walls it is not too much to say that they have the finest and most beautiful sculpture in Saqqara.

**27. WEST WALL.** According to the usual custom the stele (PL. VIII) is placed at the west end of the chamber, facing east. It is formed of a single block of fine limestone, and stands on another massive block which is painted red. It is surrounded, as in the stele of User-neter, with an imitation of a framework lashed together, the cross-lashing being faintly visible here and there. On either side of the stele is a painted inscription now barely visible, probably a list of the sacred oils, but so little remains that it is impossible to say with certainty.

A great deal of colour is still to be seen on the stele; the figures of Ptahhetep are coloured red with black hair, and many of the hieroglyphs show patches of brilliant colouring. Beside the centre column of inscription is a sign in orange-red paint, apparently the papyrus-roll determinative; the only explanation of it is that when (as appears from the east wall) the tomb was copied in later times, the master sketched the papyrus sign on the wall to illustrate the difference between the early and late forms of the hieroglyph. The red paint of this sign is, however, not the same colour as the squares on the east wall, which have a more pinkish hue.

The hieroglyphs on this stele are very interesting, and one at least—the determinative of the *saz*-festival—is new to me (PL. XXXIX). The *her*-sign is always carefully worked, though the ears are of the conventional size; and the vulture and hawk are both rendered with spirit.

The principal titles of Ptahhetep are given, with his name, on the drum of the false door, "Judge of



the High-court, vizier, confidential friend, Ptahhetep." But the costume of the figures at the base of the stele shows the scarf peculiar to the *kheri-heb* priest, Ptahhetep being "the chief *kheri-heb*." The figures are precisely alike on both sides of the stele, the only difference being that those on the north side are not quite finished, and the middle figure on the north is empty handed, while the middle figure on the south has a roll of papyrus (?). All are dressed alike in starched kilt and scarf of office, with a short beard, long-curved wig and elaborately designed necklace. The first on each side carries a long staff and a papyrus sceptre; the second has nothing in his hands on the north, and a roll of papyrus on the south, side; the third has a long staff and a piece of cloth.

The stele is surrounded by an imitation of a framework of reeds lashed together. This lashing has been represented in colour which now appears only as a dark shade, with here and there a tiny fleck of the original brilliant blue.

**28. SOUTH WALL.** The lowest register of this wall is practically complete, being only a little damaged at the east end. The middle register is greatly mutilated, but enough remains to give the names of the priests and servants, and to indicate the position of a colossal seated figure of the deceased. Of the upper register, not a fragment remains.

At the west end of the wall is a standing figure of Ptahhetep, facing the procession that advances towards him, and considerably larger than the other figures. He wears a short starched kilt, a wide collar, and a chain from which hangs an amulet; he has a short beard, and round his head he has a wide ribbon tied in a bow at the back. In front of him are two rows of hieroglyphs giving his titles and name. Facing him is his eldest son, Akhetetep (PL. IX). This is evidently a portrait, the features being carefully drawn; unfortunately the paint has become so rough owing to the disintegration of the stone, that neither photograph nor drawing gives a quite satisfactory idea of the original. Akhetetep, who holds the title of "First under the King," presents to his father the account of the offerings which the farm-women are bringing. He, also, wears the short starched kilt and the wide collar, and he carries the scribe's outfit: two pens, one behind each ear, a writing palette from which hangs a plummet under his right arm, and a scroll

held open with both hands. Dividing him from the farm-women is a vertical line of hieroglyphs announcing the bringing of offerings. Then follows a procession of seventeen women from the farms belonging to Ptahhetep, bearing on their heads baskets of produce, and the greater number either lead or carry an animal or a bird. The name of the farm from which she comes is inscribed in front of each figure; the first five names are compounded with names of kings, the others are preceded by Ptahhetep's own name.

The women are dressed in red or dark green robes; their necklaces, bracelets, and anklets are of blue and green beads, and their wigs are black; the flesh-colour is a dark yellow. This scheme of colour, with the brown of the animals, the brilliant tints of the hieroglyphs, and the dark grey, almost black, background, must have had a rich and magnificent effect.

**29.** The animals brought by the women (PLs. IX, X, XII) are worth studying. Their extraordinarily small size, which exceeds all artistic license, cannot have been from want of knowledge or exigencies of space. The birds, both geese and pigeons, are drawn in proportion to the figures; it is impossible also to believe that a man, who was so great a master of decorative art as the artist of this tomb, could not have made an equally fine design in which animals and human figures were not so utterly disproportionate. It was one of the conventions of art at that period to make the animals slightly smaller in comparison with the human figures with which they are associated; probably in order to make the human figures more important, just as the figure of the owner of the tomb is made larger than any other that it may be the most prominent and strike the eye at once. On the east wall (PL. XI) is an example of how this particular artist treated a subject where the animals were of the ordinary size; the donkeys, though slightly small in proportion, are not noticeably so. We are therefore forced to the conclusion that the animals in the procession of farm women were a special breed, whose beauty lay in their smallness. In our times, Shetland ponies, bantam fowls, and toy dogs, are bred simply for their smallness; the more diminutive the animal the more it is admired; and as these animals are of no use in themselves it is only people of a certain amount of wealth who can afford to have them. We know that the Egyptians devoted great attention

to the breeding of animals, and there is no reason to suppose that toy animals were unknown, and that then as now it was only the wealthier members of society who possessed them. Among the animals in the procession are some quite young calves (1st, 3rd, and 11th women); these are easily distinguished from the full-grown oxen with and without horns (2nd, 5th, 7th, and 14th women), but the calves give the scale of size. Another point to be noticed is that the toy animals are usually led by a rope round the hind leg, the neck, or the horns, while full-sized animals have the rope fastened round the lower jaw.

**30.** The first woman carries a very young calf in her arms, and on her head an *usekh*-basket full of offerings. The second leads a full-grown hornless bull, which has a rope twisted four times round its neck, and from the end of the rope hangs an object which may be a shell (DAVIES, *Ptahhetep I*, pl. xvi). She carries a crescent-shaped basket of offerings. The third leads a young calf by a rope tied to its leg; she has an *usekh*-basket. The fourth leads a full-grown deer which has its mouth tied up, the leading rope is fastened to its leg; in her right arm she carries a goose, and on her head is a *neb*-basket. The patterns on this and the other baskets were in paint; the striped pumpkins in the basket were also painted. The fifth leads, by a rope round the leg, a full-grown hornless bull; the creature has a cloth across its back and a collar, possibly of rope-work, round its neck, and it is eating a piece of rope. She carries an *usekh*-basket. The sixth woman has no animals, and has only one anklet and one bracelet. She carries a small jar by a loop in her left hand, and on her head is a crescent-shaped basket. The crescent-shaped and *neb*-baskets are carried on a ring of twisted cloth or rope which fits round the head and also fits the curved base of the basket, rendering it steady on the head. The seventh woman has a pigeon in her left hand, while looped over her left arm is a rope which is attached to the horns of a full-grown bull. The animal wears an ornamental collar, and holds in his mouth an object which may be a flower or possibly a shell amulet like that worn by the bull led by the second woman. The eighth woman is perhaps the most interesting in the procession on this wall, owing to the alteration that has been made in the animal she is leading. As it stands now, it is a calf with a rope tied to its hind leg, but across the woman's foot and between the feet of the calf and above its head

are traces of the tail, feet, and ear of another animal. The rope, which she holds in her hand, has been fastened originally to the neck of the animal, but now it is partly chiselled away and its direction is changed in order that it may come to the hind leg of the calf. The calf has been merely sketched in red paint, preparatory to carving; the artist evidently knowing that all remaining traces of the original animal would be completely hidden by the paint which would eventually cover it. Even now, when the surface of the stone is exposed, the traces are hardly noticeable. From the shape of the tail and the legs the animal was a hyæna; and it is particularly interesting, for it dates the period when the keeping of hyænas for food began to go out of fashion. A *neb*-basket full of offerings completes this woman's load. The ninth, like the sixth, has no living creature in her charge; she carries a papyrus stem in the left hand, and on her head an *usekh*-basket. The tenth has a pigeon in her left hand and an *usekh*-basket on her head. The eleventh leads a calf by a rope tied to its hind leg; on her head, an *usekh*-basket. The twelfth carries a pintail-duck by the wings in her right hand; an *usekh*-basket on her head. The thirteenth carries a young calf on her arm and an *usekh*-basket on her head. Here the artist has made another correction; the legs being too thin, he has added a piece the entire length. This is noticeable as the addition is at a lower level to the rest of the figure, the ground being also slightly lowered to admit of it. The last four women are partially broken and the baskets are destroyed. Fortunately a fragment found lying loose in the sand completed the figures of Nos. 16 and 17, but no other fragments of this register could be found. The fourteenth woman holds a goose in her left arm, and leads a full-grown ox by a rope fastened to its horns, it wears a large ornamental collar. The fifteenth carries a young calf, and leads a full-grown deer with curving horns. The sixteenth holds a pigeon by the wings in her right hand. The seventeenth carries a goose on her right arm.

**31.** Portions of the middle register still remain, showing (at the west end) the feet of a large seated figure of Ptahhetep. Before him is a table of offerings on which are upright leaves. Then comes a pile of offerings, birds and lotuses, baskets of figs, joints of meat, and loaves heaped up in confusion. Beyond this are figures; most of them being broken away so that the legs only are left. The son Akhthetep



leads the way, sacrificing a bird, the rest bring birds and lotuses as their offerings.

The colours of the women's dresses are as follows, the numbers beginning at the west end of the wall: 1 green, 2 red, 3 green, 4-6 no colour, 7 green, 8 no colour, 9 green, 10 red, 11 green, 12 no colour, 13 green, 14 no colour, 15 and 16 green.

**32. EAST WALL.** On the southern half of this wall is a recess like a low doorway, but there appears to be nothing behind it only the limestone chips of the filling between this chamber and the pillared hall. The wall has originally had five registers, of which only the lowest is now complete. No colour remains, but the wall is covered with red lines in squares, probably for the purpose of copying. It is evident that the lines are not the original squaring when the drawing was first transferred to the wall, for they are on both sculpture and background. This shows that after the sculpture was completed it was copied carefully, though at what period there is nothing to show. We know that during the Renaissance of art in the XXVIth Dynasty the work of the early periods was largely copied, and it is quite possible that an artist might set his pupils to draw from good work, such as this, just as a modern art-student works from the Elgin Marbles.

The highest register is very fragmentary, but contained apparently a procession of bearers of offerings.

Below is a scene of donkeys. A man holds a donkey by the ears and the off fore leg, with the intention either of making it stand still or of throwing it. Then comes a row of laden donkeys, each driven by a man; in front of the foremost donkey is a little foal, but here unfortunately the wall is very much damaged before breaking off completely, and the head of the foal is destroyed.

The middle register is remarkable for the amount of action in all the figures. First, there are two men filling a granary by throwing the grain up so that it may fall in at the top; a very decorative group. Then come donkeys on the threshing-floor, being kept in their place by a man at each end. The drawing is so spirited that one fails to see at the first glance the liberties which the artist has taken with the anatomy of the animals. Only the last donkey has hind legs; and the foremost donkey with his head down, and the donkey which is turning back, have no legs at all, and consist only of a head and neck. It is noticeable that the man, who faces the donkeys, was

intended to have an elaborately curled wig like the butchers in the lowest register; it was begun, but never finished. Beyond the donkeys are two stacks which are being erected by three men wielding three-pronged pitchforks. Lastly, there are two women with their hair in pigtails; one is sweeping up the grain which the other is winnowing.

The second register from the bottom shows fowlers at work. The papyrus swamp, in which the scene takes place, is shown first; then comes the net, full of birds, among which the spoonbill and the crested heron are easily recognizable. The head fowler, hidden behind a thick screen or pillar, gives the signal to close the net; and his assistants respond by pulling in the rope over-hand, the coil of the rope lying between the feet of the last man. Beyond these are five men, the last two being almost completely destroyed; they are fowlers, probably the same as those who managed the netting of the birds, carrying away their prey.

The lowest register is given up, as is the general rule, to scenes of sacrifice. The *uab*-priest of Sekhet, Unnefer, presides over the ceremony, doing nothing, while the butchers and their assistants slaughter and dismember the animals. All the little details are most carefully worked; even the little knots of the string which ties the knife-sharpener to the girdle are never slurred nor done in haste. The groups of men are varied, so that no two are alike; even where two groups are doing exactly the same thing, the number of men is varied, and the positions of the principal operators are slightly different. In the first group, the animal has been skinned, the front legs removed, and the hind leg is about to be cut off. In the second group, the butcher is taking out the heart. In the three groups which follow, the front leg of the victim, the *khepesh*, is being removed. And in the last group, the butchers are preparing to skin another animal.

**33. THE NORTH WALL.** Two registers are nearly complete; though, owing to one great block being broken away at the west end, the figures of Ptahhetep and his son are missing. In the lowest register the procession of stately farm-women corresponds with those on the opposite wall. One of the prettiest offerings is the cage of birds, of which the design is charming.

The beginning of the procession is on a fragment (PL. XVII 7), only the animal, the woman's feet, and part of the inscription remain. The position of the

woman's feet shows that she is standing, whereas the corresponding woman on the south wall is walking. This leads me to suppose that the two walls did not correspond exactly in design, but that there was some variation, which makes the loss of the block still more grievous. A little colour remained on this fragment, the animal being a pinkish brown, and the woman's dress had traces of green.

PL. XII. No. 1 carries a stem of papyrus, and an *usekh*-basket of jars (?). It is remarkable that when the offering is small and poor the artist has taken less trouble over the figure, and in every instance of a small gift the wig of the bearer is left unfinished. 2. An *usekh*-basket of cakes, and in the right hand a small jar carried by a loop. 3. A crescent-shaped basket of fruit and vegetables on the head, and a miniature deer is led with a rope tied to its hind leg. 4. An *usekh*-basket of loaves, and a beautifully designed group of lotus and papyrus, the lotus twining round the stem of the papyrus. 5. An *usekh*-basket containing jars and loaves, on the arm a small deer, and a bunch of lotus hanging from the hand. 6. An *usekh*-basket containing loaves, covered baskets, a jar and a vegetable; in the left hand, a bottle-shaped basket carried by a loop, and a young calf is led by a rope round his hind leg. 7. A goat with large curved horns led by a rope fastened to its hind leg, on the woman's head is a box or cage of birds. 8. A calf, with a collar, led by a rope tied to the off fore leg, on the woman's head an *usekh*-basket of cakes, over her arm a lotus and two buds. 9. The animal has never been finished, but is merely sketched in red paint; it is a full-grown bull, and the rope was intended to be attached to the hind leg. 9. A crescent-shaped basket filled with a great variety of offerings: in the hand, two papyrus stems (?). The animal is a very young calf, the rope being tied to its fore leg. 10. An *usekh*-basket of vegetables and cakes on the head, on the arm a young calf. The led animal is a goat with long curving horns, the rope fastened to the fore leg. 11. On the head a crescent-shaped basket containing loaves and papyrus stems (?), on the arm a large goose; the animal is a deer tied by the hind leg. This woman is shown on PL. XIII. 12. An *usekh*-basket filled with jars(?); traces of the pattern of the basket still remain. In the hand is a papyrus stem, and the animal, a deer, is tied by the fore leg. 11. A crescent-shaped basket filled with loaves and vegetables, among others there are onions; a jar, slung by a loop, is in the left hand, and the animal is a young calf. With the exception

of the calf led by the 8th woman, all the animals have the leading rope fastened on the near side.

**34. THE UPPER REGISTER.** There are a few remains of the list and pile of offerings which originally filled part of this register. Of the pile of offerings there are only a bundle of papyrus stems (?), the ribs of an ox, part of a basket of figs, and some loaves (?). The rest of the register is occupied by a procession of men bringing offerings, led by two men who are sacrificing birds. The detail on the feet of the second bird is very fine and delicate. Both men grasp the heads of the birds with an action full of energy, and this is one of the few instances in which an artist of the Old Kingdom has succeeded in showing the object grasped within the grasping hand. 1. Akhet-hetep wears a plain skull-cap; his necklace consists of several rows of beads, the outer row being of the characteristic pear-shaped pendant beads of the Old Kingdom; his kilt is starched and comes to a point. 2. Nu-hekau has an elaborate wig of short curls, and he also wears a starched kilt.

3. This figure has been chiselled away almost completely, but for what reason it is impossible to say. It was evidently the artist's intention to put another in its place, for the dark red flesh colour of a figure, which had been painted in, was still visible. The name has been entirely obliterated, but the titles above the head are untouched.

All the men who follow are dressed alike in short-curved wigs and short kilts, and carry various offerings.

4. He has a goose and a bunch of pink lotuses, a bud of which he carries with the flexible stalk looped round his hand.

5. This man carries the smallest offering, a bird and a bunch of papyrus stems and lotus buds.



6. A second Akhetetep brings a tray of fruit and vegetables, and a bird, also a large pink lotus over his arm.

7. This man is the most heavily laden in the procession. He has a large tray of fruit and vegetables, and a large pottery bowl full of small joints of meat.

8. He carries a goose and a bunch of onions.

9. This is the last man in the procession, and part of one of his offerings is broken away. It is a large pottery bowl which apparently had a cover tied on. These bowls are generally represented with blue lotuses put through the string which fastens the cover. In the other hand he carries a sealed vase on a stand, and over one arm is a bunch of blue lotus blossom and buds.



*Note.*—In the inscription above the heads of the figures, a  and  are slightly distorted in the lithograph; they should be like the other examples of the same signs in the tomb.

Of the topmost register only the feet of some of the bearers of offerings remain, a fragment (PL. XVII, 12), found in the sand just outside the wall of this chamber, evidently belongs to this register.

**35.** The reveals of the doorways of the sculptured chamber (PL. XIV) are painted with figures of bearers of offerings. The north doorway (PL. XIV, 1, 2) leading from chamber B to chamber C is decorated with three registers of figures. It is in bad condition; in many places the colours have disappeared entirely; in others only a few patches of paint with definite outline are all that remain of the original design. Here and there a hieroglyph is visible, showing that each servant was named. In the lowest register of the east side is the figure of a woman, carrying a box on her head and birds in her hand; all the other figures are of men. In the lintel of the doorway is the pivot-hole for the wooden door by which the sculptured chamber could be secured, and the hole for the bolt is in the jamb. The roof of the doorway is painted to imitate granite.

The south doorway (PL. XIV, 3, 4) has only one register of figures on each side. It is in much better condition than the opposite doorway, owing probably to its being protected, by the roof of chamber D, from the prevailing southerly winds. There are three men on each side of the doorway, and they carry lotuses, papyrus, vases, covered baskets, and open trays filled with loaves. At the side furthest from chamber C is a pattern of rectangles of various colours, and under the figures is a broad black band.

The roof of the doorway is painted red to imitate granite, and in the western jamb is the hole for the door-bolt.

**36.** Chamber D is long and narrow, built of rough blocks and roofed, the roof being still intact. There were no inscriptions of any kind except illegible traces of a quarry mark in red paint on a block near the skew passage.

The passage leads from chamber D to chamber E. The latter is probably a *serdab* communicating with the pillared hall through the pointed recesses on the north side. The roof is intact save for one stone, and the floor is paved. I greatly regretted that it

was not possible to follow up the doorway which leads eastward out of this chamber, but under the circumstances it was not possible.

The recesses are in shape like a pyramid laid on one side, sloping up to the apex on every side. I made careful measurements, but when I came to draw out the plan on paper the points of the recesses appear to open into the pillared hall, though I could see no openings from the side on which I stood. The apparent discrepancy may be accounted for by the fact that the floor of the recesses sloped upwards, which would bring the points to the face of the wall with a very small opening, which when blocked would not be visible from chamber E.

**37.** PL. XVII, 4-13. These fragments were found loose in the sand, and we collected and piled them together on a broken part of the wall near the door of the painted chamber. I am convinced that if a systematic search were made in the sand surrounding this tomb great numbers of fragments would be found. The blocks of stone were too large to be removed whole, and must have been broken up on the spot, and the sculptured chips are probably still to be found.

4 does not seem to belong to this tomb, the hieroglyphs are incised, and the workmanship is rather poor. It was probably a fragment from a much later tomb thrown in with other stones among the sand filling. I do not understand the meaning of the hollowed spaces below the inscription.

6 appears to be part of a figure of a bearer of offerings from one of the upper registers on the north wall. A basket of figs and a pink lotus are all that remain of his gifts.

8-12 are all that remain, with the exception of the fragment on PL. XII, of the list of offerings which generally forms so conspicuous a feature of the decoration of O.K. tombs.

13 is a portion of a figure, probably one of the bearers of offerings from the upper registers of the south side.

**38.** Chamber A. Walls. Rough limestone blocks, originally covered with white stucco and painted.

Roof. One stone still in position, painted red to imitate granite.

Floor. Paved.

Height of chamber, 8 ft. 11 $\frac{3}{4}$  in.

- Measurements of stone block. L. 4 ft. 9½ in. × W. 1 ft. 11½ in. × H. 1 ft. 10½ in.
- Chamber B. West Wall. Rough blocks. Upper and lower lintel, block of a single span each. Roof of doorway painted red to imitate granite. Reveals of doorway painted. Height of door, 7 ft. ½ in.
- South Wall. Horizontal rough blocks. Upper part of doorway of fine white limestone painted to imitate granite. Reveals of doorway painted. Height of door, 8 ft. 9 in.
- East Wall. Greatly destroyed, doorway only remains intact. Height of door, 8 ft. 9 in.
- North Wall. Horizontal rough blocks. Door blocked with mud-brick wall. Size of bricks, 12 × 5¼ × 3 in. Height of door, 6 ft. 4 in.
- Roof. Two stones out of three still in position.
- Floor. Paved.
- Height of chamber, 10 ft.
- Chamber C. West Wall. Stele of a single block; base of stele, single horizontal block painted red.
- Measurements of hetep-stone, 5 ft. 5 × 2 ft. 11½ × 1 ft. 2½. Height of step, 1¾ in.
- South Wall. Three courses of horizontal rough blocks painted red; above, are five fine limestone blocks sculptured. Height of doorway, 6 ft. 3 in.
- East Wall. Three courses of horizontal rough blocks painted red; above are four upright blocks of fine white limestone sculptured. Measurements of recess, 2 ft. 10 in. wide × 2 ft. 4¼ high. Measurements of lintel stone above recess, 4 ft. 8¾ × 1 ft. 3.
- North Wall. Three courses of horizontal rough blocks painted red; above, blocks of fine white limestone, sculptured. Height of doorway, 7 ft. 9. Measurements of altar, 5 ft. 9½ × 1 ft. 9 × 1 ft. 9¼.
- Roof. Destroyed.
- Floor. Paved.
- Chamber D. Walls. Rough blocks. Roof. Intact. Floor. Paved.
- Chamber E. Walls. Rough blocks. Measurements of recesses, 2 ft. 10 wide × 2 ft. 8¾ high × 4 ft. 9½ deep. Roof. Twelve out of thirteen blocks still in position. Floor. Paved. Height of room, 8 ft. 7.

## CHAPTER VIII.

## TOMB OF ATETA.

**39.** The tomb of Ateta (MARIETTE, *Mastabas*, D 63) lies to the south of the tomb of Ptahhetep II (D 62) and to the west of that of Ptahhetep (D 64). We excavated only the sculptured chamber, marked A in Mariette's plan, leaving the pillared hall uncleared. Mariette thinks that this tomb is later in date than that of Ptahhetep (D 62). I do not however understand his remarks concerning the stele; "Le haut est très-mutilé. Le bas est rendu si méconnaissable par le sable mêlé de cailloux qui, aidé par les eaux pluviales a fait une sorte de poudingue silicieux."

The only mutilation the stele has suffered is the loss of the architrave, which may or may not have been sculptured. The "poudingue" is certainly there, but the greater part is on the unsculptured portions of the stele, and affects the inscription very little.

The most remarkable feature of the tomb is the figure of Ateta, sculptured in such high relief as to be almost in the round, standing in the false doorway (PL. XIX). The height of the figure is 3 ft. 8½ in.; the height of the pedestal on which it stands is 2 ft. 1½ in., the width 1 ft. 4 in., and the depth 7 in.

The figure is painted red, the hair black, the garment white. A great deal of colour remains on the hieroglyphs, especially on the "band." The lists of offerings are painted blue, and both in colour and cutting bear a strong resemblance to the hieroglyphs in the pyramid of Unas. This agrees very well with Mariette's dating of the tomb, enabling us to place it at the end of the Vth Dynasty, or beginning of the VIth.

In the side chamber, B in Mariette's plan, were found by Mariette a number of wooden models of boats, figures, and other objects, which he says were too decayed to be removed; and as it was before the days of rapid photography, the record of them, except for this brief notice, is lost. Two statues, however, and some models of offerings, all in limestone, were removed to the Museum. The loss of the boats, which were evidently the precursors of the boats found commonly in Middle Kingdom tombs, is irreparable.

**40.** Walls. W. Stele with figure. N., S., E. Limestone, uninscribed.

Roof. Destroyed.

Floor. Paved.

## CHAPTER IX.

### TOMB OF USER-NETER.

**41.** The tomb of User-neter (MARIETTE, *Mastabas*, D 1) lies just outside the northern boundary of the step pyramid, not far from the stone pyramid. Mariette remarks on the badness of the building, and says that the mastaba appears to be collapsing. This was about fifty years ago, and the mastaba is still on the point of collapsing, but has not collapsed yet. Prof. Petrie, on seeing it, warned us that the

north wall of chamber A was in a dangerous condition as it was bulging inwards about the middle; so we hastily finished drawing that wall and then banked it well up with sand till we had finished the remainder. It was probably in consequence of the ruinous condition of the tomb that Mariette planned only two chambers, A and B, and makes no mention of C and D. It is perhaps for the same reason that his copies of the inscriptions are careless and inaccurate in a way that is unusual with him. I managed to obtain complete measurements of C, and it was only because D was evidently unsculptured that I did not clear the north end.

**42.** The main chamber A is built of blocks of limestone badly joined together, and with small pieces fitted in to the corners of the larger blocks (PL. XXXII, elevation of S. wall). At the east end is the door (PL. XXXII) and above it, within a few inches of the roof, is a narrow window. The block below the window has been removed, but the small portion that remains shows a chamfered edge. The chamfer runs also up the side of the window. As in the tomb of Ptahhetep II, the lowest courses of stone are left rough and are painted red, the upper courses being of dressed stone and sculptured.

In consequence of the roof being still intact, the colours on the walls have been preserved to a very marked extent, and here, as in the other tombs, we came to the conclusion that the colours were all of the same tone, harmonized by the black background. All round the chamber is a frieze of the *kheker* ornament, painted in colours; the outer part blue, the next line green, and the centre red; this scheme of colour applies to all the parts of the ornament. Mariette says that this is the earliest example of the use of the *kheker*, and as far as I know this statement still holds good. The floor slopes slightly upwards from east to west (PL. XXXII, elevation of S. wall), and at the *hetep*-stone there is a step of 4 in. high.

**43.** THE WEST WALL.—The west wall is occupied by the stele (PLs. XX, XXXII) built of several blocks, the joints of which, as in the other walls, do not fit with any accuracy. The stele is surrounded with the representation of a framework, held together by cross-lashings, which in this instance are sculptured and then painted blue. At the top is the usual cavetto moulding; the ribbing or leaves, which form the ornament, are 1¼ in. wide at the base, and are



also blue. Above the cavetto are the tops of the *kheker* ornament, the lower parts being apparently hidden behind the stele.

The hieroglyphs on the stele are of good work, better than those on the side walls. Some of the signs are very elaborate, and on many of them the colour remains very clearly. The stele is remarkable for the fact that it contains only hieroglyphs and no representations of the deceased. Even the rectangular space at the top, which Mariette calls the *tableau*, and which usually contains the figure of the deceased before a table of offerings, is here filled with hieroglyphs only. The vertical columns at the sides—the *montants principaux* and *petits montants* of Mariette—usually terminate with standing figures of the deceased, but here the hieroglyphs are continued to the bottom of the line. At the base of the stele the hieroglyphs were covered with plaster, thickest at the lowest point. Mariette's reproduction of the stele has several mistakes and misplacements of the signs, an unusual occurrence in his copies, which are generally accurate.

A *hetep*-stone stands at the foot of the stele; it is plain and uninscribed.

**44.** The north and south walls are remarkable as showing the complete rites for the dead; the sacrifices, the bearers of offerings, the lists of offerings, the offerings themselves, and the ceremony of purification by water and incense. The south wall is in very good condition, nothing of importance being lost, but in the north wall there are large spaces where the surface of the stone has flaked away, leaving gaps in the sculpture. The artistic merit and technique of the sculpture is on a level with that of the building itself. It is crowded with detail, which serves to hide the want of good drawing; in short, this tomb appeals to the archaeologist and not to the artist.

**SOUTH WALL.**—The principal figure is, as is customary, at the west end of the wall nearest the stele, and appears of colossal size as compared with the other figures on the same wall. Above his head are five vertical lines of large hieroglyphs giving his titles and name, beginning with the title "First under the King," and ending with his name, User-neter. He is seated in a chair with lion feet; and he wears a short beard and a wig of long straight curls. His right hand is stretched towards the table of offerings, and in his left hand he clutches a piece of cloth (?). His dress consists of a short close-fitting kilt and a

leopard-skin, the latter being fastened on the right shoulder by an elaborate tie with pendant ends. The leopard-skin passes under the left arm, leaving the shoulder bare, the claws fall over User-neter's right arm and left thigh, the tail is brought across both his thighs and hangs straight down; the head of the animal is fastened in the middle of its back, and hangs a little below the waist of the wearer (see Sekhemka, PL. VII, p. 9). The wide collar consists of rows of beads, the outer row of pendants strung closely together. Pendant beads of this shape are not uncommon in the sculpture of the Old Kingdom, and Prof. Petrie found the actual beads of dark and light glaze at Deshasheh (PETRIE, *Deshasheh*, pl. xxvi, p. 21). In front of User-neter is the table of offerings with its tall leaves, and below it is a short list of offerings. These hieroglyphs are of exquisite workmanship, the little heads of the animals being modelled with great delicacy. Judging by the difference in style, I should say that these hieroglyphs, the large figure of User-neter, and the figures of his two sons, with the hieroglyphs that accompany them in the middle register, were sculptured by the master, and the rest of the tomb by his pupils; and that in this little group of hieroglyphs the master surpassed himself.

The wall is divided into six registers at the east end, in the middle there are four registers and a list of offerings; the whole is surmounted by the *kheker* frieze. The list of offerings contains 97 entries, and is arranged in three rows, each entry being divided from the next by a vertical line.

The first register, which is very short, gives the ceremony of purification. The foremost figure is kneeling, with his hands on the ground, while water is poured from behind him by another figure. This is exactly the attitude of the man in the determinative of the word *seth*, the first entry in the list of offerings. Then comes a partially broken figure, who from his action appears to be offering incense. These three are inferior priests whose rank is not given; they are followed by a *kheri-heb* priest wearing the scarf of office across his left shoulder and holding a roll of papyrus in his hand. Behind him are two more unnamed assistants, the first carries two pieces of cloth, the second opens a censer from which three rays arise. There is a better example on the fifth register, further down the wall, where the balls of incense and the three rays are painted red. I take these rays to be the flames and smoke rising from the burning incense. Lastly there is

another *kheri heb* priest with his scarf and his roll.

The second register is even shorter than the first, and is divided horizontally into two rows, both containing offerings. In the upper row, there is a good example of the pink lotus, which is much rarer than the blue variety in the sculptures.

The third register is divided horizontally through a greater part of its length into two rows, and is entirely filled with offerings; near the figure of User-neter, however, is a *ka*-priest sacrificing a bird. The chief points of interest in this register are the bowls filled with blue lotuses, and the wicker basket full of joints of meat. Baskets of meat somewhat similar to this are found in the offerings for Debehen (L. D. ii. 36) and Ra-shepses (L. D. ii. 64 *bis*). There are also jars with curious flaps at the shoulders which are coloured black or blue, but which, from the cross lines incised on them, are probably intended to represent basket-work. The small flat baskets, in which figs are almost always represented, are partly superseded here by a large curved square basket, at the four corners of which is a high handle shaped like the prow of a gondola. There are better examples on the east wall (PL. XXII).

In the fourth register are thirteen men walking in procession, the two sons of User-neter lead the way; the eldest is named Ra-shepses, the second User-neter after his father. The wigs of these two personages are peculiar, and unlike any that I have seen in other tombs. Following User-neter is an unnamed man carrying papyrus stems, blue lotuses, and a tray of offerings; then comes a *hen-ka*, whose name is Dua, bearing the haunch and heart of a victim and three birds; both these figures wear short kilts with pleated fronts, and Dua has the end of the cloth drawn through his waist-belt. The fifth man has a basket of fruit and a goose; the sixth is heavily laden with a covered dish and a tray of offerings on his shoulders, and with lotus blossoms over one arm and lotus roots over the other. The seventh figure carries the leg of an ox on his shoulder; the eighth, who is an unnamed *hen ka*, has papyrus stems, three birds, and a pink lotus; the ninth, carries two trays with a calf's head and loaves, three birds are slung by a rope round their wings over his left arm, and over his right arm are pink and blue lotuses; the tenth brings a haunch, a heart, and two birds; the eleventh holds in his arms a small deer with disproportionately long horns; the

twelfth has a basket of fruit and a vase; and the last appears to have only a goose.

The fifth register begins with a pile of offerings, and the remainder is filled by a procession of eleven men, the figures being rather crowded in order to get them into the space. The two foremost are *ka*-priests, one sacrifices a bird while the other opens the censer of burning, flaming incense. Of the other figures, the third carries a goose; the fourth, a deer; the fifth, a haunch, a heart, and two birds; the sixth, a calf's head and a joint of meat; the seventh, a basket of vegetables and a bunch of lotus blossoms; the eighth, papyrus stems and a tray of loaves; the ninth, lotus roots and a goose; the tenth, a haunch and a heart; the eleventh, a young calf.

The lowest register stretches right across the wall; and is occupied by scenes of sacrifice. It begins with four figures carrying portions of the victim. Then there is a group surrounding a slaughtered ox; the butcher is in the act of removing the heart, turning round at the same time as if to speak. This appears to be the customary form at this operation. By the side of the victim a boy kneels on one knee, holding a large bowl to catch the blood. In other tombs a figure carrying away a bowl of blood is often seen (QUIBELL, *Ramesseum*, pl. xxxvi, p. 31), but this is the only example of the actual receiving of the blood in the appointed vessel. Another butcher carries away a haunch, while the fourth member of the group sharpens his knife. The second ox is being dismembered by two butchers, the third being engaged in sharpening his knife. The third animal is a *mahez*-deer; the front leg is being carried away by an assistant, the principal operator in the meanwhile turns his head aside and plunges his hand into the body of the animal to remove the heart; another assistant is making ready the knife. The fourth beast is already partially dismembered by two butchers with their assistants; the scene shows the flaying of the animal. The last group is of a cow-herd "bringing the young *mahez*-deer."

**45. THE EAST WALL.** The surface of this wall, from the base of the *kheker* frieze to the top of the doorway, is occupied by a mass of offerings divided into six rows. Here are to be seen baskets of figs, bowls of lotuses, covered dishes with lotus-blossoms passed through the handles, jars of liquid, baskets of meat and of cakes, and all the other delicacies which an Egyptian hoped to enjoy in the other world. On each side of the door are three registers, in each of



which is a man conducting animals to the sacrifice. On the right, or south, side the upper register contains a man "bringing the young *mahes*-deer." In the middle register a man, in a pleated kilt, leads four meek-looking hornless oxen. In the lowest register a cattle-herd is "bringing the young ox." The ox is of the breed with wide-spreading horns, but the left horn in this instance is deformed. The rope, with which the man controls the animal, divides into two, one part is attached to a kind of collar round the neck of the creature, the other is fastened in an unexplained manner to its mouth. Probably the artist intended to express the method of fastening which appears to have been customary at that period (QUIBELL, *Ramesseum*, pl. xxxi). The rope passes in a loop over the herdsman's shoulder and behind his back.

On the left, or north, side of the doorway, the upper register is precisely similar to the one on the opposite side. The middle register shows another "young ox" with wide spreading horns being led to the slaughter, and stopping to scratch itself with its hind leg. In the lowest register a man leads two hornless calves, and carries in his hand a curious roll or staff.

**46. THE NORTH WALL.** This is very similar to the south wall, but there are some important points of difference. The *khoker* frieze, the list of offerings, the list of titles above the large figure of User-neter, are merely replicas of the opposite wall, and except for the position of the left hand the figure of User-neter is precisely the same as the other.

In the first and second registers are scenes from the funeral rites. Two men, kneeling, offer a small vase in each hand; in shape and size these vases are like the tiny stone jars found in the prehistoric graves. A *kheri-heb* priest stands behind them, and is followed by two assistants carrying linen and incense, and another *kheri-heb* brings up the rear.

The second register begins with a figure of which very little remains; enough, however, is still visible to show that it is a kneeling man; water is being poured on his hands by a man standing behind him; he is followed by an incense-bearer, and then come three men with the vessels used in the sacred rites: a *hes* vase, a table for the offerings, of which many are to be seen in museums, and a large bowl with a spout, very similar to the spouted bowl in which the boy catches the victim's blood (PL. XXI).

The third register represents the offerings; two

men stand amid the piles of food, one sacrificing a bird, the other offering incense. The fourth register begins with the two sons, Ra-shepses sacrificing a bird and User-neter lifting the cover of the incense-burner. Behind them are thirteen men carrying offerings. The workmanship of these registers is very poor, and much of it has been slurred over evidently with the hope that the paint would cover all deficiencies. The objects carried in this procession are of interest; the third man has pieces of linen; the fourth, a libation-vase; the fifth, a *seten-hetep*, unfortunately this object is broken, it looks, however, like a flat tray carried on the shoulder. The sixth man has a table like the one in the second register, it is called an "altar," and on it is a large loaf; the seventh has papyrus stems and a small basket with a handle; the eighth, a vase, lotus blossoms, and a bird; the ninth, a tray of loaves, two birds, and papyrus stems (?); the tenth, a vase (?), a basket with handle, and lotus blossoms; the eleventh, a tray of fruit, lotus blossoms and roots, papyrus stems, and a bird, the workmanship is peculiarly careless in this figure. The twelfth has a haunch and a heart; the thirteenth, lotus blossoms and two vases; the fourteenth, a tray of fruit, lotus roots, and a long object, possibly papyrus stems, passed through his girdle; the fifteenth, a goose.

The heap of offerings in the fifth register is partially broken away; it is remarkable for the unusual number of pink lotuses; a great deal of colour, chiefly green, still remains. The procession of men, ten in number, is preceded, as usual, by the man sacrificing a bird and the man offering incense. These are probably, in every instance, the two sons, though the names are only given twice. The third man in the procession carries a goose; the fourth, a haunch, a heart, and a joint; the fifth, a large loaf, a tray laden with various objects, lotus blossoms, lotus roots, the last being quite unfinished, and recognizable only by the outline; the sixth, a vase, a piece of linen (?), and a bird; the seventh, a tray of fruit and a trussed goose; the eighth, a haunch, another joint, and a heart; the ninth, a large basket of fruit and vegetables, lotus blossoms, and lotus roots; the tenth, a small deer.

The sixth and lowest register, like that on the south wall, contains sacrificial scenes. It differs slightly in detail, but the unusual figure of the child with the bowl for the blood is repeated, unfortunately the outline of the bowl has almost vanished. In the group immediately following the broken portion of

the wall is a figure of one of the butchers' assistants holding up the leg of the ox. This figure was originally made too small, and has been altered twice, with the result that it is possible to trace three heads, two bodies, and four arms. When painted over, the mistake would not be observed, even though the elaborately sculptured wig of the second head comes across the face as it was left finally. At the end of the register a herdsman is "bringing a young heifer," which appears to be giving trouble either by showing fight or by trying to run away. The herdsman is pulling with both hands and his foot at the rope, which is fastened either to the cow's lower jaw in the usual way, or perhaps to its near fore-leg, it is impossible to say which. The near fore-leg is pulled up towards the body, while a boy seizes the other, in order to pull the creature on its knees. Another boy, who has also come to the man's assistance, has hold of the animal's tail with both hands.

Against the north wall is an altar of stone like that in the tomb of Ptahhetep II. It is uninscribed, and at the east end (the end furthest from the stele) is an arm like the arm of a sofa in miniature. This arm is circular in section, and only  $2\frac{1}{2}$  in. in diameter.

**47. DOORWAY.** The reveals of the doorway between chambers A and B (PL. XXV) were originally sculptured in several registers on each side. Very little remains *in situ*, but we found loose in the sand some fragments which evidently belonged to the doorway, though it was not possible to fit them all into their proper places. The scenes are those usually found in doorways, rows of bearers of offerings; among the offerings lotuses are very conspicuous. The bearers wear the pleated kilt which is very common in this tomb. The roof of the doorway is painted to imitate granite; the drum (PL. XXV) has the chief title and the name, "First under the King, User-neter;" the hieroglyphs are in relief, and painted a brilliant green, very different in tone to the greens of chamber A, which were intended to be seen on a dark background.

**48. CHAMBER B.** Over the doorway is an inscribed architrave; two out of the three stones which compose it still remain, the third had disappeared before the time of Mariette. The inscription consists of six lines, and terminates in a figure of User-neter seated on a chair holding a long staff

in his left hand, and a cloth in his right. His wig is long with straight curls, and he wears a starched kilt and an elaborate necklace.

At the north end of this wall is the niche (PL. XXIV). On the north side much of the colour still remained, especially on the figure of the wife. This had been carved in the plaster with which the faulty parts of the stone had been overlaid, and the colours had sunk into the plaster. The effect of the figure must have been brilliant in the extreme: the flesh tints were yellow; the wig black, marked out along the edge of each curl with a line of white; the ribbon, which is tied in big bows round the head was red, green, and white; the necklace was blue and green; the dress dark-green; and the lotus blue. No colour remained on the corresponding figure on the south side, but some of the hieroglyphs were painted on the stone without having been sculptured.

From the wearing of the stone it would seem that the niche had been open for many years, and it was probably here that many of the offerings were made and the ceremonies performed for the dead. This chamber with its niche may very well have been the *Usekht*, where an offering (the *Hetep-Usekht* of the lists) was presented; the inner tomb chamber with its elaborate sculpture being reserved for great festivals only.

**49. CHAMBER C.** This small chamber was uninscribed, and was opened only because I wished to see where the north door of Chamber B led. The walls are of rough blocks, and the roof, consisting of two slabs running east and west, is intact.

To my uninstructed eyes, the west wall appears to be giving way, but as the chamber has never been filled with sand, and yet has lasted all these centuries, it is probable that there is no real danger. A doorway leads eastward from this room to Chamber D.

The roof of the doorway is painted to imitate granite; the drum (PL. XXV) has been covered with stucco, in which hieroglyphs have been incised, and then painted green. Both the paint and the stucco were so fragile that it was almost impossible to copy the signs. The inscription is almost the same as on the drum of the inner door, "First under the King, User-neter, the old."

**CHAMBER D.** This is another uninscribed chamber, also built of rough blocks. It is the largest chamber in the tomb, at least as far as we excavated,

though it is possible that other and larger chambers may lie beyond,

The roofing slabs were enormous, two remained in position at the south end; the one, which had covered the portion over the doorway, had disappeared; and further to the north, one had slipped off the west wall, and was lying at a sharp angle, supported by the east wall and the sand. All the roofing stones in this chamber were in bad condition, flaking away on the under side, the sand under them being strewn with fragments.

Under the roof at the south end we found a few pots of the XVIIIth and XXIInd Dynasties, evidently from a later burial.

**50. Chamber A.** West Wall. Limestone blocks, stele.

*Hetep*-stone at base of stele; measurements 4 ft. 11 in.  $\times$  1 ft. 10 in.  $\times$  8 $\frac{1}{4}$  in. from lower step, 4 in. from upper step.

South Wall. Limestone blocks. Threelowest courses rough and painted, upper courses sculptured.

East Wall. Limestone blocks. Doorway, height 8 ft. 1 $\frac{1}{2}$  in. Window, measurements 6 in.  $\times$  3 ft.

North Wall. Limestone blocks. Threelowest courses rough and painted, upper courses sculptured.

Measurements of altar 5 ft. 1 $\frac{1}{2}$  in.  $\times$  1 ft. 7 $\frac{1}{2}$  in.  $\times$  7 $\frac{1}{2}$  in. —1 ft. 0 $\frac{1}{4}$ ; arm, width 2 $\frac{1}{2}$ , height 2 $\frac{1}{2}$ .

Roof. Intact. Four stones running N. and S.

Floor. Paved, slopes upwards from E. to W.; at *hetep* stone a step 4 in. high.

Chamber B. West Wall. Limestone blocks. Doorway, height 8 ft. 1 $\frac{1}{2}$  in. Inscribed architrave above; reveals sculptured,

drum inscribed.

Roof of doorway painted red to imitate granite.

Little wall, measurements, 1 ft. 7 $\frac{1}{2}$   $\times$  9 $\frac{1}{2}$  in.  $\times$  2 ft. 9 in.

Niche, sculptured and painted, height 6 ft. 6 in.

South Wall. Limestone blocks. No decoration.

East Wall. Limestone blocks. No decoration.

North Wall. Limestone blocks. Doorway, height 6 ft. 9 in. Roof of doorway painted to imitate granite.

Roof. Two out of three stones in position, running E. and W., painted to imitate granite.

Floor. Paved.

Chamber C. Walls. Limestone blocks unsculptured.

Roof. Intact. Two slabs running E. and W.

Floor. Not seen.

Chamber D. Walls. Limestone blocks, rough and unsculptured.

Roof. Two slabs in position, running E. and W.; one fallen.

Floor. Not seen.

Doorway to Chamber C. Drum inscribed; roof of doorway painted to imitate granite.

## CHAPTER X.

### TOMB OF PTAHSHEPSES I.

**51.** This little tomb is not noticed by Mariette, though he excavated it among the others. It is very small and its chief beauty lies in the colour of its painted walls. The mastaba itself is of brick, the tomb chamber being lined with slabs of white limestone, from 3 $\frac{1}{2}$  in. thick and upwards. It is a small chamber and has been made still smaller by a



mud-brick wall at the north and south sides, reaching originally from floor to ceiling, and extending 2 ft. 9 in. from the limestone walls. On the south side the brick wall has been destroyed to within about  $3\frac{1}{2}$  ft. from the ground, but on the north side the wall remains to a height of nearly 6 ft. That these are part of the original construction is shown by the painting of the deceased on the northern wall (PL. XXVII), which has been broken away only at the top, and by the fact that the roof is painted red in imitation of granite except on the portions covered by the walls, these remain uncoloured. The tomb has been considerably damaged; holes are knocked in the limestone walls, evidently with the purpose of discovering the *serdab*, but as Mariette has no record of this tomb it is uncertain whether the search was successful.

**52. THE WEST WALL.** The west wall is occupied by the stele (PLS. XXVI and XXXIV), an erection which owes its interest to the patterns with which it was profusely decorated. The lower part was painted red to imitate granite, the figures and hieroglyphs being yellow. Here again were found traces of plaster, the hieroglyphs and part of the figure being filled up so as to form a flat surface. The figures represent Ptahshepses standing, holding a staff in one hand, and the papyrus sceptre in the other. The chief beauty lay, however, in the upper part, where each rectangular space was filled by a pattern in colours, the spaces between being also painted in patterns or in squares of flat colour. The effect must have been brilliant in the extreme, though probably perfectly harmonious, as all the colours, with the exception of red, appear to have been of the same tone.

The colours are represented in our drawing by heraldic shading: vertical lines = red; horizontal = blue; diagonal = green; dots = yellow.

In the upper part of the stele is the usual conventional representation of the deceased, seated and stretching out his hands towards a table of offerings, below which is a short list enumerating the chief offerings which he requires. Below is a band giving his name and titles.

Above the stele and against the roof are the remains of a pattern which originally continued all round the chamber, and of which small fragments are to be seen above the entrance door. It is the same pattern as that in the painted chamber of the tomb of Ptahhetep II (PL. XV).

**53. THE SOUTH WALL.** Nothing remains but a fragment of the inner brick wall, and beyond it are the limestone slabs which line the chamber.

**EAST WALL.** The limestone blocks are covered with a thin coating of plaster, on which are painted scenes of sacrifice, and figures of bearers of offerings (PL. XXVII). There are three registers; the upper one, which is very indistinct, gives the usual scene of the slaughter of sacrificial cattle; the inscriptions, if there ever were any, have entirely disappeared. The second register, of which a fragment remains across the doorway, also shows the procession of bearers of offerings; the lowest register, on both sides of the door, gives part of the same procession. The entire painting is greatly mutilated, but it is possible to discover what many of the objects are which are being carried. Below these there have been tables of offerings, one on each side of the door, but it is impossible to say with any certainty what objects are represented, as little more than mere traces of colour still remains.

Across the entrance door is the round lintel which was invariably used in tombs of the Old Kingdom. It bears the principal title and the name of the deceased in dark green hieroglyphs on a red ground.

**THE NORTH WALL.** The brick wall, broken at the top, has been plastered smoothly to receive a design in colour. The deceased is represented (PL. XXVII) seated before a table of offerings, on which the usual upright sword-like leaves are shown; they are painted a yellowish brown, showing that the traditional colour of the object was remembered though its real origin was forgotten. The face is broken away, but part of the head remains. Beyond are a few traces of a pile of offerings heaped up beside the table.

The ceiling is composed of seven limestone slabs which cross the roof in a single span. The red paint with which they were coloured extends no further than the limit of the brick wall. The floor is paved with limestone blocks, and at the foot of the stele is a grey granite table of offerings, set in the ground and sloping inwards towards the stele (PL. XXVII). It is greatly worn in the middle, the *Hetep* being merely a thin shell and the hieroglyphs having completely disappeared. The conventional representations of cakes are, however, still quite perfect.

**54. West Wall.** Limestone stele.

Table of offerings, measure-  
E

- ments, 4 ft. 0 $\frac{1}{2}$  in.  $\times$  1 ft. 2 in.  $\times$  5 in.
- South Wall. Limestone blocks with inner mud brick wall broken to within about 3 ft. of the ground.
- East Wall. Limestone blocks covered with plaster and painted. Height of doorway, 7 ft. 4 $\frac{1}{2}$  in.
- North Wall. Limestone blocks with inner mud-brick wall, broken only at the top. Measurements of bricks, 11 $\frac{1}{4}$  in.  $\times$  5 $\frac{1}{2}$  in.  $\times$  3 in.
- Roof. Intact. Seven blocks, running E. and W.; painted red except where covered by the brick walls.
- Floor. Paved.
- Height of chamber. 9 ft. 10 $\frac{1}{2}$  in.

clear the plaster out of the hollows of the incised hieroglyphs.

**56.** The tomb is of fine limestone from Mokattam, according to Mariette, the outer walls being of a silicious limestone. The roof is still intact, and a few blocks of the flooring remain. The stele (Pl. XXVIII) is of limestone, painted red to imitate granite, the hieroglyphs and the two figures of the deceased at the top being incised and coloured green, and the figures of the deceased at the base are incised also, and painted yellow. The cavetto at the top is merely painted and not sculptured; no colour remains, the lines showing dark against the stone. The names of the sacred oils on each side of the stele are incised, and the hieroglyphs are painted in their proper colours. In several places the original drawing, in red paint, of the sign, still remains, showing that the sculptor worked inside the lines of the first sketch, and in every instance he has improved on the curves of the original.

The table of offerings (Pl. XXXI, 8) was at the foot of the stele; it is very worn, and was partially plastered up; but whether by design or by the running-down of the plaster from the stele I could not determine. There is no inscription on it, only rough representations of the offerings, three circular cakes, two ordinary jars for containing liquid, probably beer, and a vase for pouring libations. The stone is placed so that the broken part touches the stele.

## CHAPTER XI.

### TOMB OF PTAHSHEPSES II.

**55.** The tomb of Ptahshepses II (MAR., *Mast.*, E 1 and 2) is due north of Ptahshepses I. According to Mariette it is a double tomb, the other part belonging to Sabu, surnamed Abba, whose relationship to Ptahshepses it is not possible to determine. As all the sculptures from the tomb of Sabu are now in the Cairo Museum, we did not open that part, but cleared only the portion belonging to Ptahshepses. Unfortunately we had no time to copy the very interesting scenes from Sabu's tomb in the Museum.

Mariette remarks that the walls of the tomb of Ptahshepses are covered with plaster too hard to remove, and on that account he could not copy it. The walls were certainly thickly coated with plaster, and but for Mariette's words and a few hollows here and there showing hieroglyphs underneath, I should have supposed the walls to be blank. The plaster was hard, but fortunately it came off in flakes, disclosing scenes and inscriptions beneath (Pls. XXIX, XXX). Two days' hard work were required to clear it away; and this work we did ourselves, the stone being too soft and friable to trust to the unskilful hands of the workmen, it being a delicate task to

**57. THE SOUTH WALL.** The south wall is in much worse condition than the north wall, being greatly broken in parts. The inscription above the head of Ptahshepses, and the list of offerings are the same as on the north wall. The representation of Ptahshepses is slightly different in attitude from that on the north wall; his right hand is stretched out to the table of offerings, his left hand rests on his leg and holds an object which looks like a folded cloth. Between him and the table are two vessels of the same shape as those on the north wall, the lower one resting on a stand.

The register below the list of offerings contains two rows of offerings; then comes a *ka*-priest who carries on his left shoulder a large basket with loaves, vegetables, and joints of meat. In his right hand he holds a rope, with which he leads two goats. Behind him are the butchers cutting up a sacrificed ox.



The next register, which is partially destroyed, contains piled-up heaps of offerings.

The third register begins with a little list. "A thousand hanks of thread, a thousand pieces of cloth, a thousand loaves, a thousand cakes, a thousand jars (of beer)." Then comes a man named Men-ahy, carrying on his left shoulder a trayful of meat, bread, and fruit. In his right hand he holds two birds by their wings, and also a rope with which he leads two small sturdy goat-like animals. This personage appears again among the bearers of offerings in the doorway (PL. XXXI). Two unnamed servants follow, the first of whom carries on his right shoulder a tray on which a bird only can be distinguished; across his left arm he holds papyrus stalks entwined with lotuses; and he leads by a rope three small deer with long horns. The last man has a large goose in one arm, and in the right hand he holds three birds by the wings, while he also leads a small animal, probably a calf, by a rope.

The lowest register contains eight bearers of offerings. The first carries the leg of an ox, and is Sabu, the son of the deceased. The second also carries an ox-leg, and is named, "His son, Ptahshepses." The third, unnamed, carries two geese in one arm, and a jar in the other hand. The other five men carry birds, three or four each, and wring their necks. Above the fifth man are his name and office roughly scratched on the stone, as though by an unskilled hand, "The *ka*-servant, loving his lord, Ankh-menkhy."

**58. NORTH WALL (PL. XXIX).** The sculptures on this wall, with the exception of the list of offerings, are in relief, the list only being incised. This was very fortunate for us, as the plaster came away more easily from the raised work than from the incised hieroglyphs. The upper part of the wall is occupied by the titles of Ptahshepses and by the list of offerings.

Ptahshepses is seated before the table of offerings with his right hand outstretched, and his left hand, which holds some indeterminate object, is against his breast. He wears a necklace and bracelets, and the folds of his garment are indicated. Before him are piles of offerings and bearers of offerings. In the upper register, immediately below the list of offerings, there is a double row of cakes, fruits, joints, and vases; then comes a man bearing on his shoulder a leg of a sacrificed ox. He is probably

the same person that appears in a lower register. Next are two butchers cutting off the front leg of a slaughtered animal. Lastly, there are two men, each carrying the leg of an ox; one is called Nesuptah and appears again in the lowest register.

The second register is filled with offerings, birds, joints of meat, fruit, loaves, and jars piled up in confusion.

In the third register, between Ptahshepses and the stand of the table of offerings are two vessels with spouts, of the shape of certain copper vessels found in tombs of the 1st Dynasty. On the other side of the table are three jars in a stand, and above them is a short list of offerings. Four bearers of offerings fill up the register; the first carries a calf on his shoulder. The second leads an antelope with his left hand, the rope passing round the animal's neck and chest; on his right shoulder he carries a tray laden with cakes and vegetables, with a basket hanging from his right wrist. The third carries on his right shoulder two trays, one above the other; in the upper one is a meat-offering, an ox's head and the joint called *sut*; the lower tray contains a loaf and two covered baskets; in his left hand are two birds carried by the wings. The fourth, who is called merely a *ka*-servant and is without a name, has a tray on his right shoulder with offerings of vegetables and loaves, and in his left hand two papyrus-reeds.

The lowest register contains eight men, of whom the first three are said to be the sons of Ptahshepses. As all three bear the same name, though with different titles, it is possible that these may be three representations of one person, especially as on the opposite wall in the corresponding scene two sons only are mentioned, Sabu and Ptahshepses. The first man, "his son Ptahshepses," carries a leg of an ox; the second, with a similar burden, is also a son, and his name also is Ptahshepses; the third carries a very large goose in both arms, he is "His son, Ptahshepses." After these three come five men, with their names and titles, all of whom are sacrificing the birds which they carry, by wringing their necks. The last man is without either name or title.

**59.** The sculpture on the outer walls and the doorway (PL. XXXI) is of much finer and more artistic work than in the inner part of the tomb, and is probably by a different hand. No. 3, on the south side of the doorway, shows Ptahshepses holding a staff and a mace, and preceded by his son,



Sabu, and followed by another diminutive figure, probably the other son Ptahshepses, of whom nothing remains but the legs and feet. Below are three bearers of offerings; the first carries a goose, bunches of onions (?), and an indeterminate object in the left arm, and three birds in the right hand. The second carries a tray, now completely destroyed, and bunches of onions (?); the third carries a small deer and lotuses.

The north side of the doorway (No. 7) is destroyed with the exception of the three bearers of offerings, the first of whom is Men-ahy, who is also represented in the inner part of the tomb on the south wall. These hieroglyphs are very finely and carefully sculptured. Men-ahy carries a bird by the wings in the left hand, and in the right an object so much destroyed that it is impossible to determine its nature. It is possibly a bunch of lotuses, of which the stalks are wrapped round his hand. He is followed by Merhetep, who has a tray of loaves on his shoulder, a bunch of lotus roots with long stalks over his arm, and a lotus with two buds in his hand. The last man in the procession is unnamed, he carries three birds by the wings in one hand, and a large goose in the other arm.

According to Mariette (*Mast.*, p. 378), the north side of the doorway was still intact, and had a representation of Ptahshepses with his son Ptahshepses and an unnamed daughter.

Nos. 1 and 2 are on the outer walls which face east, and represent Ptahshepses and his wife Anthât. The fragments, 5 and 6, which were lying loose in the sand, probably belong to the inscription above the heads of the figures, but I was unable to fit them into their proper places.

**60.** No. 4 is the architrave, of which we found only this small fragment lying loose in the sand. Mariette (*Mast.*, p. 377) gives a complete copy of the inscription, showing that it was intact when he opened the tomb; therefore it must have been destroyed in recent years. He also gives (p. 378) an inscription from a cylindrical drum which has entirely disappeared, "Honoured by Ptah *Resi-anbef*, the high priest, he who is in the two houses, Ptahshepses, the honoured one."

**61.** West Wall. Stele, limestone, painted red, hieroglyphs green, figures yellow. Top of wall slopes upwards towards the north.

Measurement of table of offerings 3 ft. 4 × 1 ft. 3 ½ × 6 ½ in.

North and South Walls. Limestone blocks.

Roof. Intact. Two slabs of stone running north and south.

Floor. Paved.

Height of chamber, 7 ft. 11 ½ in. at south end, 8 ft. 1 ½ at north end.

Outer Walls. Batter ¾ in 12.

## CHAPTER XII.

### MISCELLANEOUS OBJECTS AND INSCRIPTIONS.

On PL. XXXVI. are a few small objects and inscriptions which were copied for some definite reason.

**62.** 1 is an almost illegible stele of the XIXth Dynasty, which was found by the Qufti workmen when digging the foundations of our house at Saqqara.

Nos. 2 and 3 have already been described on p. 3.

**63.** No. 9. The Coptic inscription was found by accident on visiting the work of some *sebakhin* who were digging in the desert not far from the head of the dyke-road. It was due to Miss Hansard's quickness of observation that we found this inscription, which was on a broken stone lying on the ground in such a position as to be scarcely visible. I believe it is now in the Cairo Museum. The *sebakhin* had apparently come upon a Christian church, stone lined, with small stone pillars of a debased Roman type, but we saw no other inscriptions, except a few fragments of hieroglyphs, though we searched carefully on more than one occasion. The site appeared from the remains of houses to have once been a village, and the pieces of painted pottery, Nos. 4—8, were found among the ruins. A great deal of Roman glass could be seen, but we could not find any that was of any interest or value, merely small fragments. There was however a lump of green glass, apparently from a glass-worker's workshop, showing that a great part of the glass was probably of local manufacture. I also found an amphora-handle, stamped with a monogram, see *Cairo Cat.* 26, 110.

**64. Coptic Inscription.** This is described by Mr. Crum as follows:—Apparently the right-hand portion of a slab, PL. XXXVI, opposite the end of L 2, being the broken arm of the central cross. It commemorates certain officials of a monastery, probably that of [“our”] holy [father] Apa Jeremias,” i.e. the monastery in the “hill of Memphis,” well known from other documents (v. Krall, *Corpus Rainer* ii, Rechts-urkunden, p. 79, Amélineau *Geographie*, 248: Eg. Expl. Fund’s *Report* 1902—03, 62.) This Jeremias seems to have lived about the year 500 (v. John of Nikiu, p. 488). The other names are Apa Alexandros, perhaps the woman’s title, Ama —, and Nishteroo[u], who was δευτεράριος, or second in authority in the community. This last name occurs only once elsewhere and that in a deed dated from the very monastery in question (v. Krall in *Recueil de Trav.*, vi, 66). It is probably a Middle-Egyptian variant of Nishgrôou (Zoega, 366), and is transcribed in Greek as Νιστερῶος, Νιστερῶν (Migne, *PG.*, 65, 305).

As to any other inscriptions or objects found on that site I cannot speak. I should fancy from the broken pottery and other objects which we saw scattered about that it might have been worth while to excavate the site for Roman and Coptic, or even Ptolemaic, remains. Now it is too late, the *sebakhin* have worked their will on it, and any historic value which it may have possessed is destroyed.

### CHAPTER XIII.

#### OFFERINGS.

**65. Hyænas.** It appears from the sculptures in the tombs that in the Old Kingdom hyænas were amongst the domestic animals and were probably used as food. In the tomb of Sekhemka (PL. VII) among the animals which are being taken to the sacrifice is a hyæna, carried in the arms of a *ka*-priest. In the tomb of Peheniuka (L. D. ii, 45) at Saqqara there is again a hyæna being carried among the deer and cattle which are offered to the deceased. In the tombs of Thentha (L. D. ii, 30), of Ra-en-kau (L. D. ii, 15 b.), of Neb-em-akhet (L. D. ii, 14 c), all at Gizeh, and of Meru, surnamed Beba (DAVIES, *Sheikh Said*, pls. xix, xx), at Sheikh Said, hyænas are led by herdsmen with the other domestic animals. In the tomb of Ptahhetep II (PL. X) there are traces of a hyæna led by one of the farm-

women, but this is rare, they are usually brought by the herdsmen. In the tomb of Khafra-ankh (L. D. ii, 11) at Gizeh, a large female hyæna is being driven by a man holding its tail; and at Deir el Gebrâwi, in the tomb of Asa (DAVIES, *Deir el Gebrawi* ii, pl. xviii), a female hyæna, called *het het nefert*, is being pulled forward by a man who appears to be using a certain amount of force. In the tomb of Anta (PETRIE, *Deshasheh*, pl. ix) at Deshasheh, a huge hyæna is being led by two men. These instances show the hyænas to be not uncommon among the animals offered to the dead.

But there is still further proof that the hyæna was as domesticated as the antelopes and other so-called “wild” animals with which we are familiar in the sculptures. In the tomb of Ptahhetep at Saqqara (QUIBELL, *Ramesseum*, pl. xxxiii), a huntsman is leading hyænas with the hunting dogs, but in this instance they are evidently not for food, though quite domesticated. In a farmyard scene in the tomb of Shepseskaf-ankh (L. D. ii, 50 b) at Gizeh, there is a hyæna tethered by a short rope to a hoop in the ground in exactly the same manner as other domestic animals. In another farmyard scene in a tomb (L. D. ii, 96) at Saqqara is a herd of creatures with bushy tails, which, though not well drawn, cannot be taken for anything but hyænas. And in the unpublished tombs of Kagemni (photograph in Edwards’ collection) and Mera at Saqqara there are scenes in which hyænas are being fattened by having food forced down their throats; similar scenes in which birds are fattened are well-known.

From this accumulation of evidence it appears certain that in the Old Kingdom the hyæna was recognized as an animal for food, and that attention was paid to the fattening of the creatures and to getting them into good condition for eating by feeding them on clean and wholesome food.

It is not clear where the supply of hyænas came from. They are not found in hunting scenes on the desert, nor in the representations of animals caught in nets. It seems probable, considering the number of females which appear, that they were bred in confinement, like any other animal which was kept in the farmyard for use as food.

I have not been able to find a scene of the slaughter of hyænas for the use of the dead, nor can I identify any of the joints among the offerings as portions of this animal.

On the ivory handle of a prehistoric flint knife in



the Pitt-Rivers collection (PETRIE and QUIBELL, *Nagada and Ballas*, pl. lxxvii.) hyaenas are carved. It was a sacrificial knife, and the animals figured on the handle are possibly the sacrificial animals.

**66. Lotus.** In many of the Old Kingdom tombs, we find among the objects brought for the dead are bunches of lotus, both bud and blossom, which are carried with the long drooping stalks over the bearer's arm while his hands are occupied with other objects. The blue and pink lotuses are so carefully differentiated that there is no possibility of mistaking them. Sometimes we find (PLS. XXV, XXXI) bearers of offerings carrying a bunch of roots, these, like the blossoms, are hung by their long drooping stalks over the arm. They have been usually identified with the *hezû* of the lists of offerings, and translated "Onions," but the growth is not that of the onion. The stalks are in every respect like those of the lotus flowers, and they always occur in a procession where the lotus is a prominent feature. It must be then the lotus-root of which the Greek authors make constant mention, and which they tell us was largely eaten by the Egyptians. Pliny says that the lotus root was the size of a quince; the outside covered with a black skin like that of a chestnut; the inside being white and good to eat. He preferred it boiled or roasted, but it appears to have been eaten raw as well. Diodorus says, "They made them bread of Loton, the invention whereof was ascribed to Isis, and by others to one of the most ancient kings of Egypt, named Menas." This shows that the use of the lotus as food was considered to be co-eval with corn, which was also introduced by Isis.

Herodotus also tells us that the Egyptians "eat the root of the lotus, which is round and equal to an apple in bigness. Another lily grows in the same places, much like a rose, with a certain fruit found at the foot of the stem, in form not unlike a wasp's nest, and covered with a pellicule containing divers kernels of the size of an olive stone, which are eaten either tender or dried" (Littlebury's translation).

Another part of the lotus was also used as food. Pliny relates that the seed vessel, which he says resembles a poppy-head, contains seeds like millet. The people, he says, let the seed-vessels decay, then remove the seeds by washing, and when dry they grind them to make a kind of bread. Herodotus, too, mentions that the Egyptians eat "the heart of the plant," evidently the seed-vessel, for he describes it

as being like a poppy-head; that "they mould it into a paste, and bake as bread." This lotus bread is not yet identified among the offerings.

**67.** In PLS. IX, X, XII there are several women who carry stems of papyrus across the shoulder, and others who carry on their baskets a bundle of short, straight stalks, like candles. These stalks are evidently the edible part of the papyrus according to Herodotus, who says, "The byblus they annually gather in the fens, and divide into two parts; the head is reserved for other uses, but the lower part, being of a cubit in length, is eaten and publicly sold. When any one is desirous to eat these stems dressed in the best manner, he stews them in a clean pan" (Littlebury's translation).

Diodorus appears to have seen the papyrus root eaten as well as the stalks, "they live upon the roots of bulrushes and others, which they roast in the embers, and with the stalks of plants gathered in the marshes, sometimes boiled, sometimes roasted, and often raw."

**68.** The sacred oils or perfumes are generally seven in number, but in the early lists of offerings (PLS. I and II, and PETRIE, *Medum*, pl. xiii) five others are mentioned, while in chap. cxlvi of the Book of the Dead there are others which are not found in the lists.


Pliny, in his Natural History, gives some interesting information about Egyptian perfumes. Egypt, he says, was the country which produced the best aromatic substances, and though the most celebrated perfume of ancient times came from the island of Delos, yet the perfume of Mendes was hardly inferior to it.

His description of "metopium" applies very well to the perfumes made of a liquid oil thickened with other substances. The foundation of metopium was oil of bitter almonds, to which were added omphacium, cardamoms, juncus, calamus, honey, wine, myrrh, balsam seed, galbanum, and terebinth resin. Metopium appears to have been valued very highly as a perfume.

Dr. Walker has very kindly given me the following notes on these ingredients:—


"*Omphacium* is the juice of unripe grapes, according to Pliny, but the Greek *ὀμφαξ* is used also for unripe olives, and in fact any unripe fruit. *Juncus* and *calamus* are much the same, both are used for 'rush' and 'reed,' in fact *ΔΚΕ* in Coptic is translated as



both *juncus* and *calamus*.  km **καλλ** is the common hieroglyph used for *juncus*, and there is a **ΠΟΥΠΕ ΠΚΑΛΛ** in the Paris Codex 44, fol. 83, for which the Greek gloss reads *μελεντηριον*, 'honey of the inside,' evidently a sweet juice extracted from the root of rush. A *calamus odoratus* is mentioned by Pliny, which is evidently the sweet rush or 'spice-wort.' *Galbanum* is used in our Pharmacopœia. It is an aromatic gum-resin obtained from plants in India and the Levant, chiefly used as a plaister. *Terebinth resin*, obtained from different kinds of pine trees, is also used only for plaisters."

Another perfume was obtained from a grain like that of coriander, white and aromatic. It was first boiled in oil and then crushed, and the perfume which was the result was called "cyprus." The best came from Canopus on the banks of the Nile.

Two plants which yielded a scented oil were the "myrobalanus" and the "malobathro," of which the best kinds came from Egypt. The fruit of a palm called "adipsos" was much valued; it had the odour of a quince and was used before it ripened. There is confirmation of this statement, as jars containing palm oil have been found even in prehistoric graves (PETRIE, *Diospolis Parva*, p. 15), and the sand-filling of the tomb of King Mersekha (PETRIE, *Royal Tombs* i, p. 14.) was saturated with perfumed oil, the scent of which was still noticeable. The *salvia aethiopis*, called "marum" by Pliny, was also used, though the Egyptian variety was not considered equal to the Lydian.


At Edfu there is a text which gives elaborate directions for making the *hekuu* perfume, giving the exact weight of every ingredient (DÜMICHEN, *A.Z.*, 1879, 100). The principal ingredient is the  *pert nezemui*, "Fruit of the sweet tree," which may be the myrobalanus or malobathro of Pliny, as from the fruit of both these plants a perfumed oil is expressed. The ingredients of the perfume are:—

*Pert nezemui*.

*Anti-resin* (i.e. frankincense) of two qualities.

*Ab-resin*.

*Ket-plant* ()



*Thesheps-plant* ()

Wood charcoal.


*Sheben-plant*.

Best wine of the Oasis.











Water.

*Nenib-resin* ( ).

All the dry materials were to be pounded and sifted before being mixed with the wine. The *pert-nezemui* was to be pressed and boiled over a quick fire, then it was added to the other ingredients, and the whole compound was boiled again, and poured off into a *khebeeb*-vessel. The whole process took about eleven days.

Another recipe is given for the  *meset* perfume.

This is possibly a late name for one of the sacred oils of these lists. A sacrificial ox, ceremonially pure, is to be slaughtered and the fat cut off with a clean knife. The fat is to be melted and poured into a stone vessel. When all impurities are removed, it is to be perfumed with herbs and mixed with the wine of the Oasis; this mixing is to be done in a golden vessel with a gold or silver implement. The fat is then to be cooked with aromatic herbs, and coloured red with the flowers of the *Nesti* and *Nemi* plants; when finished it is poured into a stone vessel. This perfume is made on the modern principle; except that beef suet is used instead of lard, and wine instead of rectified spirits.

In the Ebers Papyrus there is a receipt for another perfume (*kyphi*) made of dried myrrh, juniper berries, incense, *gyu-plant* ( ), twigs of mastic, fenugreek, *nebyt* ( ), of Northern Syria, *ynkun* (  ), and *sem-ten-plant* (  ), ground, mixed, and cooked. It was used for perfuming houses and clothes, or when prepared with honey and made into pills it was used by women for perfuming the breath.

Peréonne (*A.Z.* 1870, 152) describes a perfume found in a vase of Thothmes III: "Ce parfum a été obtenu en faisant une pâte avec de l'huile ou un corps gras liquide quelconque, et un mélange de chaux, d'oliban et de myrrhe, mélange qui aurait été additionné d'une petite quantité de benjoin." He says also that the same composition is still used in Egypt and is called *Bouhkourre-bare*, "Perfume of the frontier."

The two oils which are placed last in the lists are not perfumes, though they always occur with the perfumes. The *hatet ash*, or "oil of cedar," is necessarily one of the principal offerings for the dead,

for, as Herodotus tells us, it was largely used in embalming. It is found in all the lists, and is one of the oils mentioned in the Book of the Dead.

The *hatet thehennu*, or "Libyan oil," is said by M. Maspero to be the oil used to saturate the four wicks with which fire for the dead was lit, both at the consecration of the tomb and on the festival of Uag. It may be the oil which Pliny describes under the name of "kiki," of which he says that after sprinkling the seeds with salt, an oil is expressed, unpleasant for food, but good for burning in lamps. Herodotus mentions the same oil and gives a description of the method of preparing it: "Some bruise it in a press and squeeze out the oil, others put it in pans, which, they set on the fire, and by that means extract the juice. The oil is unctuous, and no less useful in lamps than other oil, but the odour is strong and disagreeable" (Littlebury's translation). The French translators of Pliny identify the "kiki" with castor oil, which is one of the best vegetable oils for burning, as it gives a soft, clear light; it is still largely used as a lamp oil in parts of India.

Pliny's description of the method of extracting the oil with the addition of salt recalls the account which Herodotus gives of the festival of *The Lighting of Lamps* at Sais. "They hang up by night a great number of lamps, filled with oil and a mixture of salt, round every house, the tow swimming on the surface."

The perfumes of the Egyptians were kept in alabaster vases, at least they are so represented in the sculptures; and from prehistoric times down to the Roman occupation, alabaster perfume vases are found in the tombs. Pliny gives what seems to be an explanation of this universal custom, when he tells us that perfumes keep best in alabaster vessels (*Unguenta optime servantur in alabastris*).




69. [The names marked with an asterisk \* occur in the lists of both IIIrd and Vth Dynasties.




The references to Medum are to the tomb of Rahotep (PETRIE, *Medum*, pl. xiii, and Mr. Griffith's notes on the inscriptions, p. 38); the references to M. Maspero are to his paper, "La table d'offrandes des tombeaux Égyptiens," in the *Revue de l'histoire des Religions*, t. xxxv and xxxvi; the references to the altar of Ptahneferu are to PETRIE, *Kahun*, pl. v. All other references are given in full.




Mr. Griffith has also kindly made some suggestions on the names of the objects in lists Ia and b.]




The lists of offerings show some curious variations. In the lists of the IIIrd Dynasty the objects are chiefly the possessions of the deceased, vessels of stone or metal, furniture, linen, perfumes and cosmetics, with a very small proportion of food. In the IVth Dynasty the amount of food increases in proportion to the other objects, and in the Vth Dynasty the lists are made up almost entirely of food—cakes, joints of meat, preparations of milk, fruit, wine, beer—while the furniture and other possessions are shown only in pictures and are not mentioned in the lists. I have therefore divided the lists into two; I is of the IIIrd Dynasty, which is again subdivided into, (a) the list of Sekerkhabau, and (b) the list of his wife, Hathor-neferhetep; II is the Vth Dynasty list, of which that of User-neter is the type. Lists of the IIIrd Dynasty vary greatly both in names and in arrangement; the Vth Dynasty lists are alike, the variations being in the sequence of the names, not in the names themselves. M. Maspero has shown that in the Vth and VIth Dynasties the offerings were made during the commemorative service for the dead, in regular sequence and to the accompaniment of appropriate words.




70. LIST Ia. *Stele of Sekerkhabau*. Above the central figure:




1.  . Water for washing the hands. This appears to correspond with the   *seth*, of the later lists. No. 22 gives the name of the ewer and basin.




\*2.    *seneter*. Incense.

3.    *hätet*. Sacred oils or perfumes. Two vases.



\*4.    *sefeth*. A sacred oil or perfume. See list II. 5.



\*5.    *yrp*. Wine. Two jars.

6.    *ta ur* (?). Large loaf (?).

\*7.    *ta retch*. Mr. Griffith (PETRIE, *Kahun*, p. 41) calls this "a large round cake made of dates." Dates were a very important item of food in Egypt. In the tomb of Rekhmara (NEWBERRY, *Rekhmara*, pl. xiii) the "house of dates" is mentioned, evidently the storehouse in which the dried dates or date-flour were kept, for Pliny says that in Ethiopia

dates, on being dried, become so friable that they yield a flour which is made into bread.

\*8.   *shūt*. Bread or cake. Compare the shape of this loaf with the slices laid on the table of offerings. See list II. 61.

\*9.   *yshed*. Apricots (?). M. Maspero calls these "*Lebakh* fruit."

Then come four offerings of which the representations are given without the names:



\*10. The *khepesh* or haunch.



\*11. The *sut* or *yuū* joint.

\*12. A trussed bird.



\*13. The ribs of an ox.


Below the figure comes the main list of offerings, consisting chiefly of linen, furniture, and stone or pottery vessels with a few names of food.

14.  *neter*—linen. There are five varieties, numbered respectively 5, 4, 3, 2, 1, which, Mr. Griffith says, refer to the strands in the thread. The word  *seseḥ*, which here applies to the *neter* linen, and is determined with a bundle of linen, is applied in Medum to the *sheser*-linen, and is there determined with a man. A thousand of each quality.


15, 16.  *sheser*-linen.  *āa* linen. In qualities of 100, 9, 8, 7, and 6 strands to the thread. A thousand of each quality.

The lists which follow are arranged under headings, which sometimes represent the material of which the vase or other object is made, sometimes the contents of the vase. The sign for a thousand follows each object in the list.


  *seseḥa*. Probably a stone, and from the determinative apparently the stone of which the butcher's knife-sharpeners were made. But here there is a difficulty: the corn-grinders show that it must have been stone, but the *hut* and *defy* vases are of forms which are made in metal, not in stone; and in Medum they are coloured blue, the colour for copper.



17.  *hut*. A deep bowl with a rim and one handle and a round base. See list Ib, 9.


18.  *defy*. A bowl with a rim and two handles.


19.  *ākhy*. Grinding stones for corn. Here


seen in plan, but in Medum in section and there coloured red (cf. PETRIE, *Royal Tombs* ii, pl. xxxiii. 25).


\*20.  *nemset*. Evidently the name of a jar of a special shape. In Medum it is made of stone (?) and of gold, and in later times it is of pottery. See list II, 22, 23.



The second heading is  *sekhep* ( *sekhept* in list Ib). This is another elusive material, which cannot be identified, as in list Ib the corn-grinders (stone) and the *hut*-vase (metal) occur under this heading. It might be supposed that both *seseḥa* and *sekhep* were the names of the contents of the vases, like *merhet*, but the mention of the grinding-stones makes this supposition impossible.


21.  *shamu* (?), *yakhmu* (?). A deep bowl, with a rim, supported on a stand.

22.  *penu* (?). Ewer and basin for washing the hands. Vessels of this shape have been found of copper and of alabaster (GARSTANG, *Mahasna*, pl. xx), and at Abydos (PETRIE, *Royal Tombs* i, pl. xxxii, 32, and ii, pl. v, 13, 14) stone vases were found inscribed, "For washing the hands of the King." In Medum the ewer and basin occur twice; once coloured blue, which means copper or perhaps a dark stone.

The third heading is  *merhet*. Oil or Perfume, and below are the names of five sacred oils, all of which are called *tep hūtet*. "Best quality."




23.  *yḥ*, determined with the sign of a kid or fawn. This points to its being made of some animal substance, such as musk. In Medum there are two varieties of *yḥ*-perfume.




24.  *shet* (?). This has not been explained; it may, however, mean "White." There is a word *shes* which, when applied to cloth is translated by Brugsch (*Wtb.* 1202) as White; and the white stone, alabaster, is also called *shes*. In Medum the name of this perfume is .



25.  *sefer* 5. In Medum it is the same name but with the numeral 3 following it. This seems to indicate a mixture of aromatic substances, "sefer of 5 [ingredients]," and "sefer of









3 [ingredients]." The vase in which the perfume was contained is the same shape as that always used for the *en-khnm* perfume of the later lists, and which recalls the shapes of the Aegean pottery of the Ist Dynasty found at Abydos (PETRIE, *Royal Tombs* ii, pl. liv).



26.    *se ur* (?) determined with a bag, showing that it was a dry preparation, like eye-paint, to be moistened when required for use.

\*27.    *āsh*. Oil of cedar. This appears to be one of the principal oils, for, as Herodotus tells us, it was largely used in embalming. It is found in all lists, and is among the oils mentioned in the Book of the Dead.





The fourth heading is   *yāa*, under which come three vases.


28.   *peh res* (?), *ybt qema* (?).

29.   (in list II,  ) *khesez*.



30.   *maset*.



These are all tall vases, Nos. 28 and 29 are slightly barrel shaped, No. 30 has straight sides widening to the top. From the mouth of each fall loops of the string by which the cover was secured.



The fifth heading is . Mr. Griffith suggests the reading    (?) or *ty-yam* (?). It occurs among the names of materials in Medum, where the second sign is elaborately drawn, and represents a branch with leaves. Here there are only two vases under this heading.




31.  *thū*. A large vase with a rim and two (tubular ?) handles.


32.  *shū*. A tall cylindrical vase.

The sixth heading is   *kapēh* (?).

33.   *penq*. A bowl on a tall stand.



34.   *zenyb* (?). A bowl of the same shape as the *penq*. A similar bowl made of copper was found at Abydos (PETRIE, *Abydos* ii, pl. xxi. 3).



The seventh heading is    *saz*, Cedar wood (?). The precious wood in the early dynasties was ebony, and the next in value seems to have been cedar.



35.  *set en khet*. Seat of wood.



36.   *ha* (?) *khet*. Back (?) of wood.



Perhaps the back of the chair, for in list Ib the object appears to be panelled like the chair-backs of a later period.



The eighth heading is   *thcr*. Coloured or Painted.



37.   *seser*. Apparently a stool or table in list Ib, here decorated with two buckle-amulets and the *hes*-sign between them.

38.   *ures*. A head-rest.

39.   *neg*. The long-horned ox. Mr. Newberry (*Life of Rekhmara*, p. 28) gives *negu* as "mature ox."



40.   *yua*. The short-horned ox.



41.   *za*. The demoiselle crane.



\*42.   *se*. A goose.



43-50. Then follow eight heaps or granaries inscribed with the names of different kinds of grain and fruit.

Under the figures on each side are the names of fifteen kinds of food and liquids, thirteen being the same on both sides.



\*51.   *heget nesemt*. Sweet beer. See list II, 67.




52.   *khen āūi* (?).

\*53.   *sekhept*.



54.   *bent uaz*. Fresh dates (?).




55.   *gay*.


\*56.   *yrep*. Wine.


57.    *yart*. Grapes.


\*58.   *deba*. Figs.


\*59.   *nebes*. Sycomore figs (?).

\*60.    *uāh*. Dourra grain (cf. PETRIE, *Royal Tombs* i, pl. xxxii, 36, for the name written on a jar).

\*61.  *yshed*. Apricots (?) (cf. PETRIE, *Royal Tombs* ii, pl. xxv, 16).


\*62.  *seshet naz*. Green *seshet*-corn (cf. PETRIE, *Royal Tombs* i, pl. xlii, 57, 64).

\*63.  *seshet hes*. White *seshet*-corn (cf. PETRIE, *Royal Tombs* i, pl. xlii, 63).

\*64. (on the left)  *agut*. Seed-corn (cf. PETRIE, *Royal Tombs* i, pl. xlii, 61).


65. (on the right)  *yrep ua*. *Ua*-wine.


71. LIST Ib. *Stele of Hathor-nefer-hetep*. The upper part of the list above the seated figure is broken away, but enough remains to show that it was identical with that of Seker-kha-bau; the list of linens is also the same. As in list Ia, each object has the sign for Thousand following it.


The first heading is  *merhet*. Oil or Perfume.


1.  *yb*.

2.  *se-ur*.


3.  *sefer*.

4.  *shest*.


The second heading is  *yāa*. Three of the following vases are placed under the same heading in list Ia.


5.  *peh res* (?).

6.  *khesdez*.

7.  *maset*.


8.  *ta uz*.

The third heading is  *sekhept*. Three of the following vases are placed under *sescha* in list Ia.

9.  *hut*. Here the *hut* vase has two handles, and a flat base. See list Ia, 17.


10.  *nemset*.

11.  *ākhy*. Grinding stones for corn.


12.  *shamu* (?) *yakhmu* (?)


The fourth heading is  *saz*. Cedar-wood (?).


13.  *set khet*. A seat of wood.


14.  *zaser*. A stool or table, not decorated as in list Ia.


15.  *ha* (?) *khct*.


16.  *henu*. A box.


17.  *thet*. A bundle (?) or perhaps a cushion (?).

18.  *āfset*. A rectangular box.


19.  *deben*. A circular box.

The fifth heading is  *leben*. Ebony.

20.  *khend*. A chair or stool.


21.  *gesa*. Mr. Griffith suggests "Sloped (?) footboard (?)."

22.  *ta nen*.


23.  *khert ā*. Scribe's writing tablet.


24.  *uthes*. Sedan-chair.

25.  *neg*. The long-horned ox.




26.  *hem ur*. The great cow.








27.  *yua*. The short-horned ox.

\*28.  *ser*. The *ser*-goose.







29.  *za*. The demoiselle crane.

Then follow eight objects representing granaries, each inscribed with the name of a fruit or grain.

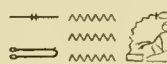
30.  *besh*. In the royal tombs of the Ist and IInd Dynasties at Abydos there were found fragments of stone and pottery jars inscribed in ink with the names of their contents. Among these are two fragments marked  which is perhaps the same as the  of the IIIrd Dynasty (PETRIE, *Royal Tombs* i, pl. xxxii, 37, and ii, pl. xxv, 15).

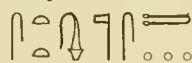
- \*32.  *set*. Corn.
- \*33.  *āgen* (?). Seed corn.
34.  *resī*. Southern corn.
- \*35.  *uāh*. Dourra grain.
- \*36.  *yshed*. Apricots (?).
- \*37.  *deba*. Figs.
- \*38.  *nebes*. Sycomore figs (?).

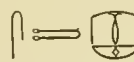
Under the figures are six names of food-offerings, the same on each side.

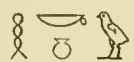
- \*39.  *yrep*. Wine.
- \*40.  *yshed*. Apricots (?).
- \*41.  *nebes*. Sycomore figs (?).
- \*42.  *deba*. Figs.
43.  *yart*. Grapes.
- \*44.  *sekht uaz*. Green *seshet*-corn.


## 72. LIST II. Lists of the Vth Dynasty.

1.  *seth*. The libation of water at the beginning of the funerary rites. M. Maspero says that the libations were made with two different waters, that of the South and that of the North. In the tomb of User-neter (PL. XXIII) the whole ceremony is shown.



2.  *setet sencter*. Burning incense (see PL. XXIII).

3.  *seth-heb*. Festival perfume. A sacred oil. M. Maspero says that the basis of this perfume was an oil mixed with aromatic substances which rendered it thick like ointment.

4.  *heknu*. A sacred oil. This is one of the oils mentioned in the Book of the Dead, and the receipt for making it is given in the inscription at Edfu (p. 31).

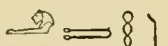
\*5.  *sefeth*. A sacred oil. Determined (PL. XXIII) with the *khnem*-vase. M. Maspero thinks

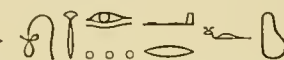
it was semi-liquid; not so thin as oil, nor so thick as ointment.


6.  *en khnem*. A sacred oil. Determined (PL. XVIII) with  the sign of land. Mr. Griffith (*Hieroglyphs*, p. 39) suggests the translation, "Of [the god] Khnem." Possibly "from the land of Khnem" (Elephantine).

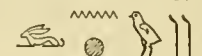
7.  *tuant*. A sacred oil.



\*8.  *hätet āsh*. Oil of cedar.

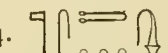
9.  *hätet thehennu*. Libyan oil.


10.  *uaz āref*. A bag of green eye-paint. This was made of green malachite, ground fine. From the determinative, it appears to have been applied to the lower eyelid only, and in connection with this use of green paint a remark of a well-known Egyptian artist (TALBOT KELLY, *Egypt*, p. 208) is instructive: "A little charcoal or green paint rubbed upon the eyelids (especially the *lower* one) is a considerable mitigation of the glare." The figure of Hathor-nefer-hotep (PL. II), however, shows a broad horizontal stripe of green paint across the face from the eyebrow to the base of the nose.

11.  *sdemt āref*, also written *mesdemt*. A bag of black eye-paint. After the Old Kingdom, black eye-paint made of sulphide of lead (galena) superseded the malachite paint, and is used to the present day in Egypt, being called by its Arabic name *kohl*. The Latin name, *stibium*, is derived from the Egyptian *sdemt*.

12.  *unkhui*. Two pieces of cloth. On PL. XXIII is a priest bearing the two pieces of cloth in his hands.

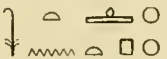
13.  *tha qebh* (PL. XVIII), *teb* in the tomb of Anpu-kap. Prof. Erman gives  as "A drop." This can hardly mean "Two drops of water," it is probably a direction to the priest as well as the name of the offering: "Water, drop by drop."


\*14.  See No 2.

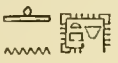
15.  *khaut*. Altar, i.e. an altar covered with offerings. In the tomb of Rahotep (PETRIE, *Medum*, pl. xiii) the *khaut* is placed among the

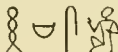


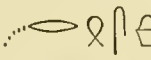
objects made of alabaster, showing that it represents the actual altar and not the offerings upon it.


16.  *seten hetep*. A royal offering.

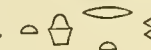
Two. M. Maspero shows that the *seten hetep* was the large flat dish of alabaster which was placed on a stand and on which the offerings were piled. On PLS. XXI—XXIII there are stands with flat dishes containing offerings. On the altar of Ptahneferu there are two *seten-hetep* together, and a third one inscribed  "Coming with the *seten-hetep*." The dishes or stands are mentioned before the offerings of food.

17.  *hetep en usekht*. Offering of the forecourt. Also a dish or plaque for holding offerings. Two. The *seten-hetep* was offered in the inner chamber of the tomb in front of the false door, the offering of the forecourt was in the outer chamber where, as in the tomb of User-neter, there was sometimes a niche for that purpose. On the altar of Ptahneferu the "offering of the forecourt" is a circular dish on which are placed a *shens* loaf and a jar each of wine and beer.

18.  *hems*.

19.  *shens* and *duyū* (?). One of each. These two words appear to mean "food and drink," without any further or more definite meaning. See Nos. 24, 25, 29, 36.


20.  *tut*. A loaf or cake. On the altar of Ptahneferu it is larger than the *shens*-loaf, though of nearly the same shape.

\*21.  *ta retch*. Cake of dates.


See list Ia, 7.

22.  *nemset sesert*.

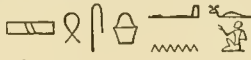
23.  *nemset heqt*.


In Medum the word is written  *enset*, the first sign being the determinative of stone (?); in the same list there is also an *enset* of *zām* or electrum. It is a vase without handles, wider at the shoulder than at the base, and with a rim round the mouth. From the fact that it was made in electrum it could not have been of any great size. On the altar of Ptahneferu and in the list


of Hapzefa (GRIFFITH, *Siut*, pl. 1), it is called

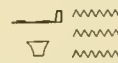
 *khncms*.


In the IIIrd Dynasty the vase itself was the object offered; but in the Vth Dynasty, when the material of which it was made had degenerated into pottery, it is the contents of the jar, and not the jar itself, which we find mentioned in the lists. For *sesert* see No. 64, for *hekt* see No. 67.


24.  *shens ān fa* (?). Cf. Nos. 19, 25, 29.

25.  *shens duyū en sheb*.




\*26.  *sut*. According to Mr. Griffith this is the haunch or shoulder shrunk by boiling. He also says that the joint was of two kinds, called respectively *sut* and *yūā*, one being the foreleg, the other the shoulder. It occurs twice in the lists, once among the miscellaneous offerings and once among the joints. On the altar of Ptahneferu the object is the same as the determinative.



27.  *mu*. Water. Two vases. Sometimes written without the hand. M. Maspero says, "Two vases, one of which contained water charged with the natron of El Kab, *five pastilles of the South*, the other containing water charged with the natron of Shit-pit (the Wady Natrūn) *five pastilles of the North*. It appears that the officiating priest took the pastilles one after the other, and threw them into the vase of the South as he recited the formula, and repeated the same operation for the vase of the North." The altar of Ptahneferu gives one inscribed, and two uninscribed, vases.



28.  *bed*. Natron. Sometimes one, sometimes two vases. Mr. Griffith says of the determinative that it is a roll of sacred linen, combined with the bag which is the ideogram of toilet powders, and that the substance contained in the bag is probably natron. In reference to the use of natron, M. Maspero observes that balls of it put in a water jar clarify the liquid at once. This is probably the reason why it always occurs immediately after water in the lists. On the altar of Ptahneferu there is only one vase of *bed*.




29.  *shens duy r* (?). One of each. Another variant of Nos. 19, 24, 25. This is the beginning of a list of bread and cakes.

30.   *tut*. See No. 20.






\*31.    *ta reteh*. See No. 21.




32.   *hethu*. Bread or cake. Two. On the altar of Ptahneferu, it is a tall upright loaf, like the *shens* in shape.




33.   *nehern*. Another kind of cake, in shape like the *hethu* and *shens* on the altar of Ptahneferu. Two.




34.  or   *dept* or *depa*. Bread or cake.





Four. On Ptahneferu's altar it is shown as a tall, narrow loaf, so narrow for its height as to be badly balanced, and therefore is laid on its side. On the altar it occurs with the *sekhen* joint of meat.



35.     *pesen* or *persen*. Bread or cake. Four. A circular cake, occurring with wine, beer, and *shens* cake on the altar of Ptahneferu. The size of the cake can be estimated from the fact that in the time of Rameses II,  $\frac{1}{20}$  of a *sa*  of barley was allowed for one cake (DÜMICHEN, *A.Z.* 1870, p. 42). Dioscorides gives as the Egyptian name of the divine bread ambrosia, *μερσέω*, which Lauth derives from this word *persen*. (LAUTH, *A.Z.* 1868, p. 92).

36.    *shens*. Four. Cf. Nos. 19, 24, 25, 29.



37.    *ta-ymä ta*. Bread of that which is in the ground (?). Four. Perhaps a kind of bread made from the roots of plants.





38.    *khenfu*, sometimes written *khefnu*. Cake or bread. Four. On the altar of Ptahneferu they are flat and oval. They were probably small, as in the inscriptions of Siut, Hapzefa requires two hundred of them from each priest in his list of offerings (GRIFFITH, *Siut*, pl. vii).





39.     *hebennu*. Bread or cake. Four. From the determinatives on PL. XVIII they appear to be small round cakes.





40.     *gemhu-qema*. Bread or cake.





Four. This word is spelt in many ways, but this form seems to be the most complete. Prof. Erman, in his Glossary, suggests that it is a foreign word.




On Ptahneferu's altar an object shaped something like the sole of a foot is called  .



41.     *yadet hak* (?). Bread or cake. Four. M. Maspero translates this as "Le gâteau de derrière le double."




42.     *paut*. Bread or cake. Four. A circular cake on which is the print of the four fingers of the hand. There are three varieties of it on the altar of Ptahneferu.




43.     *ta asher*. Roasted bread. Four. From the name this must be a kind of biscuit or toast, i.e. a doubly cooked bread. Ptahneferu's altar shows it of the same curious shape as the *gemhu-qema*.





44.     *hesiu*. Onions. Four baskets. In the list of Ateta (PL. XVIII) the word is spelt out. The fondness of the Egyptian for onions was almost proverbial; even so late as the Christian era we find St. Apollonius saying that the Egyptians give the name of god to the onion, and Herodotus says that so early as the time of Khufu the workmen lived upon bread, radishes, and onions.




\*45.    *khepesh*. Fore-leg. This seems to have been the most important joint of the sacrificial animal. In all representations of offerings the foremost priest carries a fore-leg, generally on his shoulder. In lists the *khepesh* is followed by the names of other joints and edible parts of the animal.

\*46.   *yuä*. See No. 26.


47.    *sekhen*. Fore-part (?) of an animal. On the altar of Ptahneferu the *sekhen* is of a nondescript shape, and is placed with other joints and *deft* cakes.


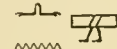
\*48.    See No. 26.


\*49.     *septeħ sper*. Ribs. Four. On the altar of Ptahneferu it is represented as four ribs with a piece of the skin (?) still attached.


50.    *ashert*. Roast (meat). Ptahneferu gives two baskets filled with oval pieces of meat, and in the tomb of User-neter (PL. XXIII) there is a basket filled with various joints, which are separated


from similar joints in other parts of the piles of offerings, probably because they had been specially prepared.


51.  *myst.* Kidneys (?). In the tomb of Ptahshepses (PLS. XXIX, XXX), this and the three following meats are determined with a fire sign, as if to imply that they were cooked.

52.  *nenshem.* Spleen. In Coptic *νοειω*. On the altar of Ptahneferu it is spelt .




53.  *hā,* Limb. The representation on Ptahneferu's altar is not sufficiently definite to enable one to identify the special part of the animal.


54.  *yf en hāt.* Flesh of the forepart.


55.  *re,* A kind of goose; in Coptic *po.* This is the first of a list of five birds which are represented almost exactly alike on the altar of Ptahneferu. In the tomb of User-neter (PLS. XXI—XXIII) there are several different kinds of birds represented, both among the piles of offerings and also carried by attendants.


56.  *therp.* A kind of goose.

57.  *set.* A duck (sheldrake?).


\*58.  *ser.* Teal. Mr. Griffith (*Hieroglyphs*, p. 23) says of these two birds, "The domesticated duck named  which, like the small  duck, is never absent from scenes of the poultry farm, has the two long central tail-feathers of the pintail." On the altar of Ptahneferu the *ser* duck is represented as much smaller than the other birds.


59.  *mennut,* Pigeon.


60.  *ta syf,* Bread or cake. On the altar of Ptahneferu a large, flat, circular cake.


\*61.  *shāt,* Bread or cake. Two. On the altar of Ptahneferu this is an upright cake like the *shens* loaf. In the tomb of Rekhmara (NEWBERRY, *Rekhmara*, pl. xiii) is a scene of bakers "cooking *shāt*." The "slaves of the house of dates" are sifting flour, other servants are moulding the loaves, and others again are engaged in the

actual cooking. A large jar of honey, placed conspicuously among the men, shows that honey was among the ingredients, and that the *shāt* was therefore a sweet cake, made of date flour.


62.  *nepat.* Seed corn (?). Two measures.

63.  *mestu.* It is not clear what this is, as, on the altar of Ptahneferu, only a covered basket is seen inscribed *mestu*.

64.  *sesert.* Butter or cheese; M. Maspero suggests cream (*T.S.B.A.* v. 557). In Coptic it is *caipe*. On the altar of Ptahneferu there are two vessels of *sesert*, one is the tall *nemset* vase, the other the bowl, which is the determinative of the hin-measure.


65.  *sesert Uast.* Cheese of Thebes. I take this to mean ewe's-milk cheese, for Diodorus says (ii, 3): "The sheep . . . gives milk and cheese in abundance," and Thebes is known to have been a place where sheep were held sacred.

66.  *heqt khenemset.*

Hepzefa's list (GRIFFITH, *Siut*, pl. i.) gives the reading of this:  *khenemset net heqt.* A *khenemset* jar of beer. See No. 23.


\*67.  *heqt.* Beer. Two vases.

Beer is of very ancient origin, and its invention was ascribed by the Egyptians to Osiris. Diodorus says: "If he (Osiris) found any territory unsuitable for the vine, he caused the people to make beer, a drink composed of barley and water, not much inferior in taste, savour, and strength to wine." (Diod. i, 3). In another place he says that it is called Zythos. There were several kinds of beer, of which, according to M. Maspero, the black beer was considered the best. For an account of the method of making beer in Egypt, see BORCHARDT, *A.Z.*, 1897, 128.


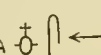

\*68.  *sekhept,* this is generally translated Cucumbers (?). Two measures. This appears to be either a liquid expressed from fruit, or a very juicy fruit. Among the offerings (PL. IX) carried by the farm-women are large melons (?) striped with green, which I would suggest as being the *sekhept*.



On the altar of Ptahneferu there are two bowls of *sekhept*.


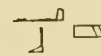

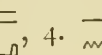


69.  *pekha*. Lit. Divided. Two baskets.

The determinative in User-neter (PL. XXIII) is three grains, but I think they are intended for the three dots of the plural. Brugsch (*Wortb.* 503) calls this: "Split bread," i.e. "slices." Mr. Griffith has proposed (PETRIE, *Dendereh*, p. 42) to see in the upright objects on the tables of offerings, not palm-leaves, but slices of bread. On studying the shapes of these objects in the earliest examples (PLs. I and II, and *Medum*, pl. xiii) it is seen that they are the shape of half a loaf, and the colour is either black or yellow. The table then was covered with slices of bread on which the offerings were piled.

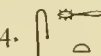
70.  or  *duyu sheser*. Two. In the list of Khnumhotep the arrow is replaced by the bow .

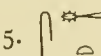
\*71.  *deba*. Figs.

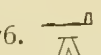
\*72.  *yrep*. Wine. Two measures.


There were five kinds of wine offered in the tombs, of which the names were, 1. , 2. , 3. , 4. , 5. . At Siut (GRIF-FITH, *Siut*, pl. i) the first name is  *yrep meh*, Northern wine. In the lists, however, the names are not often given, but the word Wine is repeated five times. According to M. Maspero, two kinds of wine were always offered; the black, representing the right Eye of Horus, the white representing the left Eye of Horus; the white wine was considered the best.


\*73.  *yshed*, Apricots (?). Two baskets.

\*74.  *sekhet hez*. White *sekhet*-corn. Two baskets.

\*75.  *sekhet uaz*. Green *sekhet*-corn. Two baskets.


\*76.  *āgu*. Mr. Griffith (*Beni Hasan* iii, p. 30) gives *yt āget* as "Yellow corn." Two baskets.


77.  *bau-set* (?). Two baskets. The

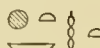
bird is sometimes written with a hoe in its claws . Mr. Griffith (*Beni Hasan* iii, p. 30) gives *baut* as "Green corn"; M. Maspero suggests "Lentils." (Cf. PETRIE, *Royal Tombs* i, pl. xlii, 64.)


\*78.  *nebes*. Sycomore figs. Two baskets.


In the tomb of Rekhmara (NEWBERRY, *Rekhmara*, pl. v) *nebes*-fruit is brought as tribute packed in skins; and in the tombs of the kings of the Ist and IInd Dynasties at Abydos (PETRIE, *Royal Tombs* ii, pp. 36, 38) quantities of dried sycomore figs were found which had been strung together, having the hole visible in the middle.

79.  *ta nebes*. Bread or loaf of sycomore figs. Two baskets.


\*80.  *nāh*. Durrah grain. Two baskets.


81.  *khet nebt nezemt*. All sweet things.


82.  *renput neb*, All growing things. In the tomb of Akhethotep (vol. ii) all the offerings brought in procession by the priests are called *renput*.

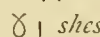
83.  *henk*. Offerings.

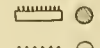
84.  *hat udhu*. The chief [things] of the altar.

85.  *setep*. The choice pieces [of oxen and birds].

86.  *seth* (?). Libation.

\*87.  *seneter*. Incense.

88.  *shes*. Linen.

89.  *menkhet*. Cloth.

90.  *merhet*. Ointment.

## CHAPTER XIV.

### HIEROGLYPHS.

73. PLS. XXXVII-XL. The hieroglyphs in these plates are either rare, peculiar, or of unusually good and detailed forms. They are taken from five tombs,

Seker-kha-bau, Ka-em-hest, Ptahhetep II, User-neter, and Ptahshepses II (abbreviated to S, K, P, U, and PS). I am indebted to Mr. Griffith's writings on this subject for much of the information given here.

1. A woman suckling a child, det. of the word *menūt*, "Nurse" (PL. X, in farm name). The woman wears a long wig, one braid of which falls in front of the shoulder, and her dress has one shoulder-strap. No colour.

2. A woman kneeling and offering a tray on which are two *hes*-vases and an *uas*-sceptre (PLS. XXIX, XXX, in list of titles). A very rare sign. The woman wears a dress with one shoulder-strap, a long wig which falls only down the back, and a necklace. The position of the necklace and wig give a somewhat deformed appearance to the figure. No colour.

3. A bearded man seated, wearing a fillet round his head and an ostrich feather, probably fastened into the fillet and standing straight up from his head (PL. I, in list of titles). He is swathed in a garment which completely covers him so that only his head and one hand appear; the ends of the garment are gathered together and thrown over one shoulder, and are seen at the back of the neck. He holds in his hand two objects, somewhat like drumsticks in shape. An unique sign. No colour.

4. Head, seen in profile, wearing a short curled wig and a short horizontally-striped beard. Sign for *tepy*, "First" (PL. VIII, in list of titles). The colours are invariably the same at all periods (PL. XLI).

5. Head seen full-face; sign for *her*, "Upon" (PL. VIII, in list of titles). The ears and eyebrows are greatly exaggerated, the hair looks like a skull-cap, but from the colour, black, it is undoubtedly hair. The beard is very wide, and is marked with horizontal bands (PL. XLI for colour).

6. Two hands holding a *nekhebt* wand, the arms continued to the shoulder. Sign for *seser*, "Sacred" (PL. I, in list of titles). The right hand grasps the wand, but the left hand is merely closed, and the wand passes behind it, though the artist's intention was to show the wand grasped in both hands. The modelling on this sign is fine and delicate, all the muscles being indicated (PL. XLI for colours).

7. Two upraised hands and arms joined at the shoulder. Sign for *ka* (PL. III, 1 in name). Like all the hieroglyphs in the tomb of Ka-em-hest, the drawing and modelling are exquisite (PL. XLI for colour).

8. An outstretched hand holding a small globular vase, the arm cut off just above the elbow. Det. of a festival (PL. VIII, list of festivals; PL. XLI for colours).

9. Conventional form of a heart, the markings and "wings" representing the great blood vessels. Word sign for *jb*, "Heart" (PL. VIII), also often used as det. of "*hūti*, "Heart" (PL. XLI for colour).

10. Two feet with legs as far as the knee. Det. of words of motion (PL. XX). The feet are shown with the left foot slightly raised at the heel in the act of passing the other foot; in this position the knees, when viewed sideways, would be together.

74. 11, 12. An owl, *Strix flammea*. Sign for the letter *M* (PLS. III, VIII). The markings on the head are conventional even at this early date; and even in the tomb of Ka-em-hest, the beauty of the sign lies, not in truth to nature, but in the delicacy of the detail (PL. XLII for colour).

13. The small vulture, *Neophron percnopterus*. Sign for the letter *aleph* (PL. VIII). On PL. I in the short lists of offerings there is a variant of this sign, where the thin hairs on the head are shown as a sort of crest (PL. XLII for colours).

14. A quail chicken. Sign for the letter *W*. (PL. VIII). In this instance the tiny wing with the little pinion feathers is clearly shown (PL. XLII for colours).

15, 16. A crested plover, *Vanellus cristatus*. Sign for *rekhyt*, "Mankind" (PLS. VIII, XX, in lists of titles). In 16 an attempt has been made to show the markings on the head and breast (PL. XLII for colours).

17. A flying duck, *Dafila acuta*. Sign for the syllable *Pa* (PL. X, in farm name; PL. XLII for colours).

18. The large vulture with naked neck and throat. Sign for the syllable *mut* (PL. VIII in list of titles). The repulsive appearance of the folds of skin on the neck is well shown in an otherwise greatly conventionalized representation (PL. XLII for colours).

19, 20. A swallow (?). 19. Sign for *neses*, "Small" (PL. I). There are two birds represented in the hieroglyphs which greatly resemble each other, but which have totally opposite meanings, one means Little, the other Great; the chief difference in the drawing is in the shape of the tail; the *ur*, "Great," bird (wagtail) has a forked tail (20), the *neses* bird has a round tail (PL. XLII for colour).

21. Three cranes (?) with a tuft where the head joins the neck. Sign for *byu*, "Fame," or usually "Spirits" (PL. I in name). In later times this bird is represented with the tuft on the breast instead of on the neck (PL. XLII for colours).

22. Fledgling swallowing a worm. Sign for *that*, "Vizier" (PL. VIII, in list of titles). The wing and tail feathers are carefully drawn, the lines on the body are possibly intended to indicate the muscles and bones seen on the unfledged bird (PL. XLII for colour).

23. Hawk perched on a semi-circular object from which hang two streamers; an ostrich feather in front. Sign for *Ymentet*, "The west" (PL. VIII in formula for the dead; PL. XLII for colours).

24. An unknown quadruped, the symbol of the god Set (PL. I in list of titles). This is the earliest detailed representation of the animal, which is known in ruder form from pre-dynastic times. The characteristics of the creature—the long drooping nose, the square ears, and the forked tail—are continued till a late period, but it is impossible to identify the animal from the sculptures. It is either a fabulous animal, or a highly conventionalized representation of some species of dog. No colour.

25. A lion couchant. Sign for *ru* (PL. III in list of titles). This is the most beautiful of all the fine hieroglyphs in the inscription of Ka-em-hesht. No colour.

26. A jackal walking. Sign for *sab*, "Judge" (PLs. VIII, IX, in list of titles). In early tombs at Saqqara the jackal's tail is always immensely long and passes either over or under the boundary lines of the inscriptions (PL. XLI for colour).

27. A jackal couchant with an ostrich feather on his back. Sign for *Anpu*, "The god Anubis." The reason for the feather is not explained, it occurs also in the inscription of Khnum-hetep at Beni Hasan (GRIFFITH, *Beni Hasan* i, pl. xxvi), but it does not appear, in either instance, to make any difference in the meaning (PL. XLI for colour). Cf. PETRIE, *Royal Tombs*, pl. xxix, 86.

28. A little quadruped called *Hethes* (PL. I in name). Prof. Sethe translates it as a rat or a mouse, in the Cairo Museum it is translated "Hyaena;" I think that it is a mongoose or ichneumon, called *nims* by the Arabs; they are not at all uncommon at Saqqara, and being fearless, friendly little animals are easily tamed, and would probably be well-known to the Egyptians of the Old Kingdom. No colour.

29. A hare. Sign for the syllable *Un* (PL. XI in

the lowest register). The desert hare is not very common now, but was probably more so in early times. The ears are always represented as being disproportionately long (PL. XLI for colour).

30. The fore part of a lion with a long heavy mane. Sign for the syllable *hū* (PLs. VIII, IX, and PL. XLI for colours).

31. A fish. Sign for the syllable *ūnz* (PLs. XX, XXI, XXIII, XXIV in list of titles). A commonly represented fish in the hieroglyphs though rather rare in reality (PL. XLII for colours).

32. A fish, called *bolte* by the Arabs. Sign for the syllable *yn* (PL. XII in farm name). A common fish in the Nile, and the best for eating. There is also a mythological fish called *ynt* mentioned in hymns to the Sun in the Book of the Dead, where it is said to pilot the boat of the Sun. No colour.

33. A large hornet. Sign for *byti*, "King of Lower Egypt." (PL. VIII in list of titles.) A very detailed representation, the stripes on the body being clearly shown; it is not clear what is intended by the marks on the wings. No colour.

75. 34. A compound sign, consisting of the plan of a house with the elevation of one side, within the enclosure a wide bowl called *usekh* with the semi-circular sign for the letter T, here used as the feminine ending. The whole sign probably reads *het usekht*, "The wide house," which Prof. Sethe takes to mean the palace (PL. XX). The enclosing wall is ornamented with pilasters as in the fortress palaces of the Old Kingdom (see ground plan of Shuneh fort, AYRTON, *Abydos* iii, pls. vi-viii, p. 2, and QUIBELL, *Hierakonpolis* ii, p. 20). The elevation shows that the wall was decorated along the top with the *kheker* ornament; about the middle are two sacred eyes and between them the sign *hez* "White"; these are probably charms painted on the wall to prevent the entrance of evil into the house: below are straight lines representing bands of colour (see description of Middle Fort, AYRTON, *Abydos* iii, p. 3). The *usekh* bowl and the T are enclosed merely for the sake of making a compact group (see PL. XLIII for colours).

35. A compound sign, consisting of the ground-plan of a building enclosing the sign for *natron*. *Het bed*(?) "House of Natron" (PL. III in list of titles). In the corner of the enclosing walls there is a small rectangle which may be the plan of the house standing in the corner of an immense courtyard (AYRTON, *Abydos* iii, p. 2), or possibly the gate



leading into the building. The sign for natron consists of the roll of cloth (?), which stands usually for *Neter*, terminating in a little bag with ends. No colour.

36. Front elevation of a shrine. Sign for the syllable *seḥ* (PL. III in list of titles). Another shrine of the same kind is shown in Nos. 43 and 44 (PL. I in list of titles). Nos. 36 and 44 show the front elevation of the shrine, with the door through which the worshippers could see the figure of the god. No. 43 gives a side view of the same building, and both show that the structure was of light materials, the sides being probably of trellis or basket work. In the tomb of Imery at Gizeh (L. D., ii, 49b) carpenters are making a similar shrine which is on runners, showing that it was intended to be taken from place to place (PL. XLIII for colour).

37. A building supported by columns. Sign for the word *kha*, "Palace" (PL. XXII). The sign is remarkable on account of the Proto-Doric columns, here evidently made of wood. No colour.

38, 39. Front elevation of a sarcophagus, showing the façade of false doors in imitation of a mastaba. Det. of *qrest*, "Burial" (PLS. III, VIII in formula for the dead). No colour.

40. A dome-shaped building with one door (?). Det. of *yst*, which Prof. Sethe translates as "Boundary House" (PL. X in farm name). No colour.

41. A compound sign, consisting of the sign *per*, "A house," and the mace, which reads *hez*, "White." The two signs together are read *per hez*, "The White House" (PL. VIII in list of titles). In many instances the sign is reduplicated and must then be read in the dual, when, according to Prof. Sethe, it means the administration of finance, in the title *mer peruy hez* (PLS. XLIII, XLV for colours).

42. The plan of a house surmounted by six uraei. Sign (according to Prof. Sethe) for *sebakḥ* (?) *ty*, and when compounded with *sab* it means "Chief Judge" (PL. VIII). A wooden structure with uraei along the top is now in the Museum of the Society of Antiquaries of Scotland in Edinburgh (RHIND, *Thebes, its Tombs and their Tenants*, frontispiece). It is a canopy for a bier and is in the form of a building with pillars, while along the top is a chevaux de frise of uraei (PL. XLIII for colours).

43, 44. A shrine seen from the side and from the front. Sign for *seḥ* (?) (PL. I in list of titles). The shrine is evidently a temporary erection of light trellis-work, easily moved from place to

place. In 43 a little porch is indicated, and at the base the three objects are perhaps steps leading up to the doorway (PL. XLIII for colour).

45. A compound sign, consisting of a shrine or canopy and an object which appears to be a basket. Sign for *heb*, "Festival" (PL. VIII in list of festivals). The canopy is a light erection, probably of reeds bound together, supported on a central pole. The semi-circular object below almost invariably has a diamond-shaped mark in the centre, which gives it the effect of basket work. (PL. XLIII for colour).

46. A building. Det. of granary (PL. VIII in list of titles). This is evidently the conventional representation of the circular mud-brick granaries which are one of the features of harvest scenes (PL. XI). In the short lists of offerings on the stele of Sekerkha-bau and his wife (PLS. I and II) almost every object is determined with this sign (PL. XLIII for colour).

47. A road bordered by trees (grass ?) with a canal on each side. Sign for *uat*, "Road" (PL. XX in formula for the dead, PL. XLIII for colour).

48. Flowering papyrus plant growing out of a mass of mud and water. Sign for *meh*, "North," (PL. I in list of titles). No colour.

49. Flowering rush growing out of water. Sign for *qemā*, "South" (PL. I in list of titles). It is remarkable that the plants which typify the North and the South should be marsh plants (PL. XLII for colour).

50. The same as 49, with the addition of the numeral 10 (PL. XX in list of titles, PL. XLII for colour).

51. A compound sign, consisting apparently of the two upright feathers on a crescent; the lower part seems to represent a flower, but the whole sign is so highly conventionalized that its true meaning is lost even at this early period (PL. I in list of titles). No colour.

52. An unknown sign. Det. of the *saz*-festival (PL. VIII in list of festivals). No colour.

53. The rising sun (?). Sign for *kha*, "To appear, to be crowned," &c. (PL. I in name). The colouring of this sign makes it more than probable that this is an attempt to represent the rainbow. In the tomb of Ptahshepses I (PL. XXVII) the colours are in bands, green, blue, and red, divided by white lines; the bands are concentric like a rainbow, not radiating like the rays of the sun.

54, 60. A row of four pots. Sign for *khent*, "In

front of" (PLs. I and XX in list of titles; PL. XLIV for colour).

55. Two wine jars. Det. of wine (PL. I in lists of offerings). The jars are covered with basket-work, either to cool the wine or to prevent the jars from breaking. The first jar has a double stopper, the second a single stopper. Wine is almost invariably determined by two jars (except when the vine sign is used), in later times they are apparently fastened together (PL. XLIV for colour).

56-59. Jars of various shapes. Det. of water and vases (PL. I in list of offerings, PL. XLIV for colour).

61. Basket of fruit. Det. of *yshed*-fruit (PL. I in list of offerings). No colour.

62. Globular vase. Sign for the syllable *nu* (PL. I in list of titles, PL. XLIV for colour).

63. Flint knife (PL. I in list of titles). The handle and the serration of the edge of the blade are clearly indicated. No colour.

64. Adze (PL. I in list of titles). The blade of flint or metal is securely lashed to the wooden handle. No colour.

65. A kind of drill, sign for *hemt*, "craftsman" (PL. I in list of titles). The stones which form the weight are tied to the upright by ropes; a later example (PL. XXVI) shows the stones in a network. In an unpublished tomb at Gizah there is a fine example of the use of this tool, which is used by a man standing upright to drill the hollow of a large stone vase. No colour.

66. A crook. Sign for *heqa*, "To rule" (PL. I in list of titles). No colour.

67. An unknown object (PL. I in list of titles). No colour.

68, 69. A hank of flax or other fibre twisted tightly together. Sign for the letter *H* (PLs. VIII-XII). The ends of the hank are tied to prevent the entangling of the strands. There is a fine example in the unpublished tomb of Ptah-nefer-sem at Saqqara, where the twisted hank of fibre is laid on a basket (PL. XLIV for colour).

70. A loop of rope. Sign for the syllable *Ua* (PLs. VIII, XX). It is probably intended to represent a knot, but the Egyptians seemed to have a difficulty in drawing knots. On PL. XI the knots by which the butchers' whet-stones are fastened to their girdles, though carefully drawn, are not knots at all, but merely an ingenious arrangement of loops which would not hold firm in reality (PL. XLIV for colour).

71. A ball of string wound on a stick. Sign for *Us*, "command" (PL. XLIV for colour).

72. A bead necklace with pendant beads and with wide ribbons to tie. Sign for *nub*, "gold" (PL. VIII in list of titles). The strings of beads are caught up at each end into a circular disk; in later times the plain disk was replaced by a hawk, or lion, head. No colour.

73. A bead necklace to which is attached a cylinder seal (cf. PETRIE, *Medum*), sign for *sezaty* (?), "seal-bearer" (?), (PL. VIII in list of titles; PL. XLV for colour).

74. A hatchet. Reading doubtful (PL. III in list of titles). The use of this tool is shown in the tomb of Khunes at Sauiet el Meitin (L. D. ii, 108) where men are cutting down trees and smoothing the baulks of timber with hatchets of this shape. In the tomb of Aba (DAVIES, *Deir el Gebrawi* i, pl. xvi) a boat-builder is using two hatchets, one in each hand. No colour.

75, 76. A hoe made of wood and tied with rope. Sign for *mer*, "Love" (PLs. III and VIII). Like all the hieroglyphs in the tomb of Ka-em-hest this sign is remarkable for its delicacy and beauty of finish (PL. XLV for colour).

77, 78. A furnace. Sign for the syllable *ta* (PLs. VIII and XX in lists of titles, PL. XLIII for colour).

79. A conjoined wreath of flowers. Sign for the god Min (PL. VIII in list of festivals). This specimen is highly conventionalized, but prehistoric examples (PETRIE, *Koptos*, pl. iii, RANDALL-MACIVER, *El Amrah*, pl. viii, 2) show the flowers placed one inside the other like the jasmine chains of India. No colour.

80. A door-bolt. Sign for the letter S (PL. VIII in list of festivals). See *P.S.B.A.*, 1899, p. 286, for a specimen in wood, and CAULFEILD, *Temple of the Kings*, pl. xvii, 4, for one in use (PL. XLIII for colour).

81. Unidentified object. Sign for *zeba* (PL. XII in farm name, PL. XLIV for colour).

82. Unidentified object. Det. of sacred oil (PL. XXIX in list of oils, PL. XLV for colours).

83. Pool of water. Sign for the letter *Sh* (PL. VIII in list of titles). In later periods the carefully-delineated ripples of water are omitted entirely, and the sign appears as a blank rectangle (PL. XLIII for colour).

84. Unidentified object. Det. of a festival (PL. VIII in list of festivals). It is used as the det. of the



festivals of Thoth and Uag only, combined with the hand holding a vase (8), and three globular vases. Mr. Griffith supposes it to be a table covered with a cloth (DAVIES, *Ptahhetep* i, p. 37). I know no similar object in the sculptures which is used as a table, but in the tomb of Sekhemka, at Gizeh (L. D. ii, 89) a man is bringing one on his shoulder, and on a wooden panel of the O. K. in the Cairo Museum, a woman is carrying one on her head. In the latter instance the object is fluted vertically. No colour.

85. A bundle of papyrus rolls (?) tied at the top and bottom and in the middle. Sign for the syllable *ys* (PL. VIII in list of titles). No colour.

86. A girdle (?) tied in a bow with long ends. Sign for *ānkh*, "Life" (PL. IX). The ends of the bow appear to be knotted in two wide double loops, possibly to keep them in position (PL. XLV for colour).

87. A strip of cloth wound on a stick with one end loose. Sign for *neter*, "God" (PL. XX in name). It was formerly supposed to be an axe, and even the Egyptians appear to have considered it so, and made amulets of that shape, in which all idea of cloth was lost (see jewellery of Aahhetep, PETRIE, *History* ii, fig. 6). In early examples the loose end of cloth—the head of the axe—was divided into two (PETRIE, *Royal Tombs* ii, pl. viii, 13; xxiv, 211; GARSTANG, *Mahasna*, pls. viii-x). Originally, it was used only as the word for "god," later it became the det. for names of gods (PL. XLV for colour).

88. A tusk (?) bound with cords. Sign for the word *ybeh* (PL. I in list of titles). No colour.

89. Circular enclosure containing an irregular cross. Sign for *net*, "City" (PLS. IX, X, XII in farm names). It is generally taken to be the plan of a town or village with cross roads running through it and with circular enclosing walls (PL. XLIII for colour).

90-92. Unidentified object. Sign for *ymakh*, "Worthy" (PLS. VIII, XXXI). No satisfactory explanation of this sign has been found yet. Mr. Griffith supposes it to be a bag drawn together by a string, the folds or pleats being indicated by the lines. The colour is certainly that used for cloth, but the same colour is also used for wood, and this sign has more the appearance of a wooden, than of a woven, object (PL. XLIV for colour).

93. Scribe's writing apparatus. Sign for *sešh*, "Scribe" (PL. VIII in list of titles). It represents the pen-case ending in a lotus blossom, a small

water-pot, and a palette with two saucers, all tied together with cords. In the tomb of Userneter (PL. XX), the top of the pen-case is more elaborate, and the little saucers are hollow. In the tomb of Ptahhetep II (PL. XV, 4), each saucer is divided into black and white, or red and white (PL. XLIV for colour).

94. Draught-board with men. Sign for the syllable *men* (PL. X in farm name). The draught-board is of the typical form, spaces 10 × 3, the men are distinguished by having some plain and some with a knob on the top. Men of both forms are found in early tombs (PETRIE, *R. T.* ii, p. xxxv. 5, 6, p. 36) made of ivory and blue glaze (PL. XLIV for colour).

95. A mound (?) with herbage (?). Sign for *yat*, "Fields" (PL. XII in farm names, PL. XLIII for colour).

96. A plant. Sign for the syllable *hen* (PL. XI, lowest register). The later forms and the printed form are so different from this as to be hardly recognized as the same sign. The plant is evidently the little succulent plant which grows in all the hollows on the desert at Saqqara in February and March, making little green oases in the midst of the sand. From the great variability in the form of this sign—more than one kind of plant being represented in different tombs—I am disposed to think that it represents a special stage in the growth of the plant. In the plant typical of the south the three different stages—bud, leaf, and blossom—are used for three different words (PL. XLII for colour).

97. A water-lily plant. Sign for *kha*, "thousand" (PL. XXIII in short list of offerings). In PLS. I and II there is another form of the same sign in the lists of offerings (PL. XLII for colour).

98. A roll of papyrus tied and sealed. Det. of writing and of abstract words (PL. VIII in list of titles). In early examples the seal is shown and sometimes one loose end of the string with which the roll is tied; later, the two ends of string are invariably shown (PL. XLIV for colour).

**76. PLS. XLI-XLV.** In these plates an attempt has been made to classify the colours of the hieroglyphs. It is not by any means a complete list, except of the tombs which we cleared, but it may prove a help to those who are studying the signs and their original meanings.

In comparing the colours used for flesh, it is remarkable that in early examples, Seker-kha-bau and his wife at Saqqara, and Rahotep at Medum (PETRIE,



*Medum*) and Khnumhetep (B. M. 1,143) the flesh tints are generally yellow for both sexes. In the Vth Dynasty these hieroglyphs are conventionalized, red for men, yellow for women.

The conventional colour, black, for the jackal is certainly curious, as being quite different to the yellowish tints of the animal. In the figure of the jackal-god the colour is probably meant to show that it is a wooden animal. The convention lasted to the latest periods, the wooden jackals found in tombs being always covered with black paint. The forepart of the lion *Hâ* shows great diversity of colour, and is evidently not intended to represent the true colours of the animal. In the tomb of Rahotep\* (PETRIE, *Medum*, pls. xiii and xxviii), the muzzle and foreleg are green, the mane yellow, and the ear black. In the tomb of Merab (L. D. ii, 19) the foreleg is blue, the head yellow.

The Egyptian artists evidently found great difficulty, with the few pigments at their disposal, in representing the colours of the birds, blue and black appear to interchange, also green and blue, and red and yellow; whereas in other signs in which the colours are more definite on the original object the only interchange is between blue and black.

Of the lower orders of living creatures the only variations worth noting are, (1) the crocodile *sebek*, which in the tomb of Nefermaat (PETRIE, *Medum*, pl. xviii) is yellow with black legs; and (2) the fish *ânz*, which in the tomb of Merab (L. D. ii, 22) is green with red fins.

PL. XLIII. In the sign representing a pool the distinguishing letters have been omitted. A is the outer rim, B the water.

In the two signs representing channels of water, it is not very certain by the colour as to which part is intended for the water. In the tomb of Merab (L. D. ii, 22) the *mer* sign is shown with A black and B yellow; and in the same tomb the *uat* sign has A green, B black, and C red.

*Khâ* has been written inadvertently for *yat*.

The sign *Nes* or *G* varies a good deal in colour;

usually it is red, sometimes yellow (also PETRIE *Medum*, pl. xiii), and once green.

PL. XLIV. The row of *khent* vases are evidently reminiscent in colour of the red and black pottery, which was commonly used in prehistoric and early dynastic times. The tops are either blue or black, the body of the vase red. The colour of the supports (?) varies, being sometimes the same colour as the top, sometimes the same as the body of the vases.

The *nu* vase is generally blue or black, varied occasionally (Rahotep and Merab) by reverting to the prehistoric black-topped type. In the tomb of Atet (PETRIE, *Medum*, pl. xxvii), there is an example where it is yellow.

In all the signs of rush work or fibre there is variation between green and yellow, showing that the rushes and fibres were used both fresh and dried (GRIFFITH, *Hieroglyphs*, p. 47). The yellow is found in the earlier tombs as a rule.

The loaf of bread is interesting as showing that even in the Vth Dynasty it was possible to obtain a good brown crust to a loaf. In the inscriptions of Merab of the IVth Dynasty, however, the sign is black, evidently with a burnt crust.

PL. XLV. The colouring of the emblematic or magical signs, *ded* and *sekhem*, is extremely elaborate. One of the earliest examples of the *ded* (PETRIE, *Medum*, pl. xiii) shows the upper part—the capitals of the “pillars”—alternately green and red with yellow edges, the lower part being yellow.

The *gres*-harpoon, like the flint-knife, varies in colour, being sometimes of its natural hue, blue in the one case, black in the other; and sometimes red, which I suppose to represent the implement when made of copper. The *tep*-dagger is generally red, but in the stele of Khnum-hetep (Brit. Mus. 1,143) it is blue.

The trap is a rare sign. In the tomb of Nefermaat (PETRIE, *Medum*, pl. xviii) it is red. The three grains, determinative of the plural, are not uniform, being sometimes red, sometimes blue, and sometimes black. And the numeral *One* also varies between red and black; in the tomb of Merab (L. D. ii, 21) it is black, and in the tomb of Ptahbaunefer (L. D. ii, 55) it is red.

\* Part of this tomb with this sign is now in the British Museum, Nos. 1,242 and 1,277.

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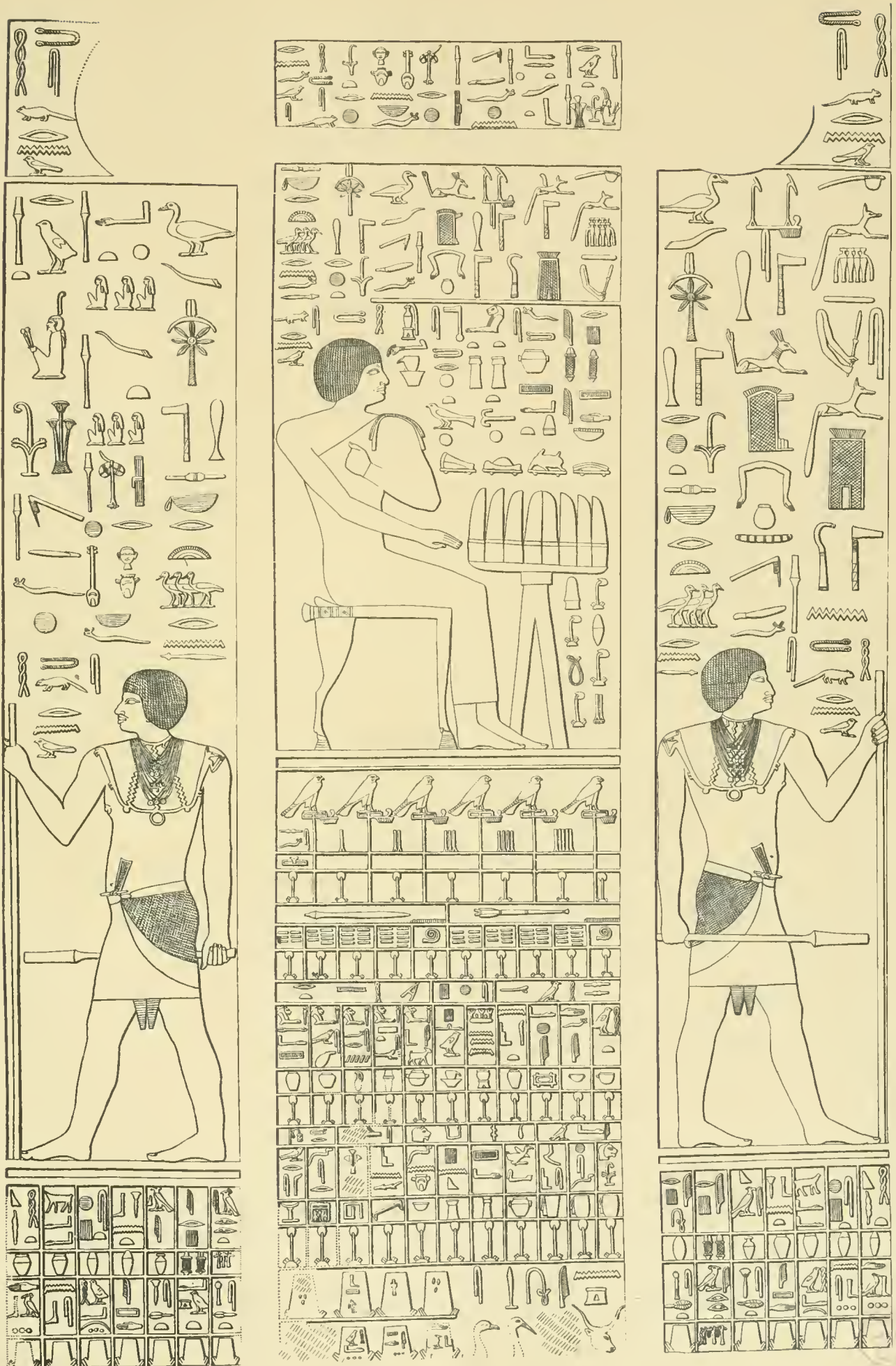
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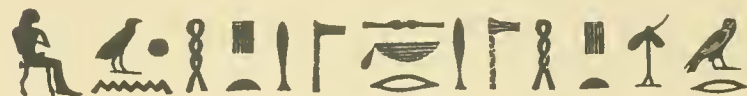
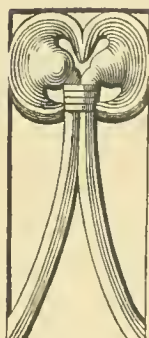




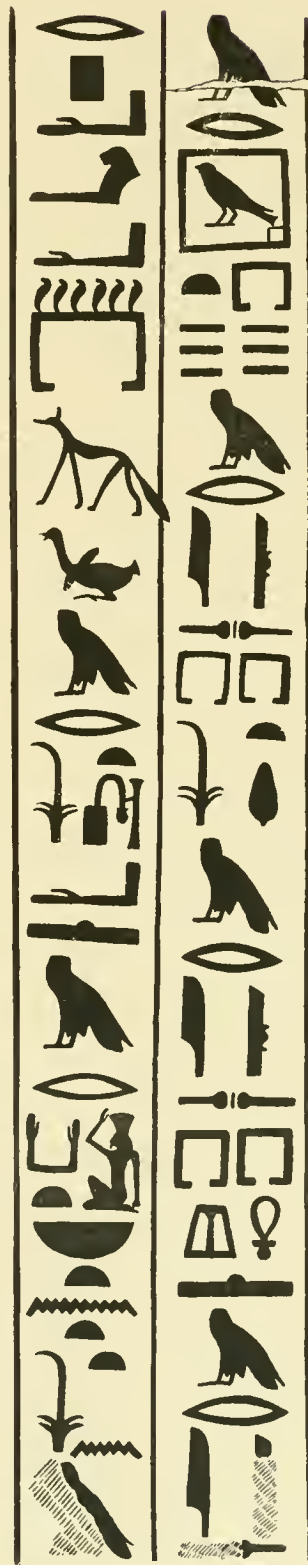
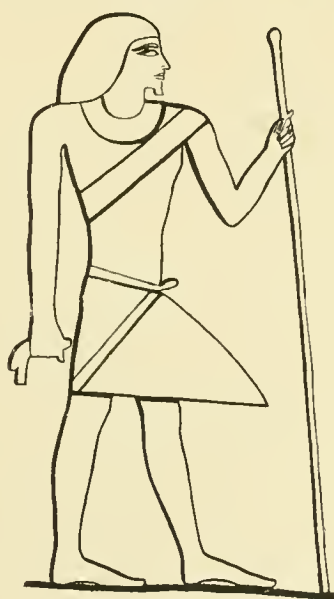
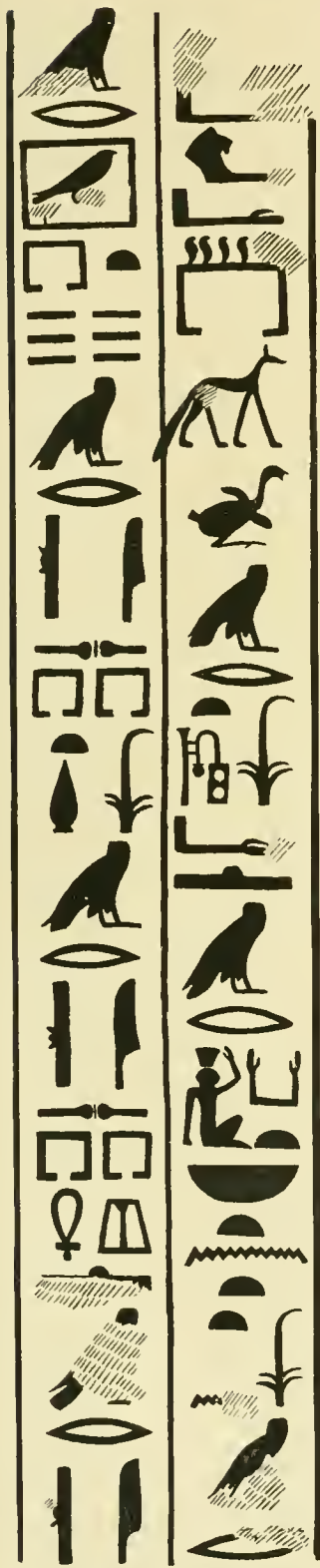
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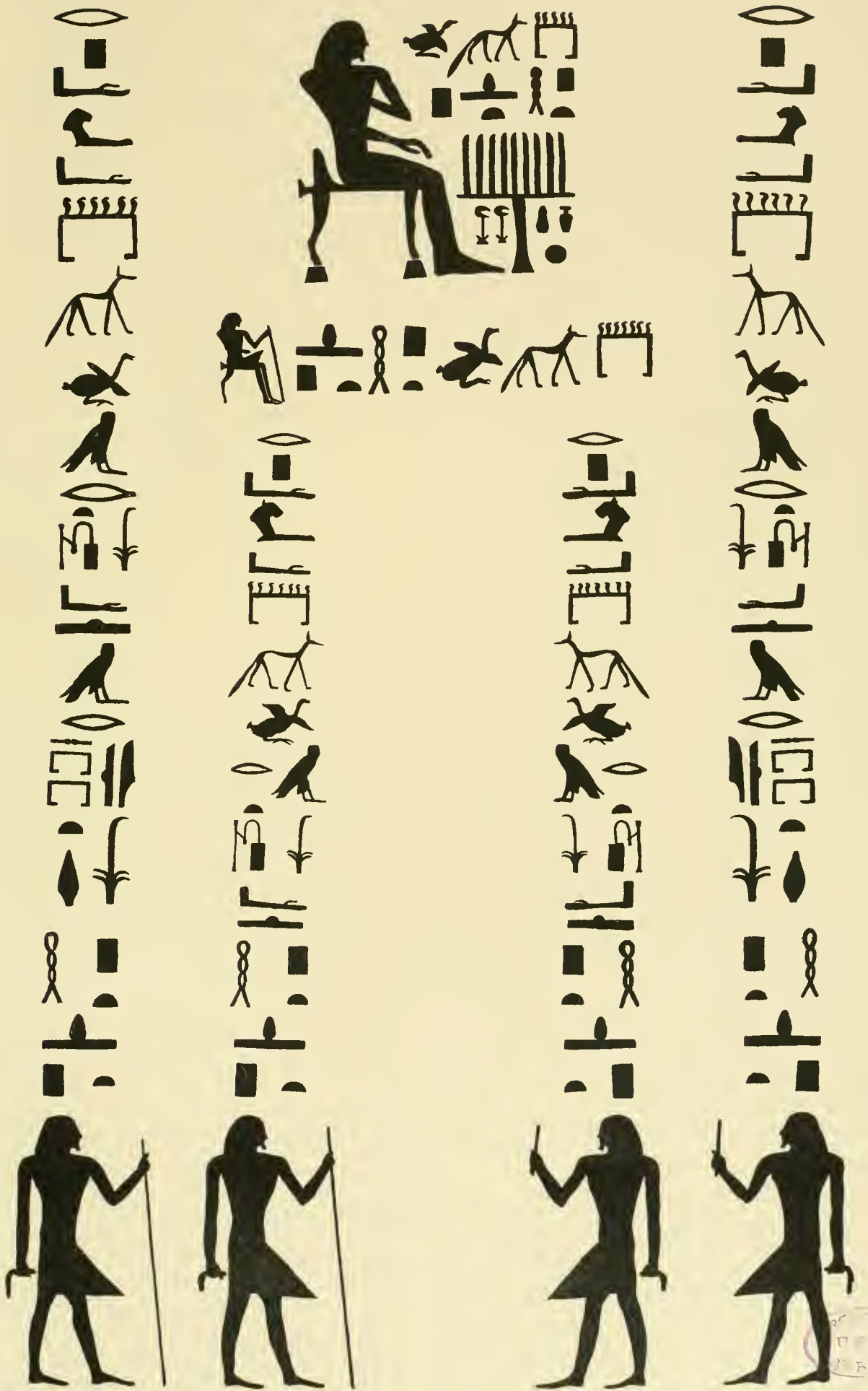








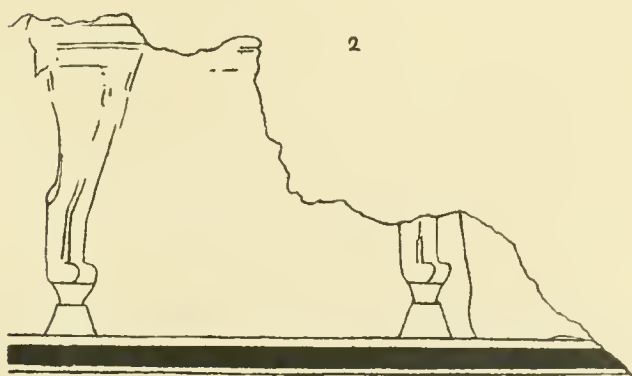








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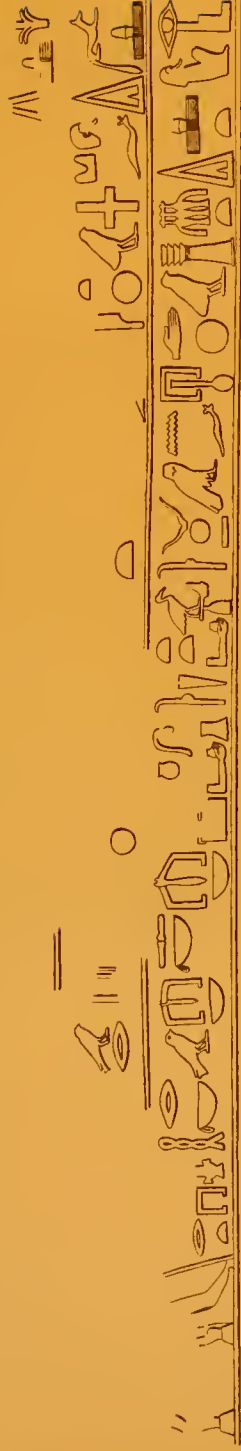
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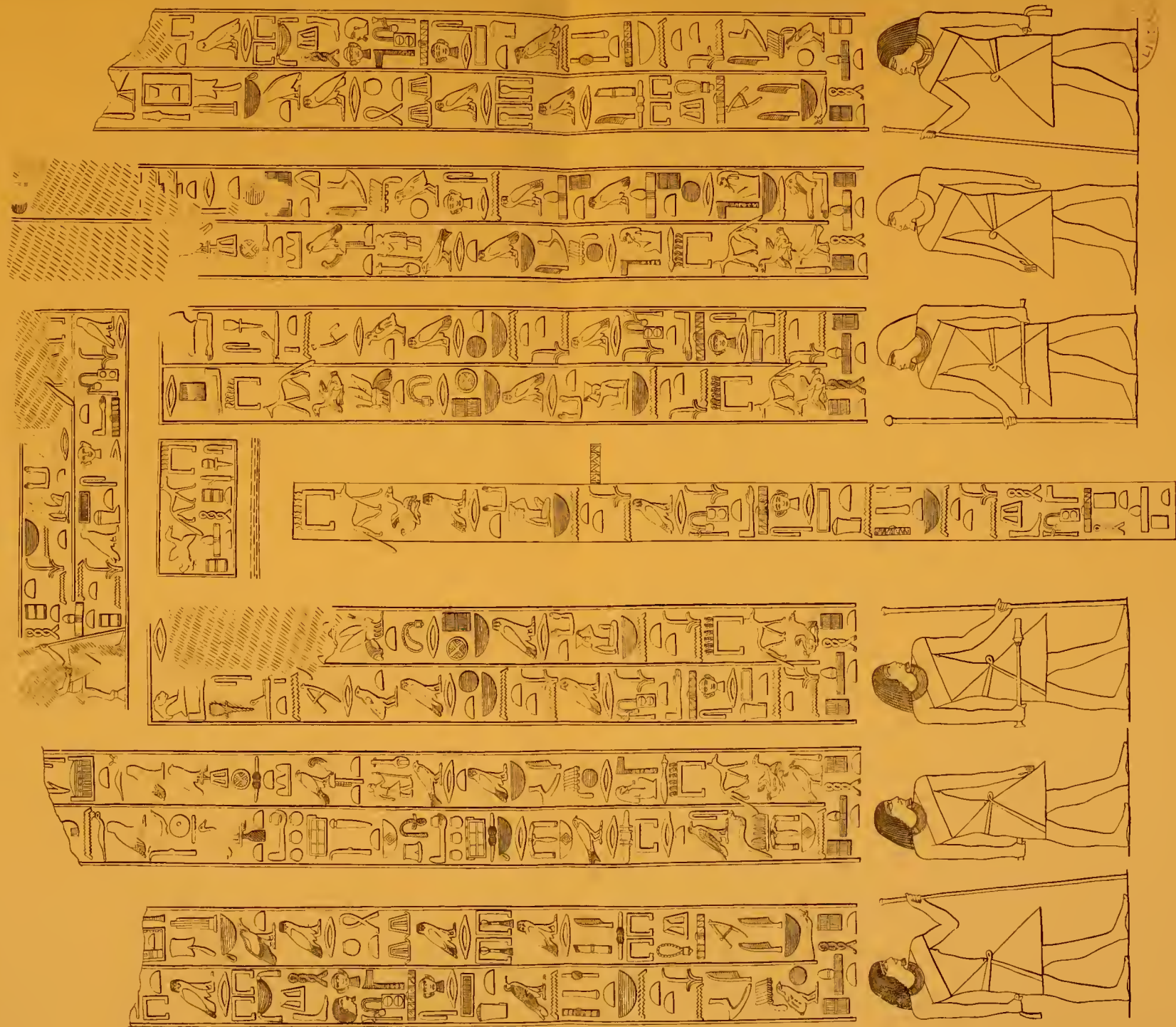


ARCHITRAVE













FARM-WOMEN BRINGING OFFERINGS.













FARM-WOMEN BRINGING OFFERINGS.

















SCENES OF AGRICULTURE, BIRD-CATCHING, AND SACRIFICE.





FARM WOMEN BRINGING OFFERINGS.





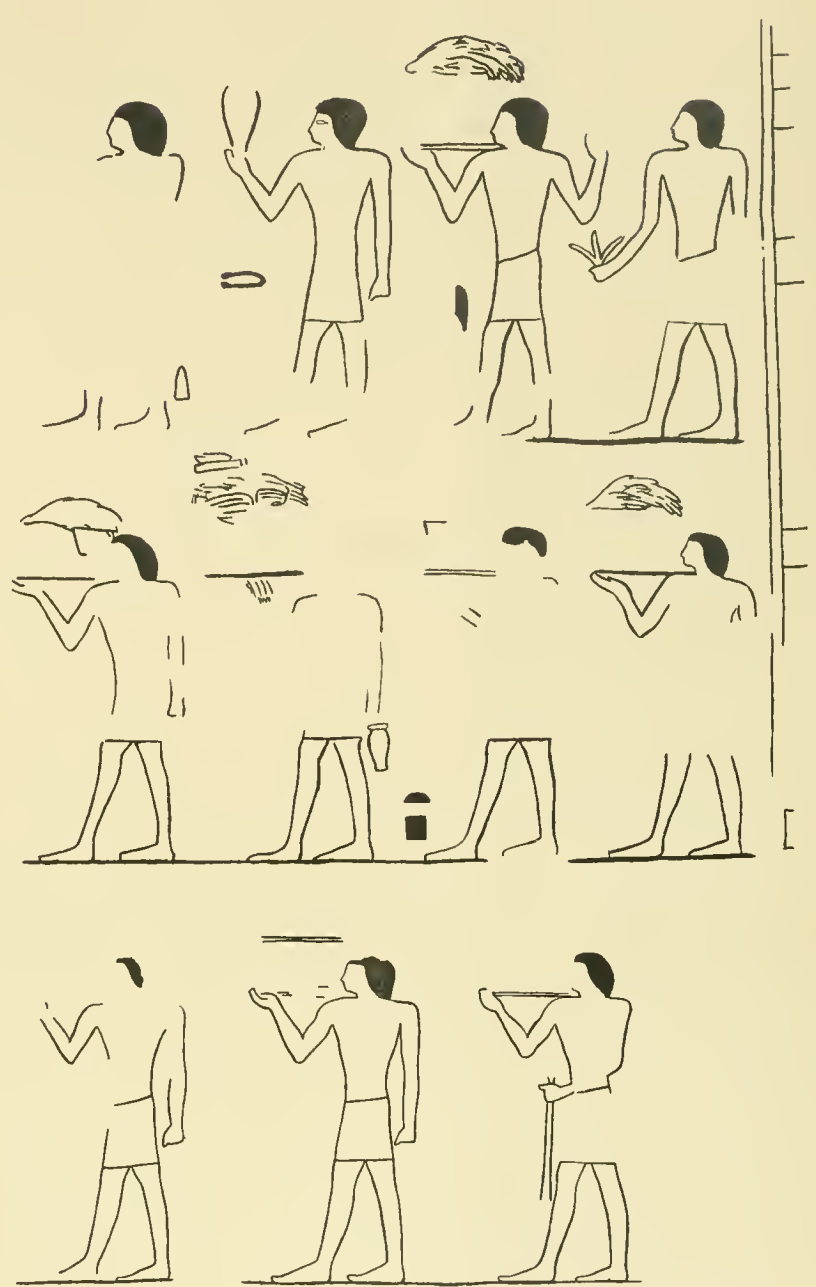








NORTH DOORWAY



SOUTH DOORWAY

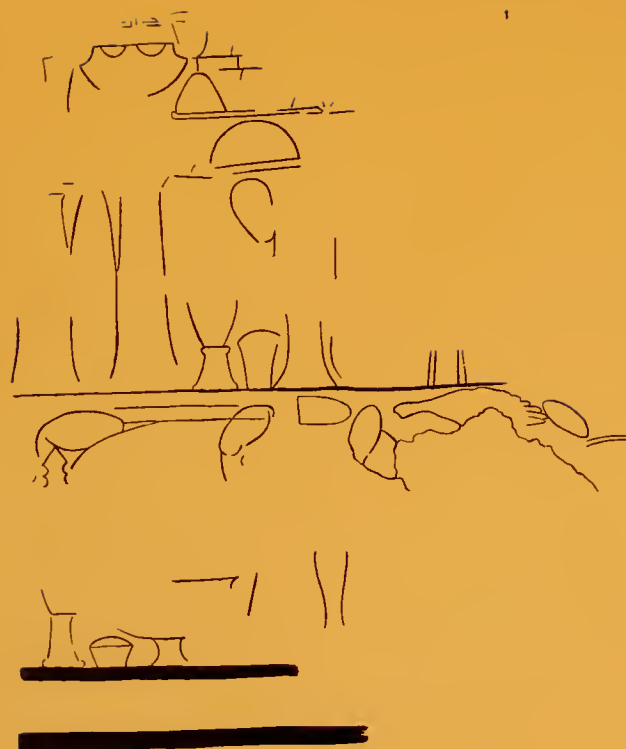












WEST WALL



SOUTH WALL

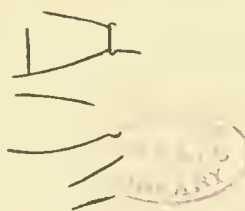
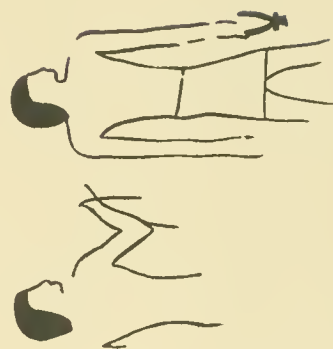
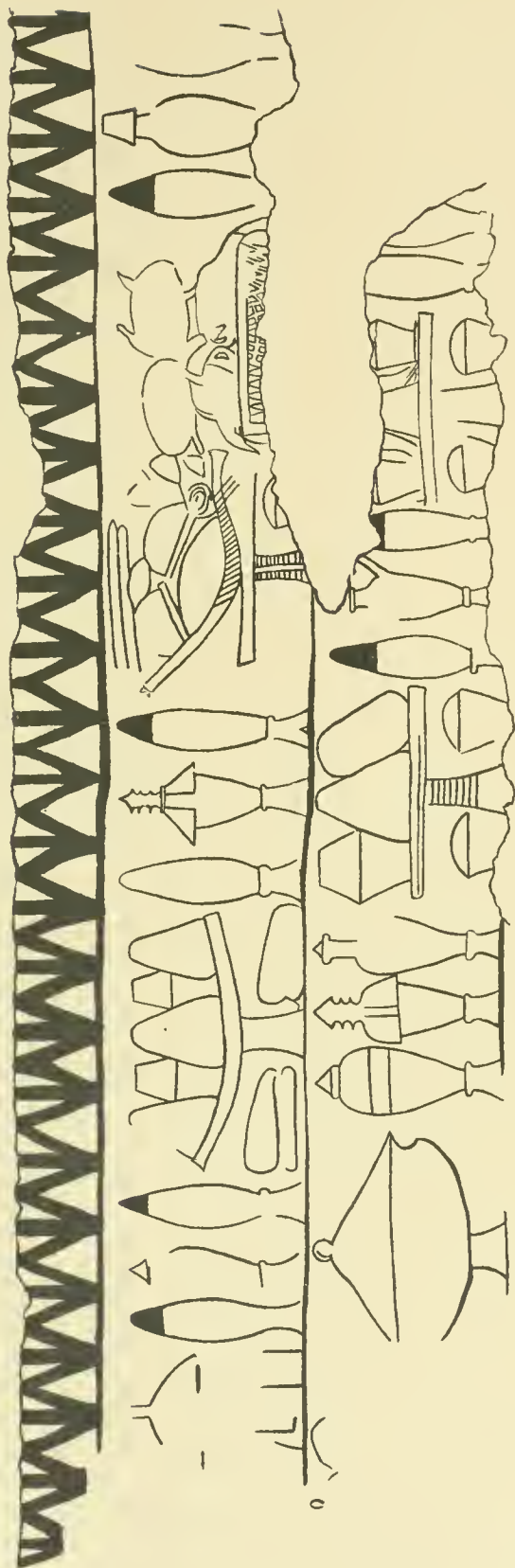


NORTH WALL





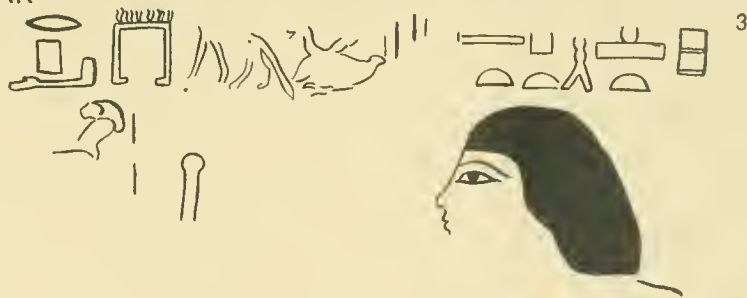
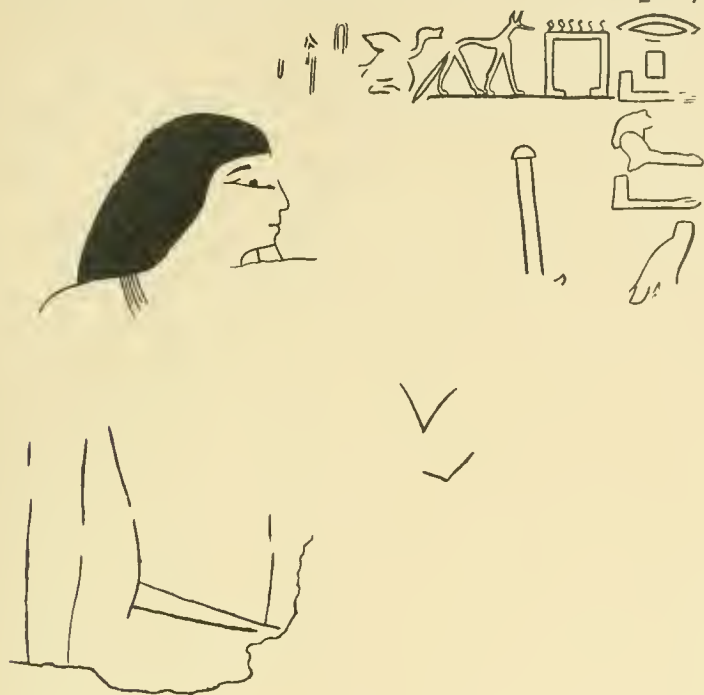
PAINTED CHAMBER, EAST WALL.



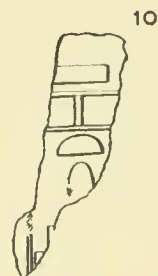
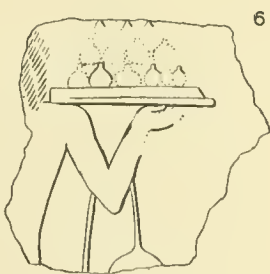
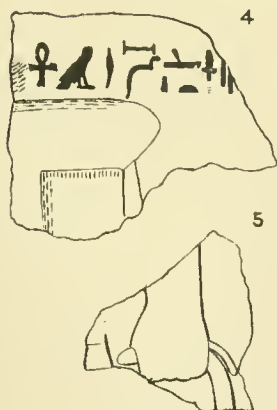




## 2 ALTAR



## DOORWAYS













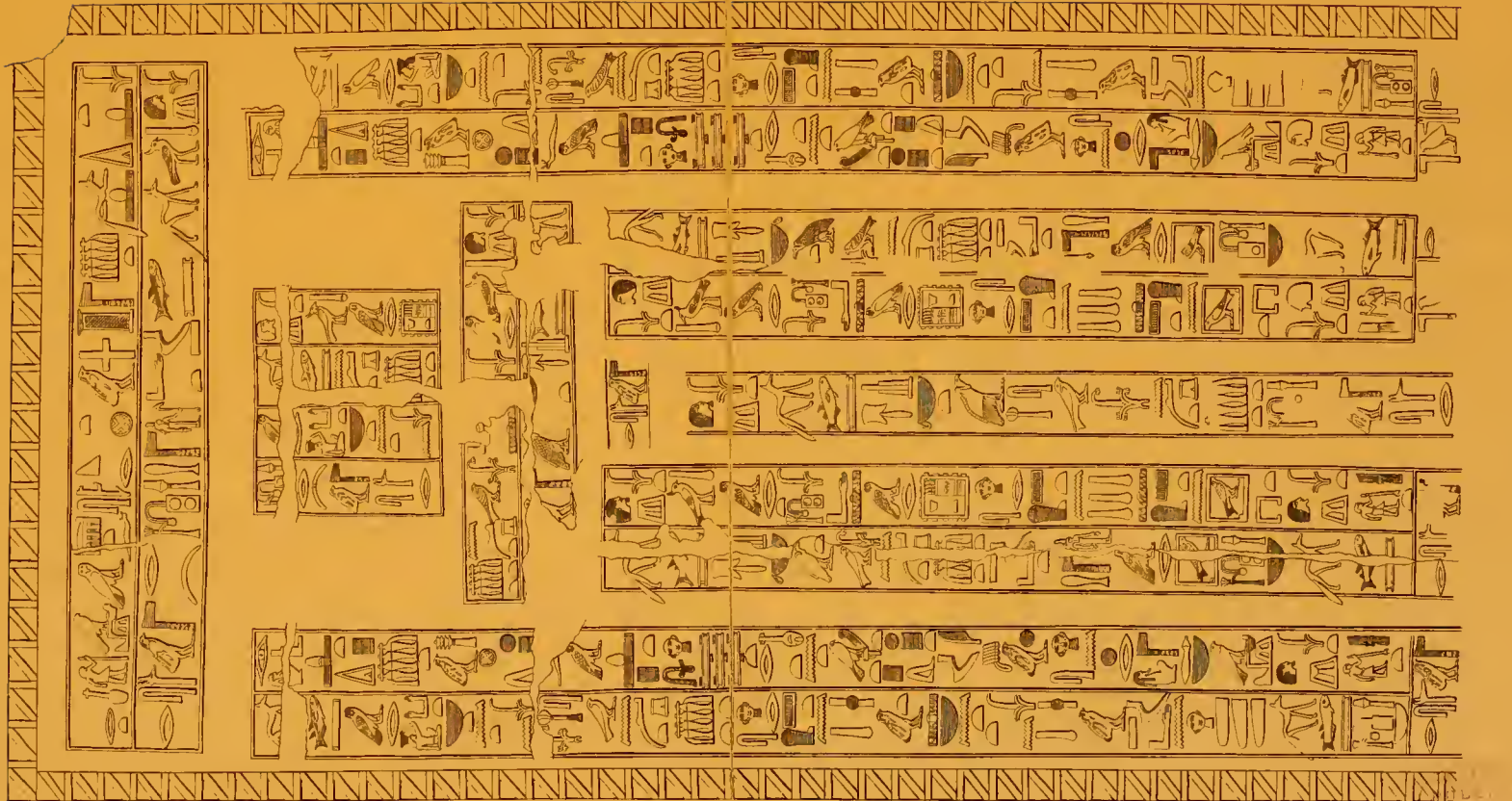
















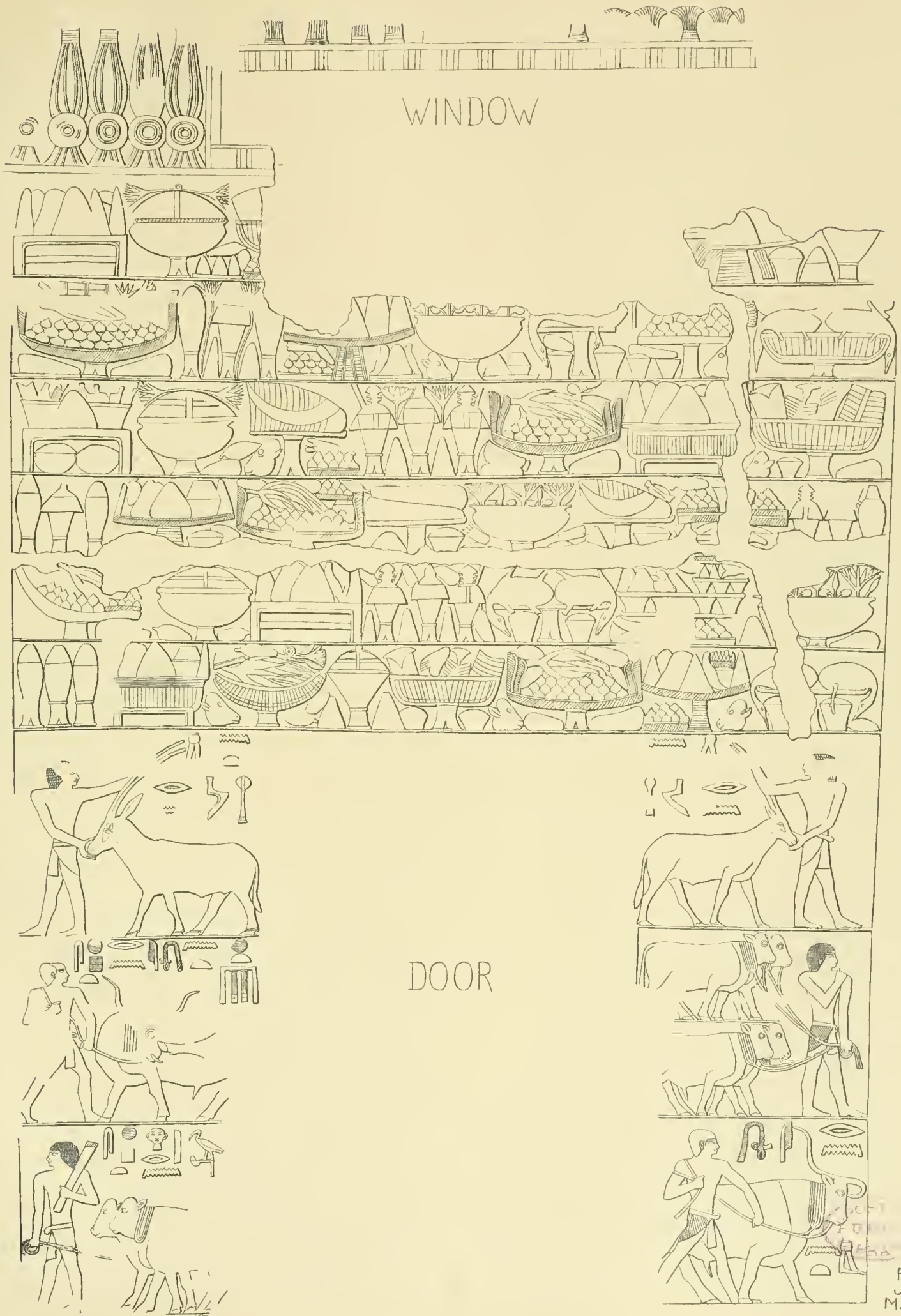










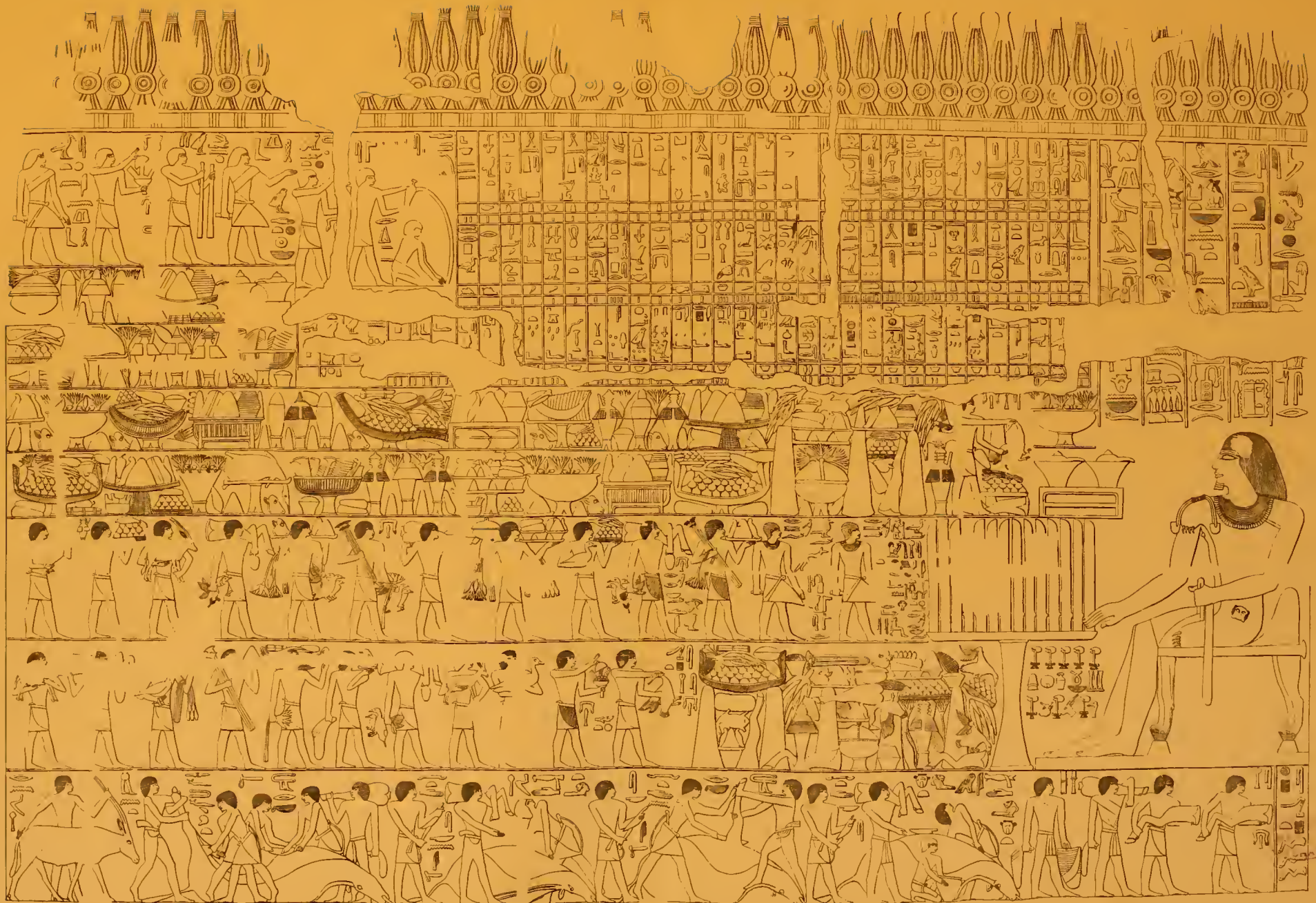






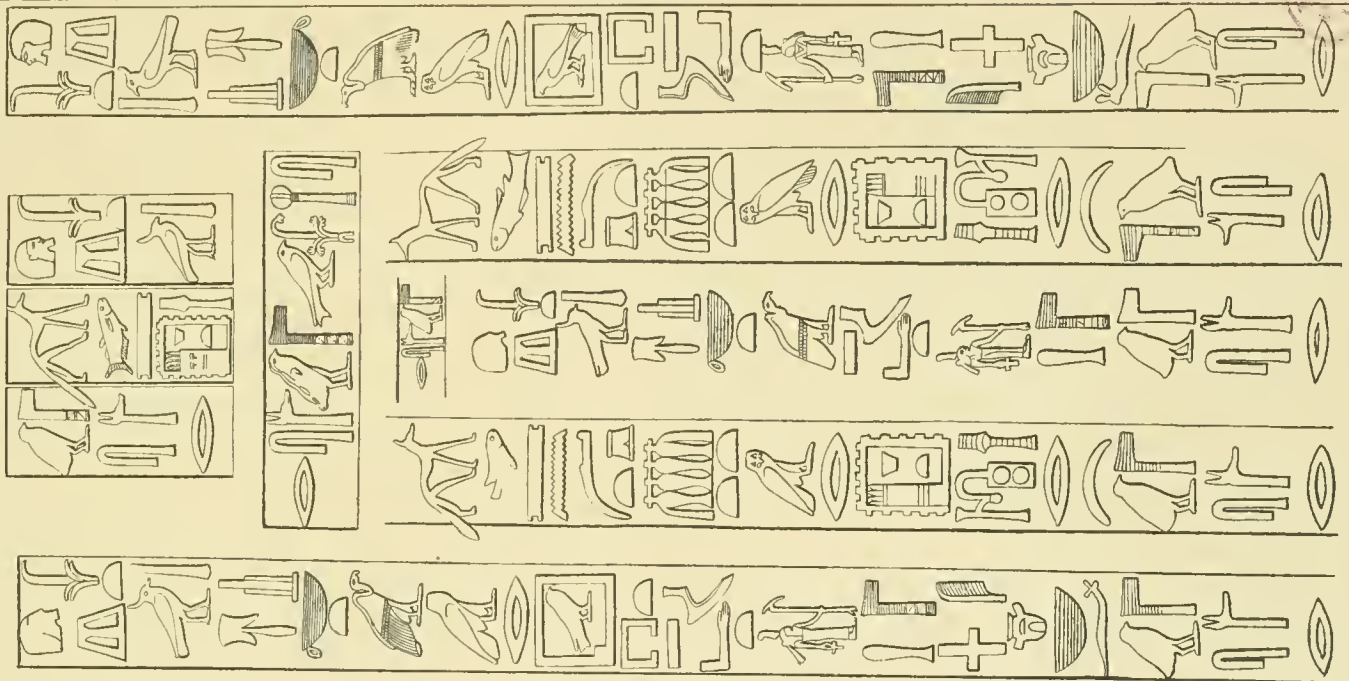
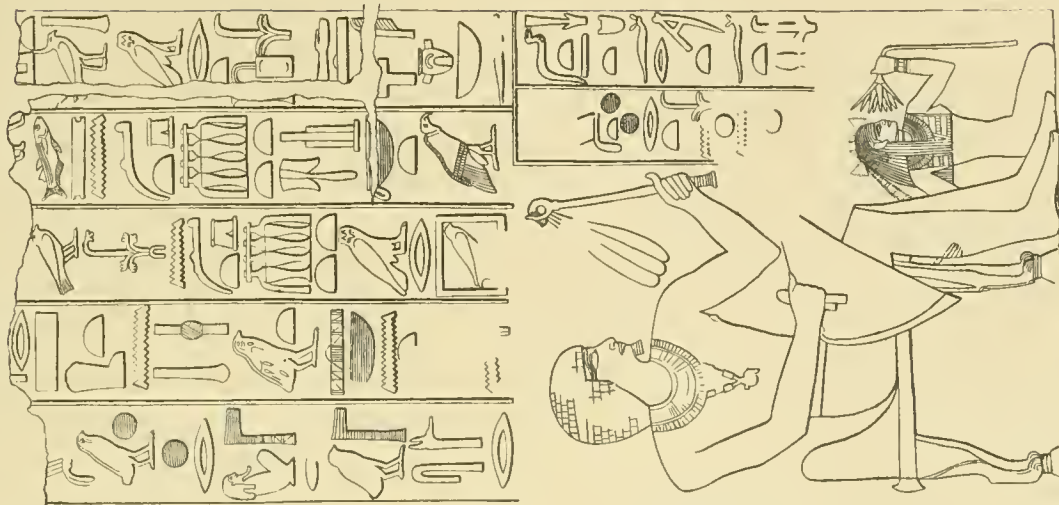








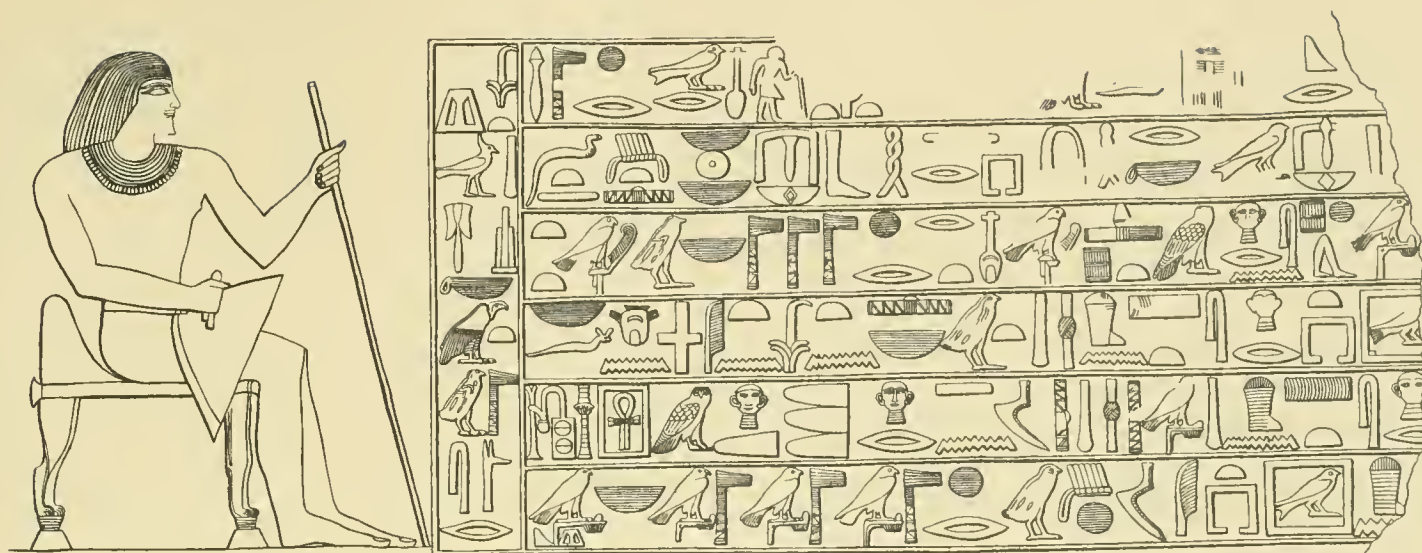








## ARCHITRAVE, DOORWAYS, Etc.



ARCHITRAVE



DOORWAY



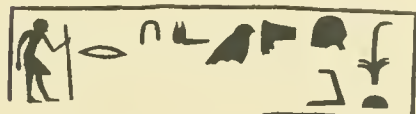
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FRAGMENTS



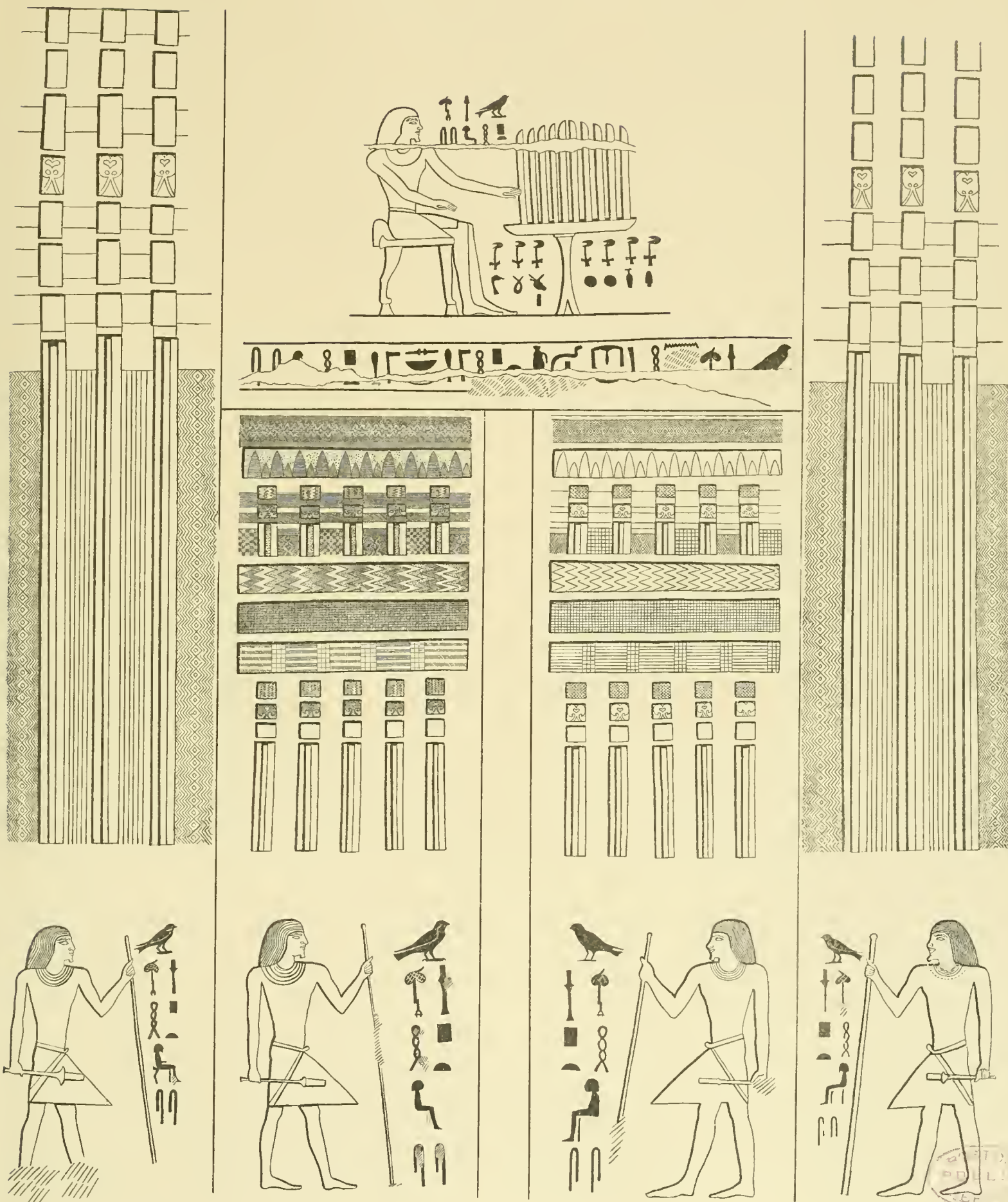
DRUM OF INNER DOOR



DRUM OF OUTER DOOR













DRUM

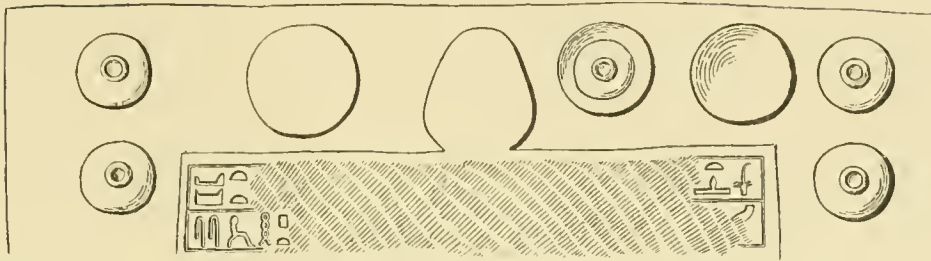
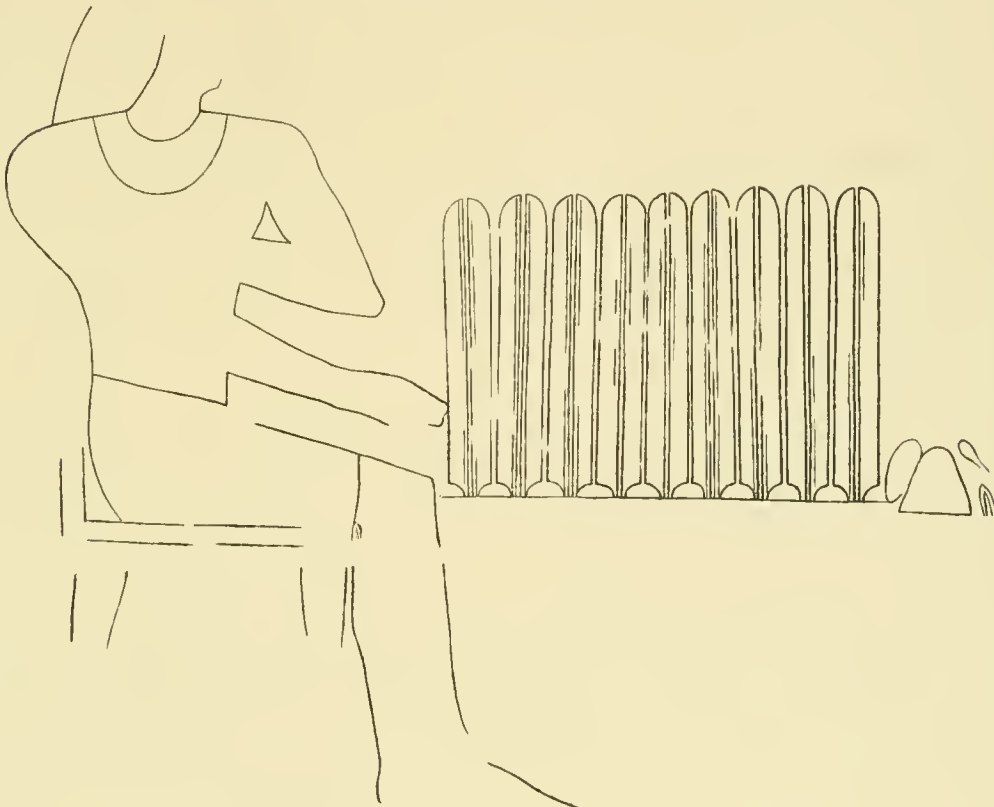
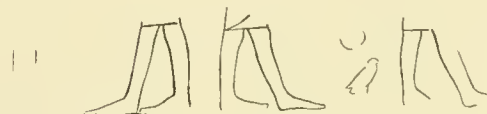
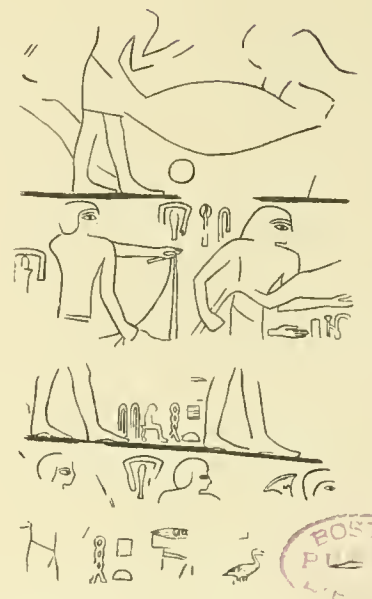


TABLE OF OFFERINGS



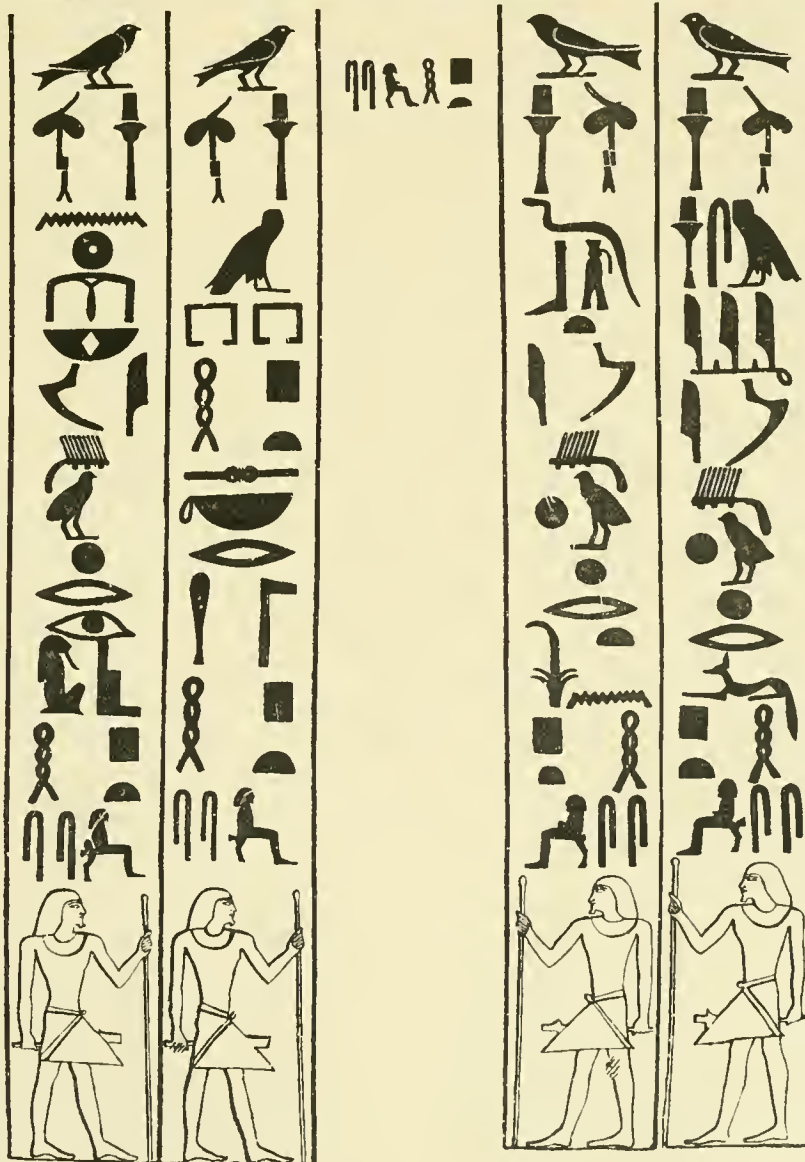
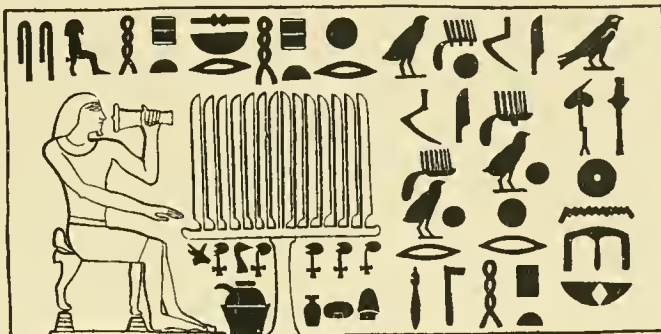
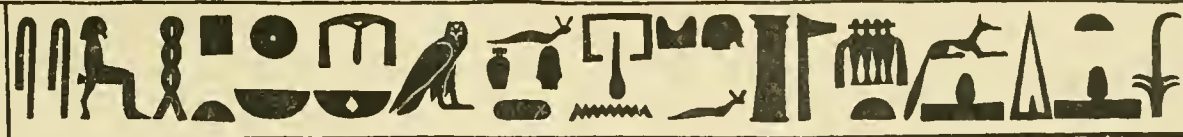
NORTH WALL



EAST WALL















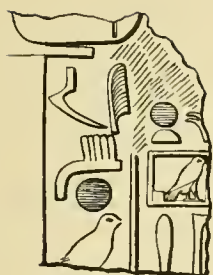








DOORWAYS, Etc.



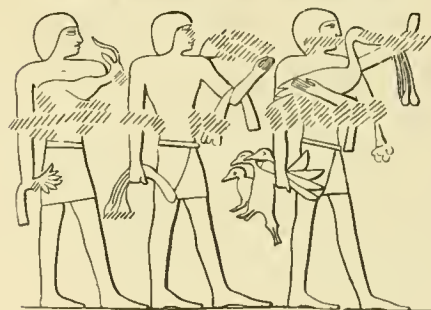
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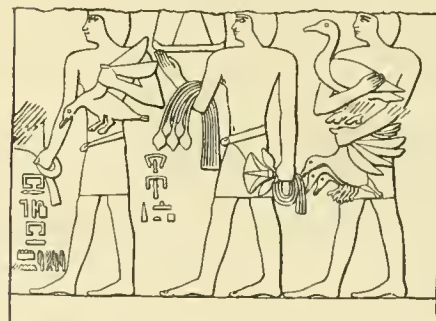
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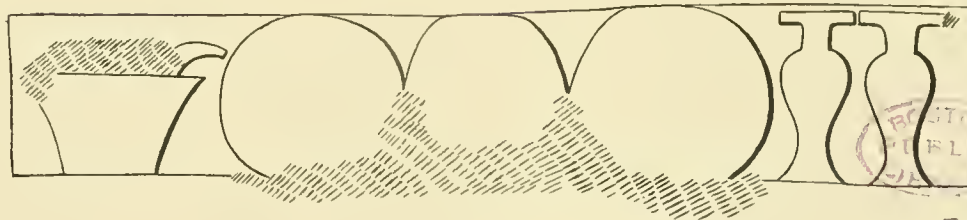
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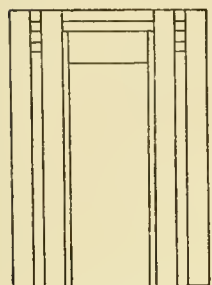
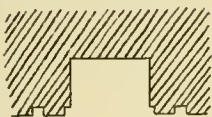


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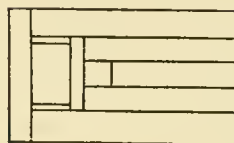




SEKER-KHA-BAU



STELE



STELE

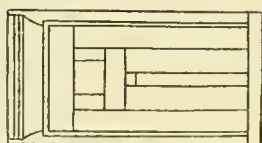
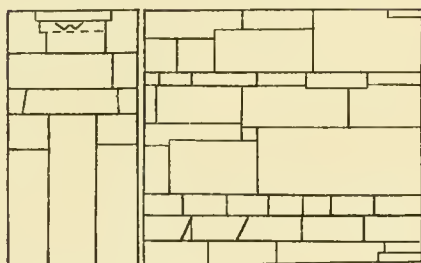


SHEIKH-EL-BELED

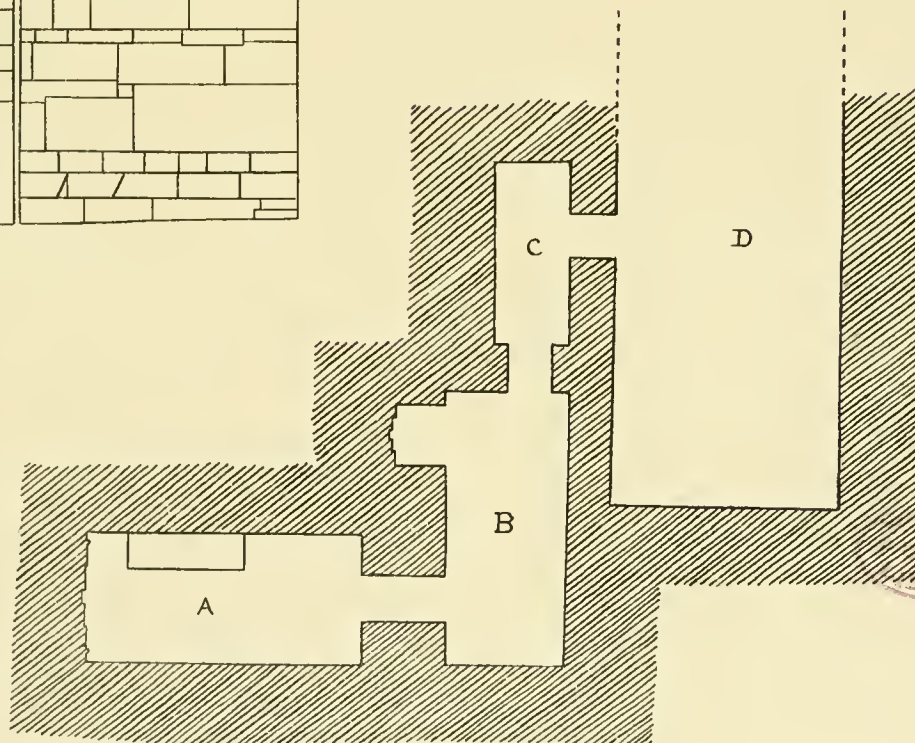
USER-NETER

EAST WALL

SOUTH WALL



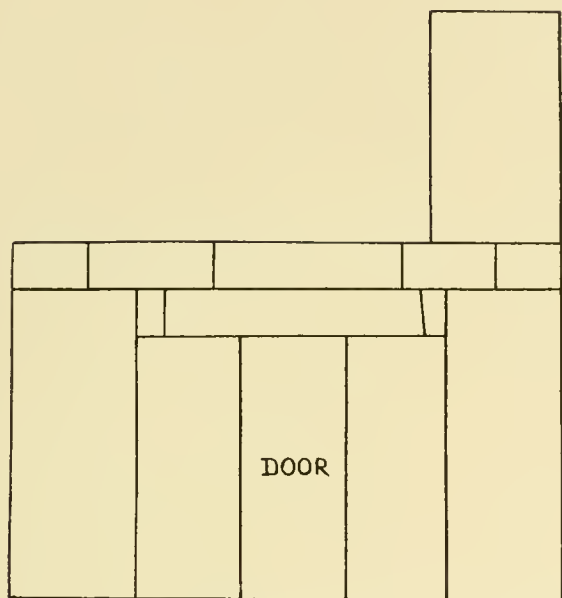
STELE



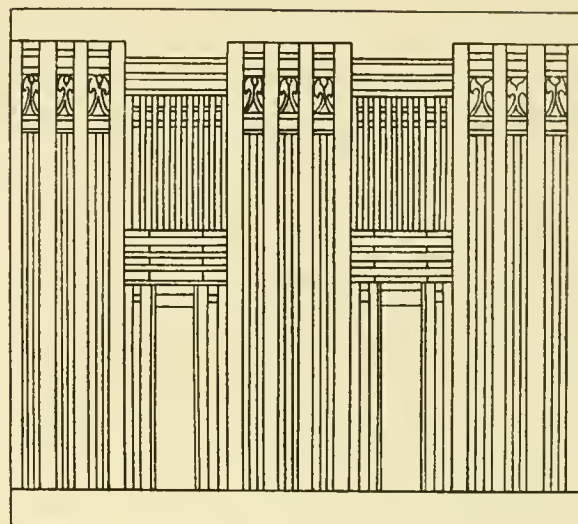
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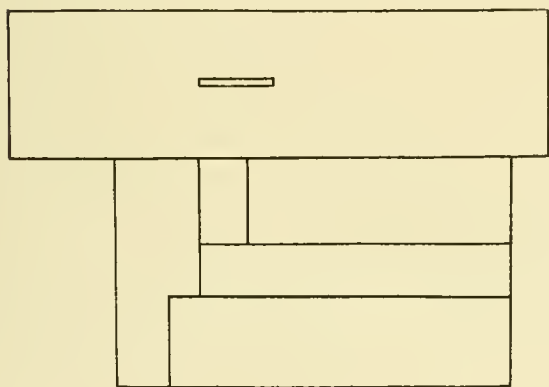




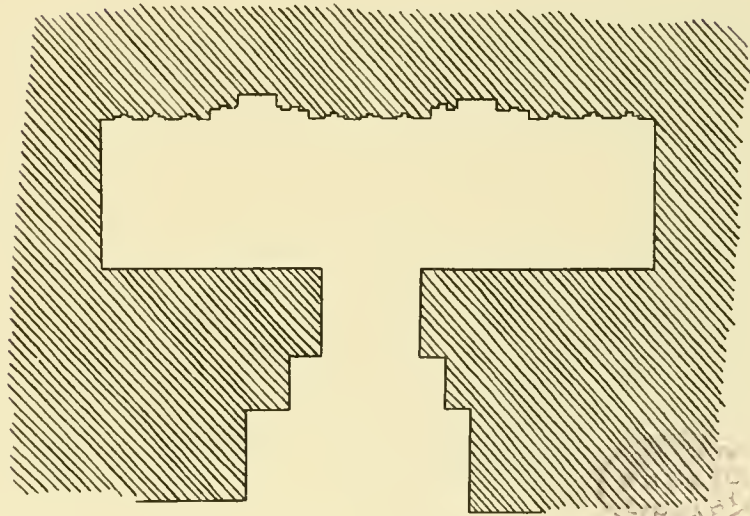
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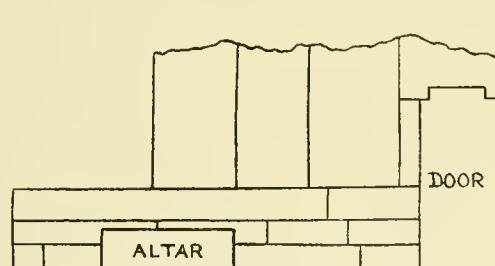
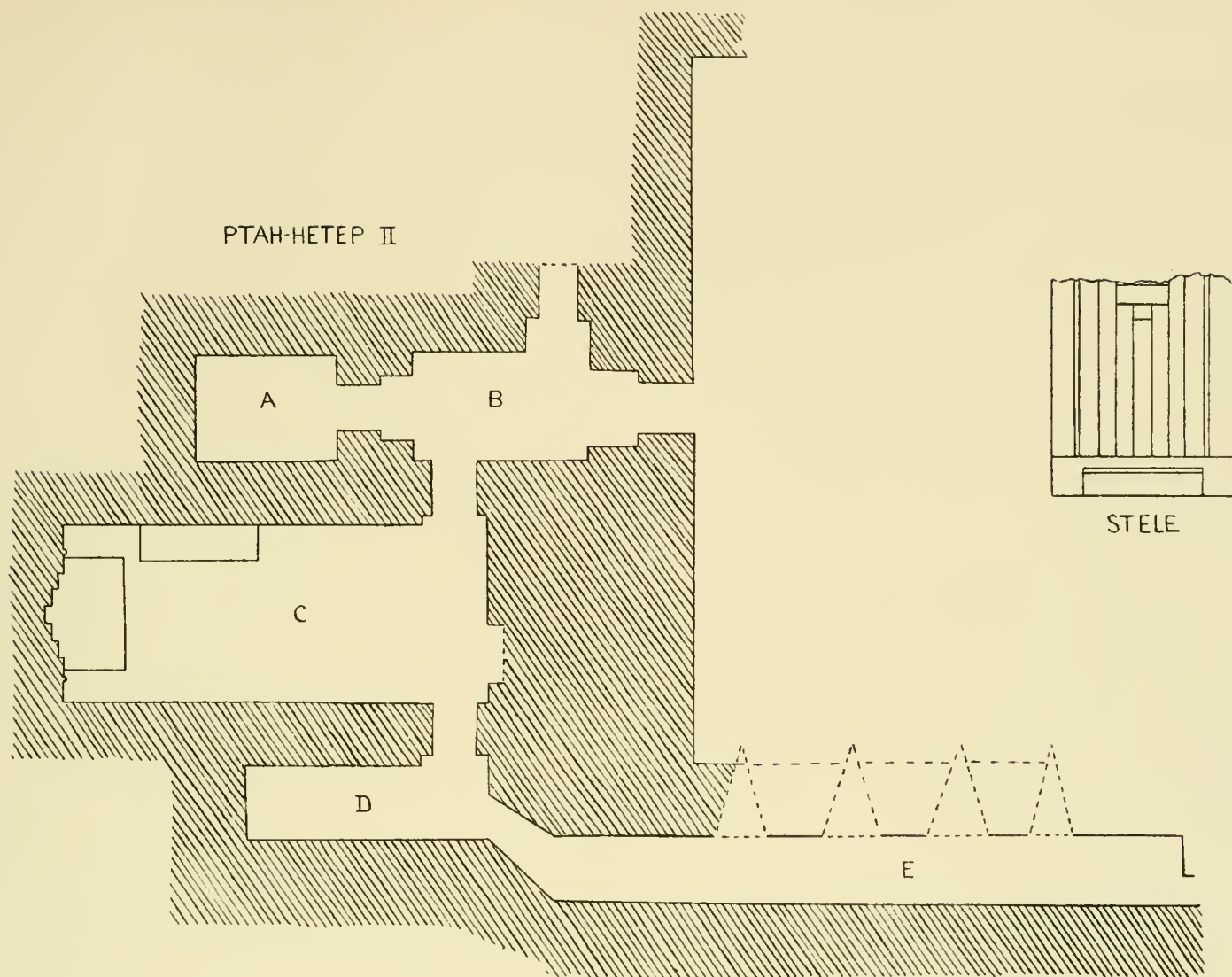
WEST WALL



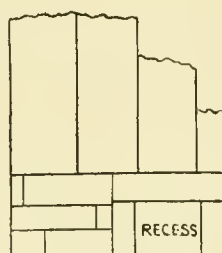
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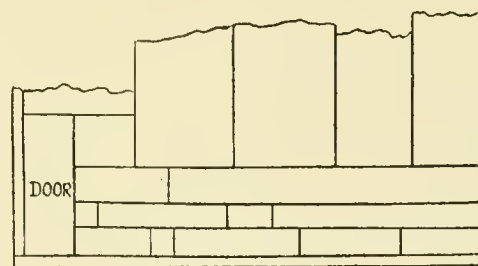




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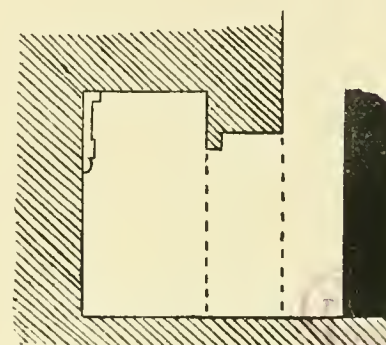
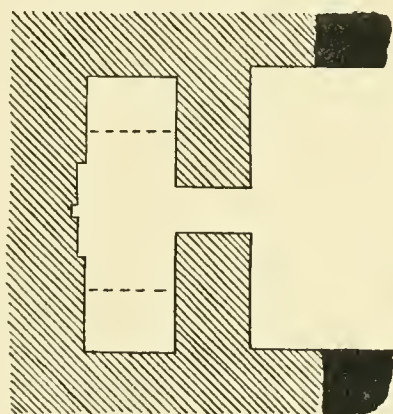
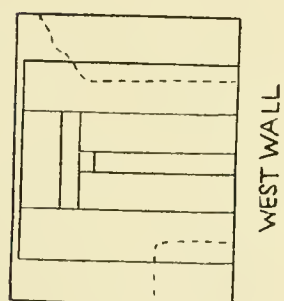


EAST WALL



SOUTH WALL

## PTAH-SHEPSES I

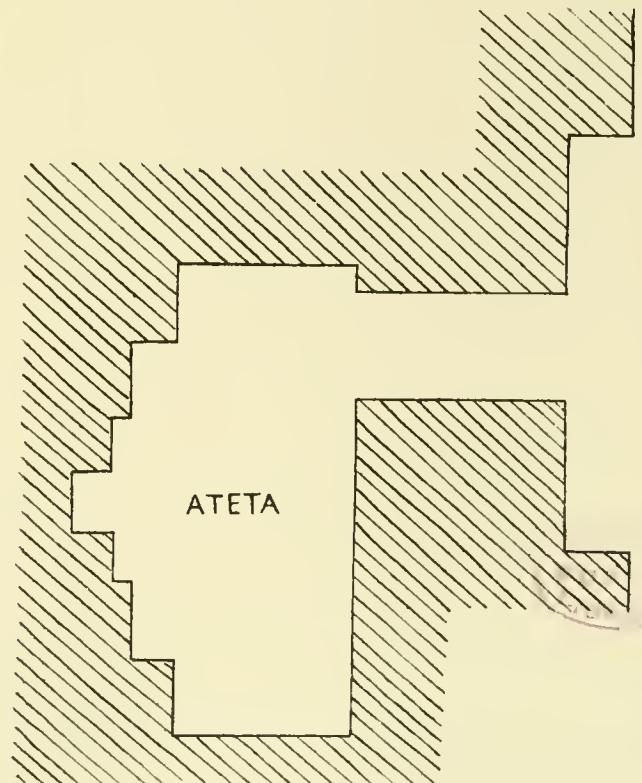
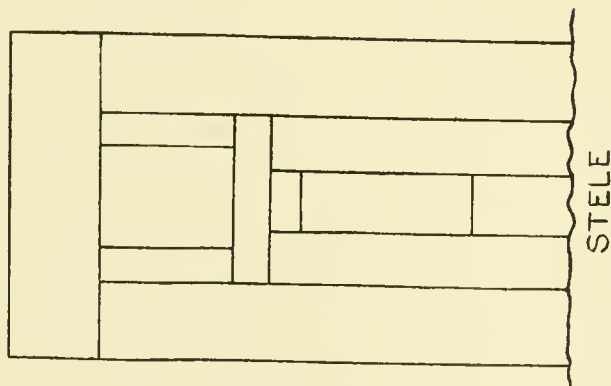
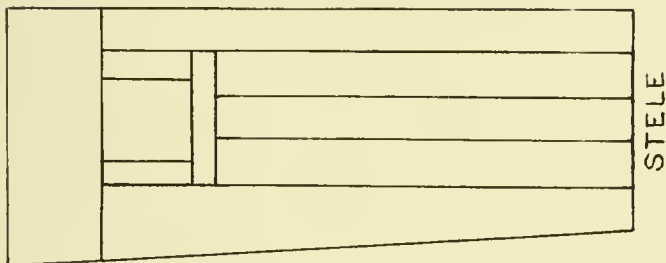
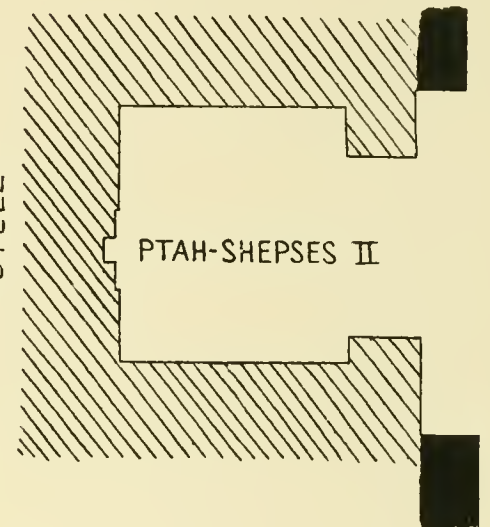
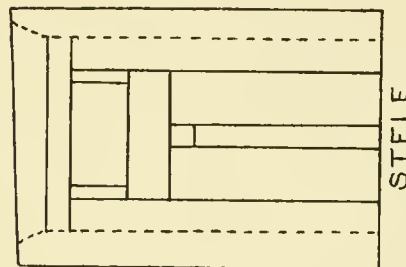
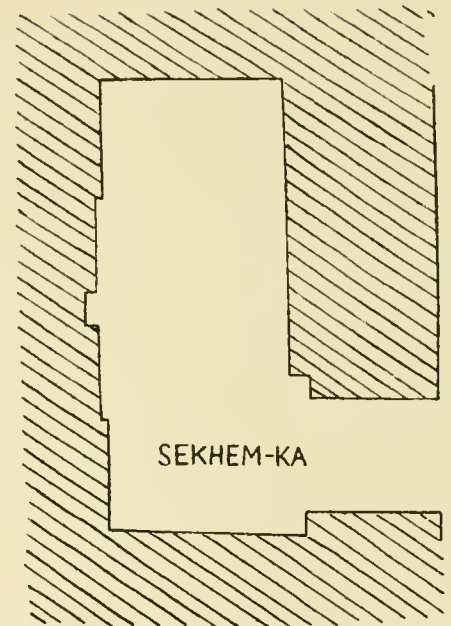
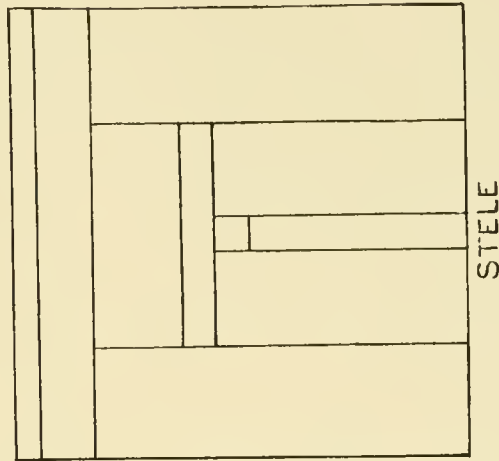
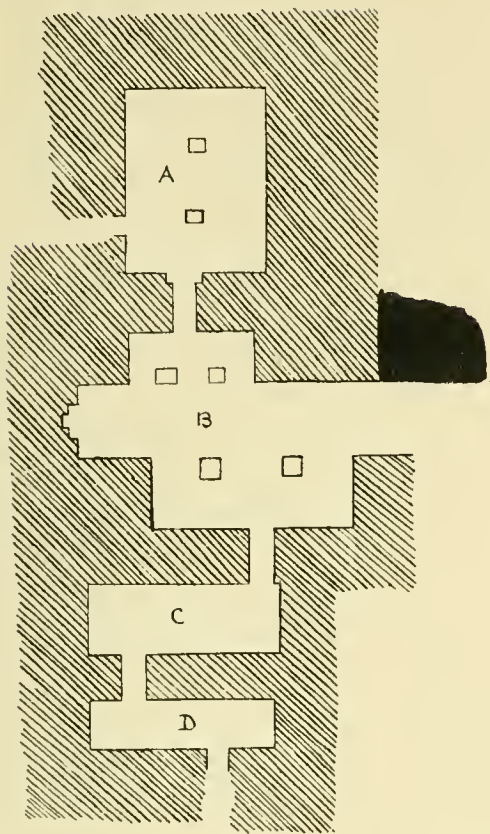


SECTION





1:200 PTAH-HETEP I



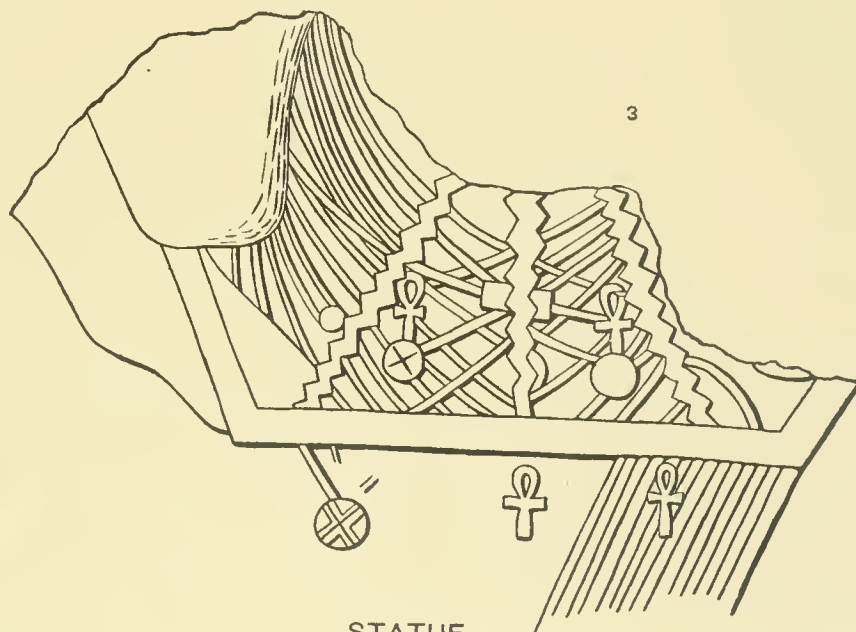
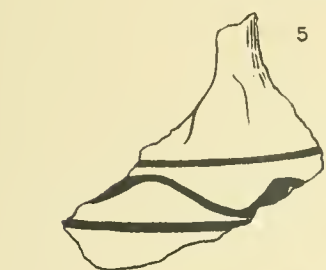




STELE



STATUE



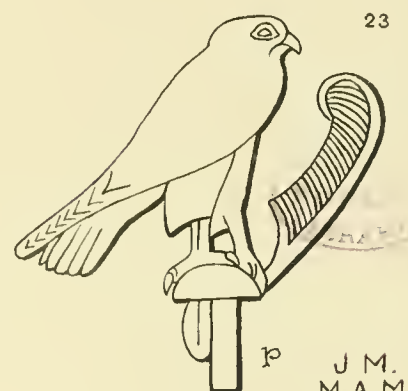
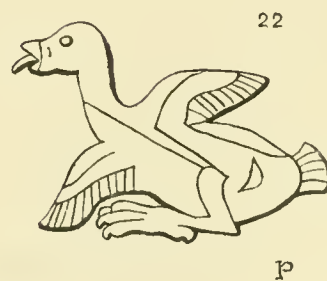
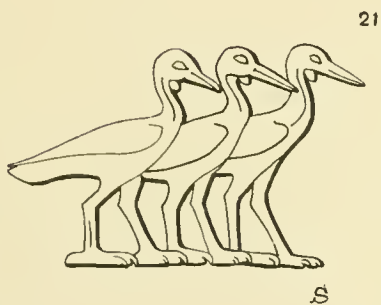
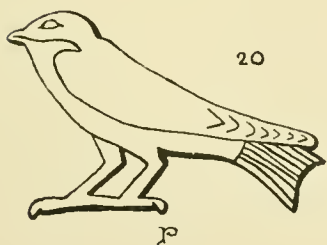
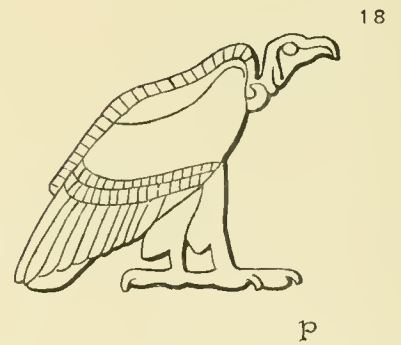
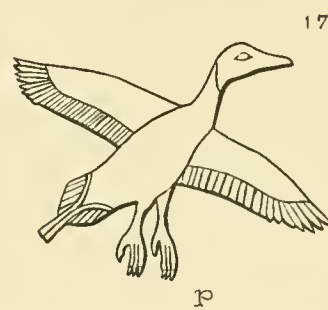
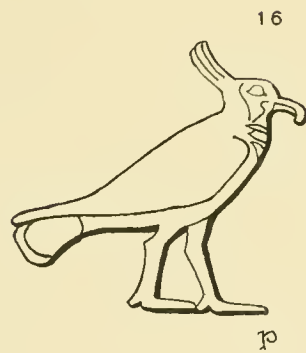
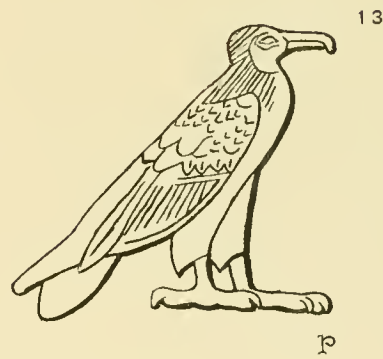
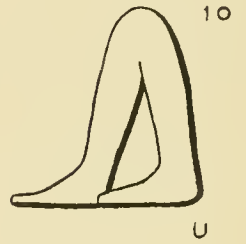
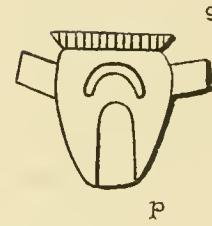
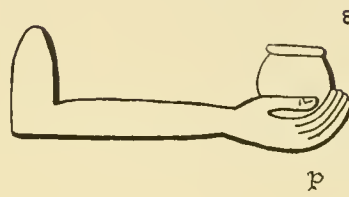
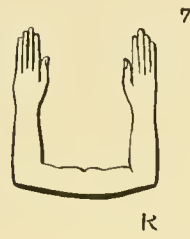
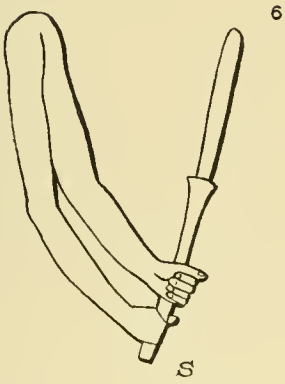
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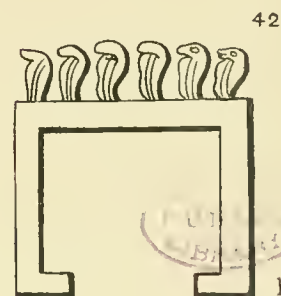
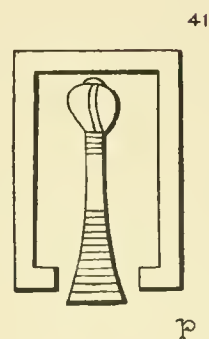
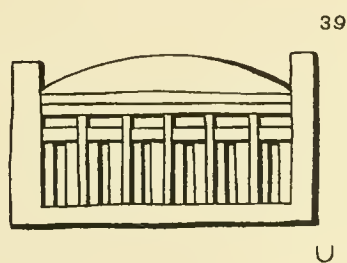
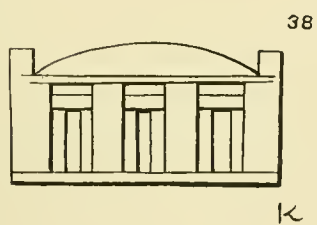
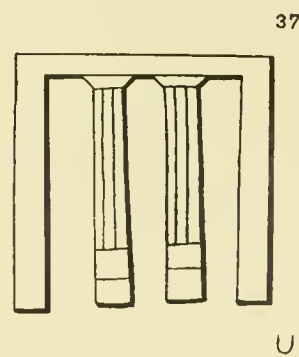
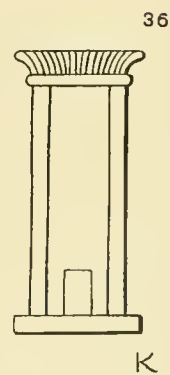
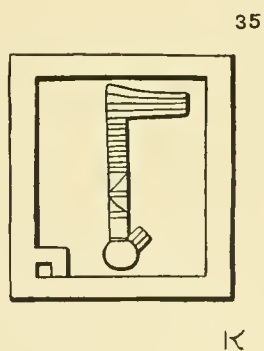
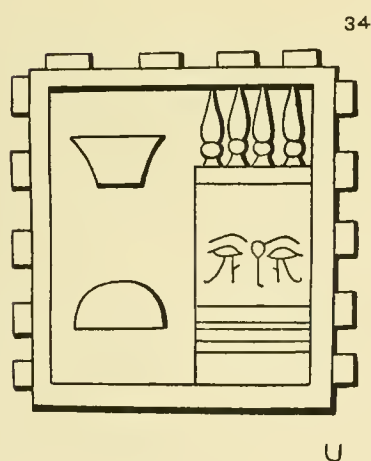
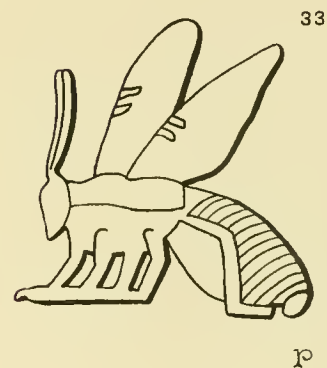
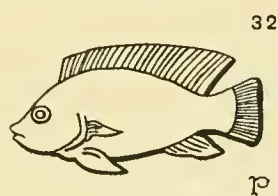
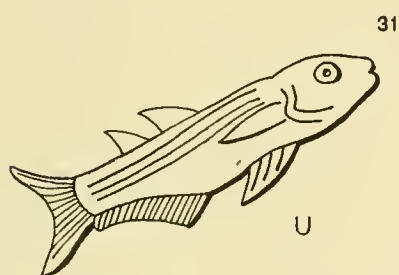
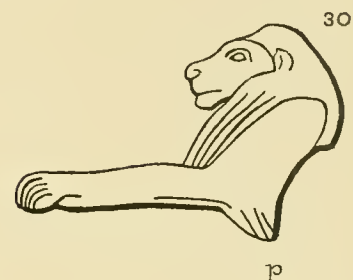
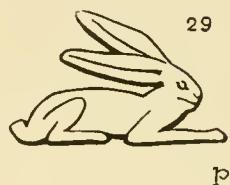
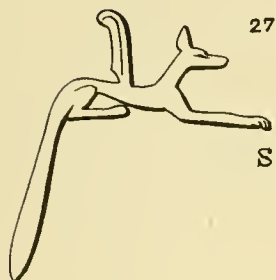
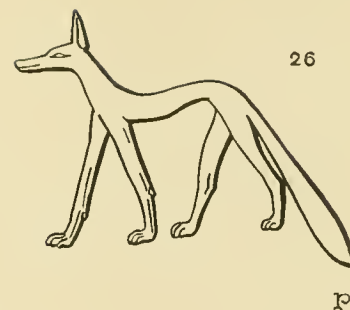
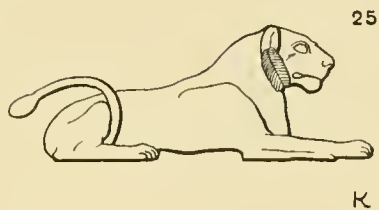
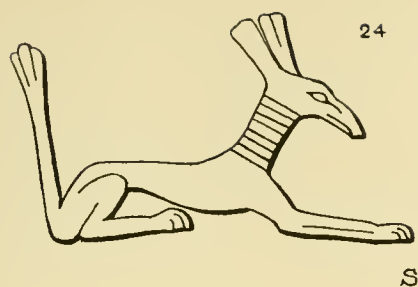
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 ΑΠΑΛΕΖ Γ ΡΟC Α ΜΑ  
 Δ ΕΥΤΩΔΑΡΙΟC ΝΙΩΤΕΡΟΟ









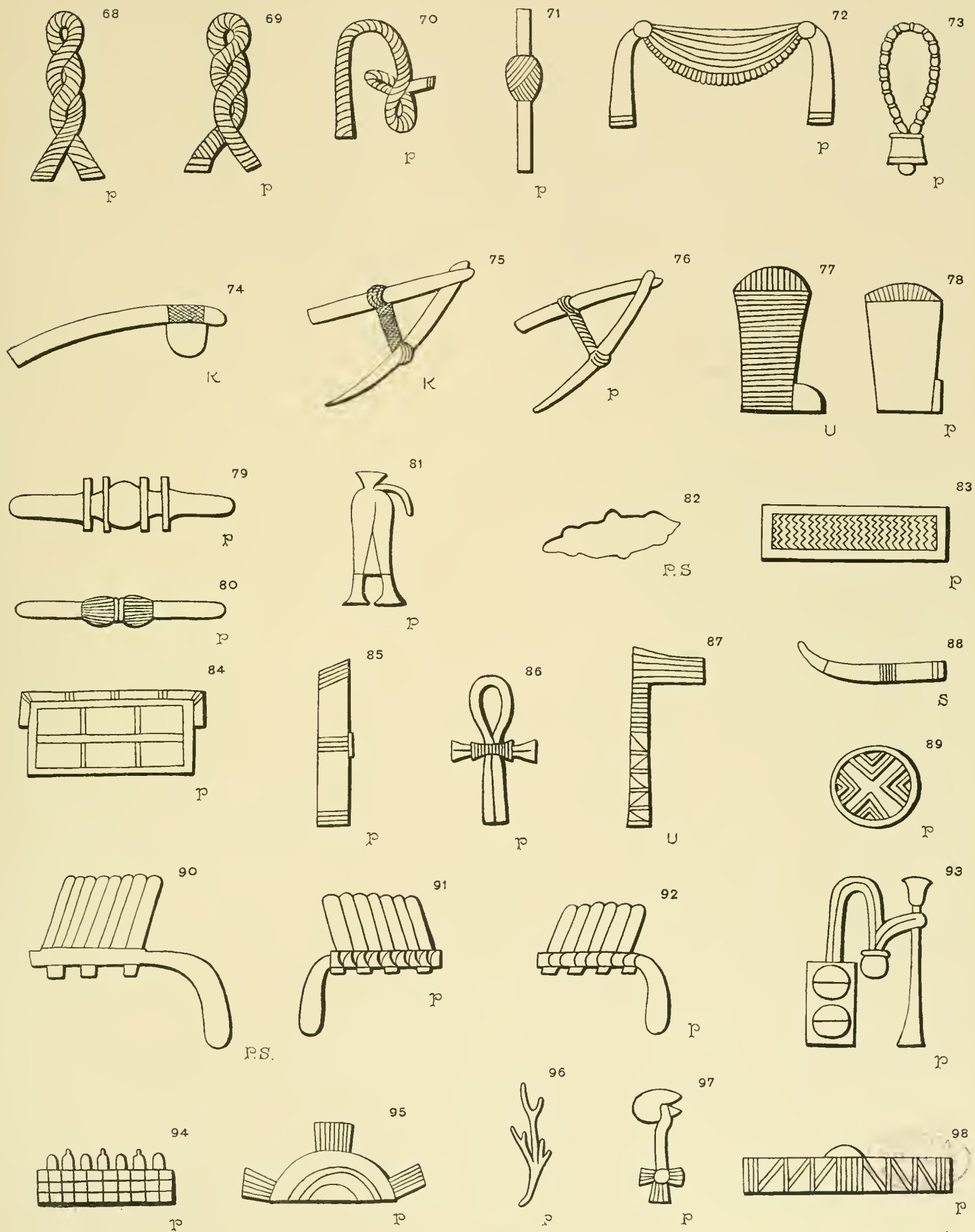

































































































































Sign	Transliteration	SEKER-KHA-BAU	HATHOR-NEFER-HETEP	SEKHEMKA	THY	USER-NETER	PTAH-HETEP D. 64	AKHET-HETEP	PTAH-HETEP D. 62	ATETA	PTAH-SHEPSES	PTAH-NEFER-SEMI	HERANKH-EM-A
	A				A. red B. black							A. red B. black	
	Det. of a god							B. red	A. C. black B. red				
	Det. of child						A. black B. red						
	SER					A. black B. red	A. blk. B. red C. white D. red	A. red	A. blk. B. red C. white	B. red C. white			
	UAB			C. red			A. C. red B. blk D. white E. blue						
	SHEPS									A. red			
	KAT				C. red	A. C. red B. black						B. black C. red	
	Det. of, exclamation						A. black B. red						
	MAAT					A. yellow B. C. green	A. yellow B. C. green	B. green					
	TEP				A. C. black B. red	A. black B. red	A. C. black B. red			A. C. black B. red		A. C. black B. red	A. black
	HER						B. red C. red		B. red C. black				A. C. black
	AR	A. C. black	A. C. black		A. C. black		A. blk. B. red C. dark red			A. black C. red		A. B. black	
	R		yellow	red	red	red	red	red		red		red	
	D		yellow	red	red	red							
	A	red				red		red	red	red	red	red	
	DA						red						
	Det. of offering									A. red B. green			
	KA				A. B. red								
	KA			red		red	red	red				red	
	KA			red			red	red					
	ZESER					A. red B. brown				B. blue			
	KHEN						red						
	NEFER		red				red					red	
	AB	red				red		red					
	B	yellow	yellow	red			red						
	Det. of motion											red	
	NES			red		red	red						
	Det. of hair				black								
	ANPU					black	black			black		black	black
	SAB			black		black	black	black				black	
	UN					red		yellow					
	BA						black						
	AB		black										
	UP						black			yellow			
	HA									red	A. yellow B. blue	A. yellow B. red	
	(?) MA	yellow, spots black	yellow spots black										
	KHEN	red											
	SHED					red							



Sign	Transliteration	SEKER-KHABU	HATHOR NEFER-HETEP	SEKHEM-KA	THY	USER-NETER	PTAH-HETEP D.64	AKHET-HETEP	PTAH-HETEP D.62	ATETA	PTAH-SHEPSES	PTAH-NEFERSEN	HER-ANKHEM-A
	USER					black							
	SET				B. C. black								
	M				red	B. C. reddish brown	A. B. yellow C. red	yellow	red	yellow with red markings			
	A	A. D. red B. black	A. C. D. black B. yellow		black	brownish yellow	red		A. B. C. green D. red				
	U		yellow	yellow		brownish yellow	yellow with brown markings	yellow with blue markings				yellow	
	AMENT							B. green					
	NETER					A. blue B. red		A. green B. C. D. red					
	ZEHUTI									A. black B. green			
	SA								A. red B. green				
	PA								B. C. blue				
	ZAT							B. blue					
	BA				A. B. blue								
	UR	black	black			B. C. blue	B. C. blue	blue		blue			
	REKHYT					B. C. blue	A. B. C. green D. red						
	MUT							B. C. blue					
	AKH						red	red	B. red C. green				
	Det. of birds							yellow					
	100,000						green						
	Z		black			brownish yellow	A. yellow B. green	A. yellow B. green					
	F					yellow	A. black B. yellow			A. black B. yellow		A. black B. red	
	SEBEK						black						
	AD					blue							
	KHEPER						black						
	KHET		yellow										
	A				green	green	green	green	green	green			
	AU				A. green				A. green				
	SEKHET				A. B. green							B. blue	
	NN						A. green B. blue		green				
	SETEN		green		green	green		green		green			
	KEMĀ						green						
	HA		B. black				green	green		A. green B. C. blue			
	KHA		green										
	KHA				A. C. green B. red		A. C. green B. red	A. C. green B. red					
	Det. of figs					yellow							
	Det. of wine				A. C. red B. D. green	C. red							
	HEN				green				green				
	REMP									blue			
	Det. of grain					yellow							








































Sign	Transliteration	SEKER-KHA-BAU	HATHOR- NEFER-HETEP	SEKHEN-KA	THY	USER-NETER	PTAH-HETEP D. 64	AKHET-HETEP	PTAH-HETEP D. 62	ATETA	PTAH-SHEPSES	PTAH-NEFERSEN	HERANKHEMA
	SHA	B. black	B. black										
	MES									B. blue			
	TA				blue		blue	blue		blue			
	N	black	black	black	black	black	black	black		black blue		black	black
	HEM		black			blue							
	SH	B. black	black		A. B. black A. blue						blue	blue	
					A. black								
	MER					blue	A. green B. blue	B. blue					
	UAT									B. blue			
	NET				A. black	blue	blue	A. red B. blue	blue	blue			
	UDEB						green						
	KHĀ								A. green				
	DU						A. reddish yellow B. green						
	SEMT						A. yellow B. green	A. yellow, spotted red B. green					
								red					
	RĀ				red			red		red			
	ĀRD									A. green B. red			
										A. green			
							yellow						
	S			red			red	red				red	
	KHER		A. black B. red		A. black B. red	A. blue B. red	A. blue B. red						B. red
	Det. of granary	black	black					blue					
	SEH									blue			
	NES	red	red	red		yellow	red			green			
	HER									A. blue B. green			
	ĀN											red	
	Det. of pyramid						A. red B. yellow	yellow					
	HET				black								
	PER				black		blue	blue	black blue	blue			
	HEP						green						
										B. red C. green			
	SEH			B. red									
	SET				green	blue	blue green	green					
	TA					blue	A. yellow B. blue						
	HET USEKHT					A. blue B. red	E. red	A. blue B. C. E. red D. yellow					
	Det. of court of justice							A. yellow B. blue	A. red B. blue				
	H		black	blue	black		blue						
	Det. of festival									yellow			
	DĀ				black	blue	black			blue		black	



Sign	Transliteration	SEKER-KHA-BWU	HATHOR- NEFER-HETEP	SEKHEM-KA	THY	USER-NETER	PTAH-HETEP D. 64	ANKHET-HETEP	PTAH-HETEP D. 62	ATETA	PTAH-SHEPSES	PTAH-NEFER-SEM	HER-ANKH-EMNA
	Det. of festival									red			
	Det. of oil				red								
	Det. of oil										yellow spotted blue & red		
	KHNEM						blue						
	HEN			blue	black		blue		blue black				
	KHENT			B.C. red	B. red	A.C. blue B. red	A.C. blue B. red			B. red			
	AN			A. blue B. red		A. blue	B. red		A. blue B. red				
	NU		black		blue	blue	blue		blue		blue		
	USEKHT					red	red	red					
	Det. of liquid				A. blue B. red				A. black B. red	A.B. red			
	Det. of metal vessel	black											
	Det. of wine	B. yellow											
	AMAKH						red	red				red	
	SHEN					brown, with red lines							
	MEH						green, with black lines						
	Det. of cloth						red						
	WA					green	green	green		yellow			
	SA						green		green				
	H				green		green	green	green		green		
	TH				green	green	green		green	green	green		
	ATHET					A. green	A. green B. red						
	S	red	red	red	red	red	red	red		red		red	
	UD		yellow										
	HETEP		B.C. green			A.C. brown B. green	A. yellow B.C. green	B.C. green	A. brown B.C. green	B.C. green			
	KH	lemon yellow	lemon yellow		green	green	green						
	P	lemon yellow	lemon yellow		green	green	green	A. green B. brown	green	green			
	NEB				green	green	green	green					
	DEBA						green		green				
	K				green	green	green	green	green				
	Cartouche						blue	green	green				
	SAHU							green	A. green				
	MEN						A. green, B. red A. yellow, B. green		A. green				
	MAAT					red							
	Det. of bread				brown	brown		red	red	orange			
	SESH			C. red	A. black, D. gn B. C. F. red	A. red D. green	A. black, D. gn B. C. red, E. red, F. yellow	A. B. C. red D. green	A. black, B. C. F. red D. gn, E. black, white				
	Det. of abstract words						A. black C. red	A. black C. red					





Sign	Transliteration	SEKER-KHA-BAU	HATHOR- NEFER-HETEP	SEKHEM-KA	THY	USER-NETER	PTAH-HETEP D.64	AKHET-HETEP	PTAH-HETEP D.62	ATETA	PTAH-SHEPSES	PTAH-NEFER-SEM	HEK-ANKHEM-A
	DED						B. bands gn		B. bands gn				
	SEN			red			red						
	HEBS						red						
	ĀNKH				black			black		green blue			
	SEKHEM				green	green	A.C. green	A.C. bands gn B. red					
	ĀA		red				brown			red			
	SAHU						A. green						
	NETER				A.B. yellow C. green	A.B. yellow C. green	A.B. yellow C. green	C. green		A.B. yellow C. green			
	MA				green	green	A. green B. yellow	green					
	MER	red	red		B. black		A. brown B. black						
	Det: of plough				A. brown B. black								
	MER			A. blue	green		green						
	UA				B. C. black								
	KRES					blue	red			blue			
	HESMEN				B. black								
	NEZ						red	red					
	Det: of sharpening	red			A. black B. red	A. blue B. red				A. blue B. red		A. blue B. red	
	Det: of knife			red	red	black							
	TEP	red	red							red			
	MEDU							yellow					
	HEZ				B. red C. black		A. white B. red C. black						
								B. red		blue			
	SUN		B. black										
	Det: of soured oil										black		
	Det: of trap		yellow										
	DEBEN		red										
	Det: of perfume		A. red B. black										
							red						
							red						
	K						blue			red			
						brown							
	Det: of sacred oil										yellow		
			red										
	T	black	black	black	black blue	blue	black blue	blue	blue	black	blue	black	
	Det: of plural		red	blue	black								
	Det: of Uprenpet									green			
	Numeral one				red		black	red					



EGYPTIAN RESEARCH ACCOUNT

*TENTH YEAR*

1904

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GUROB

BY

L. LOAT, F.Z.S.

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# G U R O B

## CHAPTER I.

### MEDINET GUROB.

1. The cemetery and town of Medinet Gurob, which in Arabic means the town of the crow, are situated on the edge of the desert, about a mile and a half to the W.-S.-W. of Illahun, on the border of the province of the Fayum, and at no great distance from the Bahr Yusef.

The cemetery covers a large area, but is somewhat scattered, as the ground was evidently not all equally suitable for the excavation of tombs. The town, many of whose inhabitants were foreigners, seems to have flourished during the XVIIIth Dynasty, and probably owed its origin to Tahutmes III. It continued on into the XIXth Dynasty, and then seems to have fallen into decay. The cemetery, however, was again used in Ptolemaic and Roman times.

The ruins of a small village, also dating from the XVIIIth Dynasty, lies about 500 yards to the south of the old town, in close proximity to an animal cemetery.

Professor Petrie excavated at Gurob some fourteen years ago, and the result of his work was published in the volumes entitled "*Kahun*" and "*Illahun*." Since then very little has been done at the site, except by natives, who have plundered it extensively.

2. Hitherto no prehistoric burying place was known further north than Sohag; this is some 210 miles south of a cemetery now discovered.

This cemetery was on a small "kom" or eminence about half-a-mile to the south of the ancient town, close to the cultivated land, and consisted of some fifty graves, which had been so effectually plundered that only three perfect pots and fragments of a few other types were obtained (Pl. I, 1-9).

All of these may be referred to the middle prehistoric period, circa 6,000 B.C., according to the sequence dating given by Professor Petrie in his

"Diospolis Parva." The graves were mostly oblong in shape, and varied in depth from 2 to 3 ft.

Although the country was carefully searched in all directions, not a trace of another prehistoric grave was discovered, from which one may conclude, that the original colony was either a very small one, or that it has only occupied this district for a short period, and removed to some more congenial spot.

3. A small temple or shrine was dedicated to the worship of Tahutmes III, and is situated to the W.-N.-W. on the outskirts of the ancient town, and about fifty yards from the large temple discovered by Prof. Petrie about fourteen years ago. It was probably erected at the end of the XVIIIth, or beginning of XIXth Dynasty, and built of medium-sized sun-dried bricks.

The design is simple, consisting of two courts, a terrace and three chambers beyond it.

The front court, B, had two steps in the N.-W. corner,<sup>1</sup> and six column bases, one of which was a sculptured slab originally belonging to a XIIth Dynasty tomb; at the base of the eastern wall a Ptolemaic burial was found.

The second court, D, contained four column bases, a flight of six steps, at the foot of which were four small stones, probably forming the base of an altar, E, also a beam made from the stem of a palm tree, which had originally formed part of the roof. The walls of both courts were covered with mud plaster whitewashed; the upper portion had been decorated with figures, &c., in red, several fragments of which were found in the rubbish.

The flight of steps leads up to the terrace, F; this together with the chambers beyond are raised twenty inches above the level of the court, D. At the top of the steps are two pillar bases, one on either side; in front of them is the sanctuary, G, on either side of which is a chamber, H and K, possibly

<sup>1</sup> For convenience of description, the temple is supposed to face due north.

treasuries. In and near the entrance to chamber H a number of steles were found lying face downwards and mostly unbroken. Stele No. 13 was in three fragments, one in H and the other two in chamber K, which had a stone sill at the entrance. The remaining steles were found on the terrace, with the exception of No. 16, which was lying close to the steps in court D, and two large fragments inscribed with the name of Tahutmes III, discovered at a distance of a few yards outside the entrance to the front court. The walls of the terrace and chambers were covered with whitewashed mud plaster, and smooth mud floors about two inches thick were throughout the whole building. The shaded portions at A and C were later additions, made possibly to improve the appearance of the structure. Abutting on the eastern portion of the temple, and running the whole length of the same, is a narrow enclosure with an entrance at each end, containing three recesses, M, N and O, and a flight of six steps, P. This enclosure may have been used by those who had come some distance as a place in which to stable their beasts, while they attended the services in the temple; the recesses would serve for storing fodder.

At the N.-E. corner a portion of the enclosing wall had been broken down in order to make room for a grave during the Ptolemaic period.

## CHAPTER II.

### THE CEMETERY.

4. Several types of burial were found. In one case the body had been placed in a roughly-made trench, dimensions 7 ft.  $\times$  1 ft. 9 in.  $\times$  3 ft., lying approximately N.-E. and S.-W., on the top of a large "kom" or eminence. Covering the body was a closely woven mat of grass, which was wonderfully well preserved considering that it dated from the XVIIIth Dynasty. Resting on the mat, and leaning against the end of the tomb at the right hand side of the head, was a large red earthenware pot (PL. VII, 1). When the upper mat was removed, the body was found lying wrapped in another mat, composed of sticks made from the ribs of the date palm, round which a rope had been bound to prevent its coming undone (PL. VII, 2), beneath the head was a small two-handled vase (PL. III, 99). On unwrapping the body, which was

mummified in the usual way, the following articles of the toilet were found on the breast; a copper mirror with a carved wooden handle of a very unusual pattern, a kohl tube, containing kohl, made out of the hollow stem of some reedy plant, and the usual wooden kohl-stick (PL. IV, 35, 36, and 37.)

At a short distance from the above burial were found two shallow graves, each containing the body of a baby. Both graves were of the same measurement, viz., 3 ft.  $\times$  1 ft.  $\times$  1 ft. 6 in. In one case the body was wrapped in a mat composed of thin reeds, while at the head was placed a roundish lump of dried mud with a shallow depression at one end, perhaps meant to represent the usual burial jar. The grave was partly covered in with three mud bricks, each 12 in.  $\times$  6 in.  $\times$  3 in., placed end to end. On the breast were a number of dark blue glass pendants.

In the other case the body was wrapped in what appeared to be a species of rush, bound tightly together at intervals with coarse rope.

5. To the south of the town was a small cemetery for babies, which were buried in earthenware jars of an oval shape with two small handles, one on either side. The jars were evidently not originally intended for the purpose to which they had been put; as in every case the mouth had been enlarged by breaking, in order to allow of the body being placed inside; they were sealed with a cap composed of mud. The graves consisted of shallow pits from 1 ft. 6 in. to 2 ft. 6 in. in depth, hollowed out of the friable rock. In two cases an earthenware dish had been placed upside down near the mouth of the jar. On PL. VII, 4 are shown burial jars in position.

6. An unusual type of coffin of the Ptolemaic period was found in one of the tombs. The tomb, which was of the XVIIIth Dynasty, was of the ordinary type with two chambers, one at either end of the shaft; it had been re-used after having been opened and plundered in early times, as was evident from the accumulated sand which half-filled the chamber; and it was on the top of this sand that the body had been placed. The coffin was a light framework composed of the ribs of palm leaves and decorated in green and pink, which had retained much of their freshness, especially at the head portion (PL. XVIII, 3).

The head, and breast of the mummy down to the



knees, was covered with cartonnage, which was very much injured by insects. The body was wrapped in cloth in the usual way, and bound from chin to feet with thin strips of cloth arranged in a lattice-work pattern.

On removing the outer covering an unusual state of affairs was found, viz., that only the chief bones had been preserved, and these were mostly disjointed; those of the arms and legs lying on either side, and between them the ribs, pelvis, and vertebrae had been loosely arranged. These were all roughly bound in cloth and held together with reeds placed lengthwise. The feet of the mummy were represented by a wreath of what appeared to have been flowers bound in cloth. The outer covering had been so skilfully arranged that the body presented nothing unusual until it had been unwrapped.

Several pottery coffins of the XVIIIth—XIXth Dynasties were found; some quite plain, others roughly painted with the usual figures of the guardians of the dead, &c.

On PL. XVIII, 4, is a photograph of a red earthenware coffin belonging to a late period. At the bottom of the same plate is an interesting group from a Roman grave, consisting of two pottery dolls, a lamp and an earthenware jar of the same shape, such as is often used at the present day on the "saqqieh," or water-wheel.

7. PL. XII, 1 shows a group of forty animal skulls, chiefly sheep, those of the rams having well-developed horns; in the middle are three dogs' skulls. The whole series was found together near the top of the shaft of one of the tombs. In another tomb shaft, about three feet below the surface, a mass of skulls, a hundred and twenty-two in number, was found, chiefly those of the goat; the rest consisting of sheep, two oxen, and five dogs.

On the same plate, No. 3, is a photograph of a ram's head with an unusually fine pair of horns, also found in a tomb shaft.

### CHAPTER III.

#### THE ANIMAL CEMETERY.

#### PLS. VIII—XIII.

8. A cemetery of animals lay a quarter of a mile to the South of that containing the human burials.

Near by were the ruins of a small village. The cemetery itself afforded very few facts as to its age, though it probably dated from the XIXth Dynasty, judging from the shape of several pots which were found in one of the graves (PL. III, 54, 77, and 79). It may roughly be divided into two portions, one adjacent to the cultivated land and extending a short distance into the desert, which contained the bodies of oxen and goats; while the other, which was still further in the desert, was almost entirely occupied with the remains of fish.

The oxen and goats were buried in shallow irregular pits, varying in depth from eighteen inches to two feet. In nearly every pit there were more than one animal buried, but only of one species; and generally without any kind of order, i.e., one on the top or lying across the other. In some cases only a confused mass was discernable; this may be owing to the graves having been reopened from time to time to receive the animals as they died. There were no indications that the animals had been mummified, though in one grave several of the heads of the oxen still retained portions of cloth adhering to them.

9. Many of the goats and oxen had long horns, a point of some interest, as the Egyptian cattle at the present day have, generally speaking, very short horns, a characteristic of the Syrian cattle, which have been largely introduced in comparatively recent times and taken the place of the original breed. Mr. Oldfield Thomas, of the Natural History Museum, kindly supplied us with the measurements of one of the best goats' heads, viz:—

1 ft. 10½ in. along the outside curve.

1 ft. 7 in. from tip to tip.

PL. XI shows four graves containing oxen and goats respectively.

1. The bodies of two oxen.

2. The pit was roughly 6 ft. square, and contained three adult and three young goats.

3. A very irregularly shaped pit, about 22 ft. long by 19 ft. wide, containing a confused mass of skeletons of oxen and two or three calves.

4. This pit was 6 ft. long and 4 ft. 6 in. wide, and contained four adult goats.

10. The portion of the cemetery devoted to fish burials differed in several points from that in which the oxen and goats were buried. For one thing the pits were more carefully dug, many being occupied by a single fish, and in those cases in which two or more

were buried together, a certain arrangement was observed; they were either side by side, or in layers, and sometimes head to tail. Another point of difference lies in the fact that in nearly every case where fish were concerned a packing of fine grass ashes, probably "halfa," was used as a preservative.

The fish was placed on a thick layer of this, and covered up with the same material; while in the case of large specimens the mouth and openings behind the gill covers were packed with the same.

In a few of the largest fish, a slit had been made along the ventral surface of the body, and the cavity was stuffed with ashes.

The greater number of the fish were *Lates niloticus*, sometimes known by the name of the Nile perch; a few specimens of three other well-known Nile species were also found, but in no case were different species placed together in the same pit. A few specimens were found wrapped in cloth.

As a fish cemetery of this description has, as far as I am aware, not been previously described, it has been considered advisable to give a more or less detailed description of each pit; the numbers indicating each pit will be found to correspond to those used in the plan of the cemetery on PL. XIII.

**11. 1. *Lates niloticus*. Pits 1 to 11a.**

Dimensions of the pit, 4 ft. long by 3 ft. wide, by 1 ft. 18 in. deep. Contents, Seven fish, averaging 3 ft. in length; four small lots of bones, three wrapped in dried grass, and one in cloth; also a complete fish, likewise wrapped in grass; these bundles were removed and photographed together (PL. IX, 3).

2. Pit, 5 ft. 6 in.  $\times$  3 ft. 3 in.  $\times$  1 ft. 6 in. (PL. VIII, 2.) Ten fish of various sizes lying one on the top of the other.

2a. A mass of loose fish bones.

3. Pit, 6 ft.  $\times$  4 ft.  $\times$  3 ft. (PL. IX, 1).

Twenty or more fish of various sizes lying one on the top of the other.

At one side of the pit a complete fish was found bound up in dried grass; on the other, a number of bones likewise bound up in grass. Under these was one of the large opercular bones wrapped in a piece of cloth, and a little further were a number of bones fastened up in a piece of reed matting. In nearly every case the bones in these bundles proved to be either those of the head or vertebral column, and with one exception, which will be mentioned later on, all the fish were preserved whole. The preservation even of odd bones reveals to us with what reverence

certain fish were held by the ancient Egyptians, more especially *Lates niloticus*, which is known to the natives by various names in different localities; for example, this species is found mummified in various parts of the country, although the chief city for the veneration of *Lates* was Latopolis, identified with the modern town of Esneh in Upper Egypt. The Greeks realized this when they gave it the name of Latopolis.

3a. A circular pit in close proximity to No. 3. 6 ft. 6 in. deep and 4 ft. 10 in. in diameter, lined with mud bricks to a height of 3 ft. 10 in. from the bottom; nearly every brick was stamped with the cartouche of Rameses II. It was filled with sand, amongst which were found two heads of *L. niloticus*, a few fish bones, and a scrap of reed mat; these had most likely got in by chance, the pit having probably been originally used as a receptacle for holding grain.

4. Pit, 4 ft. 9 in.  $\times$  2 ft. 6 in.  $\times$  1 ft. 6 in.

A large number of fish, mostly of a small size, lying one on the top of the other.

5. Pit, 5 ft.  $\times$  2 ft. 6 in.  $\times$  2 ft.

Five fair-sized fish, but in this case no preservative had been used.

6. Pit, 6 ft. 9 in.  $\times$  2 ft. 6 in.  $\times$  1 ft. 6 in. (PL. VIII, 3). A single large specimen.

7. A single specimen of *Lates* (PL. VIII, 4).

The pit was about 3 ft. 6 in. deep. Close to the fish, but nearer the surface, was the body of a small lamb or kid. In this case, and in a few others, animals belonging to totally distinct orders were found in close proximity to one another; this was evidently due to chance and not intentional, as from the nature of the ground a pit when once filled in would in a short period become more or less obliterated. Near the fish was a portion of a circular pit loosely lined with grass, which had evidently been partly destroyed in order to make room for the fish. The object of this pit is unknown to me.

8. Pit, 4 ft. 6 in.  $\times$  2 ft. 9 in.  $\times$  3 ft.

About twelve fish, but no preservative.

9. In this case three separate burials at different times had been made close together, and consisted of two *L. niloticus* and a sheep. The sheep was lying on its side at a depth of about 2 ft. 6 in., and the two fish, one of which was lying across the other, at 3 ft. and 4 ft. respectively. The former was a fine specimen, whose head measured 21 in. taken from the tip of the snout to the outer edge of the operculum or gill cover.

10. Pit, 6 ft.  $\times$  2 ft. 6 in.  $\times$  2 ft. 9 in.



A single large fish, measuring 5 ft. 6 in. in length and nearly 2 ft. in depth, had the mouth and gill openings filled with ashes. Several specimens were found measuring 5 ft. or more. At the present day it is but rarely that one comes across large specimens, as during the three years in which I was engaged in making the Nile Fish Survey, I only saw two examples of unusual size, one was at Assuan which measured above 4 ft. in length, although I was told that occasionally much larger specimens were caught there; but as an Arab's idea of measurement is somewhat vague, too much reliance cannot be placed in what he says. The other was a splendid fish obtained by Captain Bainbridge a few miles up the Sobai River, who kindly supplied me with the following measurements: length, 6 ft. 1 in., girth, 4 ft. 7 in., and 266 $\frac{3}{4}$  lbs. in weight. The only other place where I obtained information as to large specimens being obtained was in the Fayoum, on the shores of the large lake known as the Birket Karun. An interesting point arises as to the locality from which the large specimens of this species found in the cemeteries were obtained. The Birket Karun and the Nile are too far away, the distance being nearly thirty miles in the former, and above six in the latter case. The only other fishing-ground in the district is the Bahr Yusef, which passes only a short distance from Gurob. At the present day, however, no unusually large fish are obtained, as far as I could learn; this would be accounted for by the fact that the Bahr Yusef is thoroughly fished throughout the length of its course, thus reducing enormously the chance of any individual fish living long enough to attain unusual size.

11. Pit, 7 ft.  $\times$  3 ft.  $\times$  2 ft. 6 in.

A single fish measuring 5 ft. 2 in. in length.

11a. Pit, 7 ft.  $\times$  2 ft. 6 in.  $\times$  2 ft. (PL. VIII, 1).

A single fish 5 ft. 1 in. in length, the pit containing this specimen was so close to that of No. 11 that a single photograph was obtained bringing in both fish.

12. Two goats (PL. XII, 2).

Lying side by side in a shallow pit.

13. Fragments of what appeared to be mats made of coarse string or twine, and portions of cloth mixed up with a quantity of ashes.

14. *Synodontis schal* (PL. IX, 4).

A circular pit 2 ft. in diameter and 2 ft. 6 in. deep. A portion of a grass mat was lying close to the fish, in which it had probably been originally wrapped. On the other side were the remains of another fish,

but too much broken to be identified with certainty. This was the only example of this species found.

15. This pit contained a curious mixture of objects placed at various levels. At the top, about a foot below the surface, was an unbroken pot of red earthenware (PL. III, 54), a number of fragments of pottery, and three curiously-shaped sticks pointed at one end (PL. VI, 10), which looked as if they might have been used for tethering sheep or goats, a common practice at the present day; immediately below these was a wooden model of a fish, perhaps *Lates* (PL. VI, 8), or it might possibly only be typical of fish in general, and a large pot (PL. III, 77) with a portion of the rope by which it had been carried still fastened round it. Below these again, were the leg bone and part of the lower jaw of a sheep or goat, a pot (PL. III, 79), a small oblong piece of wood with a hole in the middle of it, and a small well-carved model of a face in wood with some of the paint still adhering to it (PL. VI, 9).

16. *L. niloticus*. Pit, 3 ft. 6 in.  $\times$  2 ft.  $\times$  1 ft. 6 in.

A few small fish, and a portion of the vertebral column of a large specimen wrapped in a piece of cloth.

17. *L. niloticus*. Pit, 6 ft.  $\times$  2 ft.  $\times$  2 ft. 6 in.

One large fish.

18. Sheep. Pit, 4 ft.  $\times$  3 ft.  $\times$  3 ft.

Lying on its side. In the region of the pelvis was found the skeleton of a lamb just ready for birth. Only a little ash was found underneath the body.

19. *L. niloticus*. Pit, 6 ft.  $\times$  2 ft.  $\times$  1 ft. 6 in.

Single specimen 5 ft. 6 in. in length. No preservatives had been used.

20. A shallow pit containing several loom weights, oval in shape and made of mud, with the cords for hanging them by still intact.

21. *L. niloticus* (PL. X, 2).

This was a fair-sized fish; close to the head and practically resting on the body was a loosely-woven grass basket not unlike an old-fashioned beehive, but much larger. The basket contained nothing but sand, which had leaked in as the basket decayed, the object of it being placed above the fish is unknown to me. At the head was a circular brick-lined pit, part of whose side had been broken away to make room for the fish.

22. *Bagrus docmac*.

An egg-shaped pit 3 ft. 8 in. long about 2 ft. wide and 3 ft. deep. No preservative had been used.

23. *Bagrus docmac* (PL. X, 1).

Also an egg-shaped pit 2 ft. 8 in.  $\times$  1 ft. 6 in.  $\times$  2 ft. The usual preservative had been used.

24. *L. niloticus*. Pit, 6 ft.  $\times$  2 ft. 6 in.  $\times$  2 ft. 6 in.

The fish measured 5 ft. in length.

25. *L. niloticus*. Pit, 3 ft.  $\times$  1 ft. 9 in.  $\times$  1 ft. 6 in.

A single fish which, besides being preserved in the usual way, was wrapped in cloth.

26. *L. niloticus*. Pit, 6 ft.  $\times$  2 ft.  $\times$  2 ft. 3 in.

A large specimen measuring nearly 6 ft. in length.

27. *L. niloticus*. Pit, 5 ft.  $\times$  1 ft. 6 in.  $\times$  1 ft. 6 in.

Single specimen with traces of a cloth bandage on the head.

28. *L. niloticus*. Pit, 5 ft. 6 in.  $\times$  2 ft. 6 in.  $\times$  2 ft.

A single fish 5 ft. in length.

29. Cat.

A small oval pit, 1 ft. 9 in.  $\times$  1 ft. 3 in.  $\times$  1 ft. 9 in.

The only specimen of this species found. There were no indications that it had been mummified.

31. *L. niloticus*.

A number of small fish laid in a heap.

32. *L. niloticus*.

33. *L. niloticus*.

A number of specimens of various sizes.

34. *L. niloticus*. Pit, 3 ft. 8 in.  $\times$  2 ft. 6 in.  $\times$  4 ft.

An oval pit, several fish preserved in the usual way.

35. A square pit, 4 ft.  $\times$  4 ft.  $\times$  4 ft.

Containing a large quantity of ashes and a mass of cloth mixed up together, but no trace of animal remains.

36. *L. niloticus*. Pit, 3 ft. 6 in.  $\times$  2 ft.  $\times$  3 ft. 6 in.

A mass of small fish carefully laid head to tail and several layers deep.

37. *L. niloticus*. Pit, 5 ft.  $\times$  3 ft.  $\times$  2 ft. 6 in.

Two fairly large specimens lying side by side.

38. *L. niloticus*. Pit, 3 ft. 8 in.  $\times$  1 ft. 9 in.  $\times$  2 ft. 8 in.

A single fish.

39. *Bagrus docmac*. Pit, 6 ft.  $\times$  4 ft.  $\times$  4 ft.

After removing about twelve inches of the surface sand, a layer composed chiefly of "halfa" grass, pieces of rope and sticks mixed with ashes was revealed (PL. X 3). Below these was a layer of ashes about 2 ft. in thickness containing scraps of grass; while at the bottom were three medium-sized fish lying on their backs in a thick layer of ashes, the body cavities, mouths, and gill openings were filled with the same (PL. X, 4).

40. *Clarias lazera*. Pit, 4 ft.  $\times$  2 ft. 3 in.  $\times$  2 ft.

About a foot below the surface was a small mat 2 ft. long  $\times$  10 in. wide, made of thin reeds neatly

fastened together with twine; while coiled up at the top was a fragment of rope (PL. IX, 2).

When the mat was removed the heads of three small fish were found, below these again at a depth of about 12 in. was a single large specimen of the same species.

41. Dog (PL. XII, 4). Circular pit, 1 ft. 6 in. each way.

The animal was lying in a curled-up position. A fine piece of twine was found tied round the neck. No preservative had been used.

42—45. *L. niloticus*.

46. Contained a sheep placed in an upright position. A few inches below it, in the sand, were several *L. niloticus*. The sheep was most likely a later burial.

47—49. *L. niloticus*.

50. Contained the head of a ram, with a fine pair of horns.

## CHAPTER IV.

### OBJECTS DISCOVERED.

12. *POTTERY*. *Pls. I, II, III*.—The usual types common to the XVIIIth and XIXth Dynasties were fairly well represented.

On PL. I, nos. 14 and 15 are graceful in shape and somewhat elaborately decorated in various colours.

On PL. III, nos. 56—62 were found together; 57 contained some date seeds, and 62 is meant to be a model of a pig in pottery.

A considerable quantity of pottery of foreign origin was found in the tombs, but on account of its rather fragile character a great deal of it had been broken when the graves were disturbed.

On PL. III, nos. 80—108 show nearly all the types of pottery of foreign origin found at Gurob, with the exception of nos. 95 and 96, which came from Sediment, situated some few miles away. The greater number are Phoenician, made in imitation of leather bottles.

Nos. 81, 82, 83, 95, 96 are blackish with pale yellow lines.

Nos. 97, 98, 99 are Cypriote pilgrim bottles.

13. *SCARABS*, *etc.*, *Pl. IV*.—Only a few of the scarabs found call for any particular notice, viz.:—

No. 8. Formed part of a burnt deposit (described in Petrie, *Illahun*, 16), found in one of the houses of



the town, and records, "Rameses possessing the ninth Sed-festival?"

No. 9. In black obsidian, inscribed with the names of Tahutmes IV and Nefertari, a queen hitherto unknown at this period.

No. 12. In glazed steatite, with the name of Queen Hatshepsut.

No. 13. Kohl tube of pale green glaze.

No. 14. Figure of the goddess Ta-urt in dark blue glazed pottery.

No. 21. Glass kohl tube in the form of a papyrus capital inlaid in black.

No. 22. A model of a hand and arm in ivory, used for decorating the top of a dancer's wand.

No. 23. A blue glazed pottery dish, found in the same tomb as No. 22. The design is well executed and represents the common Nile fish *Tilapia nilotica*, locally known as *bolte*. Coming out of its mouth, and attached to the caudal region of the body are what appears to be lotus buds, which are often associated with this fish for decorative purposes.

Nos. 24—28. An interesting group of objects found in the same tomb, consisting of a heart amulet of inlaid glass, a kohl tube in the form of a papyrus capital of dark blue glass beautifully inlaid in white, yellow, and pale blue, a kohl-stick of polished black haematite, with the words, "Royal scribe Menkheper," an alabaster ear plug, and an ornament made out of a shell.

No. 29. A small ivory figure of the god Bes.

No. 31 and 32. The back and front of a pottery pectoral, originally covered with gold leaf and inlaid with oblong pieces of different coloured glaze.

No. 33. An alabaster toilet dish cut in the form of the *bolte* fish.

No. 34. A prehistoric copper pin.

No. 38. A wooden wand made in the form of a bouquet of conjoined flowers found in the temple. (PL. XIV).

No. 39. An ivory toilet box, probably used for holding trinkets.

No. 39a. Another view of the same.

No. 41. A piece of wood found in the temple (PL. XIV), inscribed "Sebek in Shedt, Horus in Shedt" (?), the usual titles of the god Sebek.

No. 42. A portion of a glazed kohl-tube with the name of Amenhotep III.

No. 43. A blue glass cup.

No. 44. The under surface of a portion of a shallow pottery dish, decorated with outline drawings in black.

14. On PL. V are represented some of the types of shabtiu figures found in the tombs.

Nos. 1—5, of red pottery with blue wigs.

Nos. 6 and 7. Pottery covered with a white wash.

No. 11. Blue glaze, recording the name of Mer-ra, superintendent of cattle, whose tomb is shown on PL. XVII.

No. 12. Also in blue glaze, with the name of Khamuas.

No. 15. Of dried mud, painted a carmine colour.

Nos. 16 and 18 were of limestone.

15. *STELES. Pls. XV-XIX.* All the steles with the exception of that figured on PL. XIX, were found in the small temple (PL. XIV). The numbers at the right-hand bottom corners of the steles correspond to those in the plan, which show the exact position in which each was found.

*Plate XV.* 1. A painted stele, showing the figure, much defaced, of a worshipper before Set; the inscription reads, "Made by the superintendent of the king's (?) throne."

2. Is well cut, and much of the colour has been preserved. It shows a worshipper adoring Tahutmes III. The figures are in red; the crown, the ankh and crook held by the king, the daïs and likewise the ornaments of both are blue. The throne has a design in blue and red, and the inscription in black, which reads, "Giving praise to thy ka, O Menkheper, son of Amon, may he give life, prosperity and health, readiness of face, praise and love to the ka of the royal chamberlain of the king of the two lands, Rameses-em-per-Ra."

3. Stele of Pashedu adoring Tahutmes III.

4. Figures of a man and woman adoring Osiris.

5. A fragment of a stele showing a figure of a king coloured red, probably Tahutmes III, sitting in his pavilion and holding in his right hand a sistrum.

*Plate XVI.* 1. A painted stele in bad preservation, showing a man, a woman, and a small child adoring Kheper-kha-(?)ra (Useresen II?).

The figures are coloured red, the crown of the king blue, the garments of the man white with red lines, and the hieroglyphics and hair of the woman black; on the child's head is a wreath of flowers.

2. Two worshippers in adoration before the king. The figures are coloured in red, the helmet, daïs and hieroglyphics in blue. The inscription seems to read, "Made by ? the superintendent of the . . . ?"

of his majesty (i.e. of Tahutmes III?) Pay and the lady Hent-taui."

3. A worshipper adoring Tahutmes III. The figures and lines between the inscription are in red: the crown of the king and the necklaces of both are blue. The inscription reads, "Giving place to the lord of the two lands, obeisance to the son of Amon: that he may give good age in seeing his beauties: to the ka of the attendant of the house of . . . Zarui." There is also a photograph of this stele on PL. XVIII.

5. An interesting stele, but unfortunately in bad preservation. The upper register shows Tahutmes III adoring Hershafa (Hershefi), the god of the district, whose large temple at Ehnasya (Heracleopolis Magna) about six miles distant, was cleared by Professor Petrie this year. The lower register shows a worshipper adoring Sebek. The inscription at the foot reads, "his name flourisheth, the draughtsman Neb-neteru."

6. A figure of the king, probably Tahutmes III.

7. Part of the inscription of a large stele found at Sedment, which must have originally come from Heracleopolis Magna. The inscription reads, "Hershafi king of the two lands, may he give life health and prosperity to the chief singer? of Hnê's (Heracleopolis Magna) Merna. By his son who makes his name live, the scribe Kha."

the animal cemetery, and had been utilized to form part of the lining of a shallow oblong pit.

The inscription over the figures reads, "Amon re, the bull, who lifts the arm, of lofty plumes, the great." "The prophet of Amonresonthor (Amon of Karnak), the chief captain of the whole land, Thekat." Below, "Dedication of fifty arouras of land called (?) Aifma (?), to Amonre of lofty plumes, the great, done by the chief prophet of Amon-rasonther, the captain and leader Thekat . . . : the priest of Amonre (?) Pgay son of Nesptah. Done in the presence of the commissioner (?) the superintendent of the treasury of the house of Amon-Nes-somtu, son of A . . . , and the superintendent of the granary of Sekhemkheperu Boken-[nifi?]." A photograph of this stele is shown on PL. XVIII.

The inscription of Piankhi names the "House of Sekhemkheperu" as a locality south of Medum and north of Oxyrhynchus. The present text indicates that it may be the name of Gurob in these later days. It cannot be earlier than the XXII<sup>nd</sup> Dynasty, being found with the prenomen of Osorkon I. The name Thekat may well be an error for Thekerat, who was high priest of Amen in the 23<sup>rd</sup> year of Pedubast, 733 B.C. (see *Acg. Zeit.* xxxiv. 114, No. 29).

Mr. L.J. Griffith kindly supplied me with translations of the inscriptions on the steles, etc.

I should also like to express my indebtedness to Prof. F. Petrie for his advice and assistance while preparing this report.

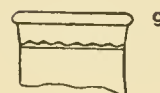
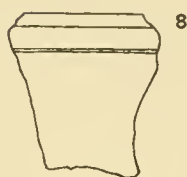
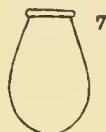
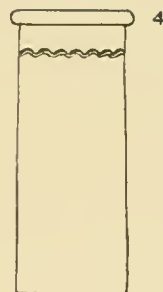
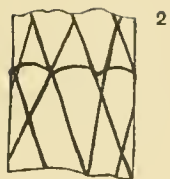
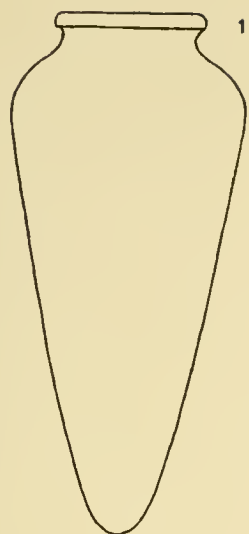
16. *Plate XIX.* This stele was found close to



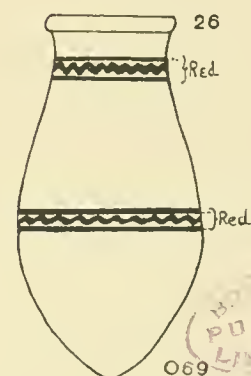
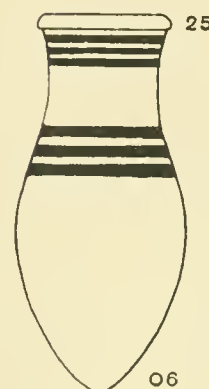
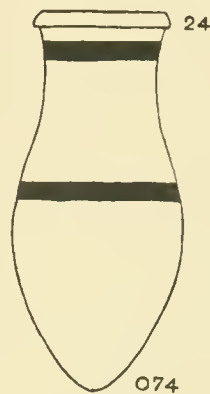
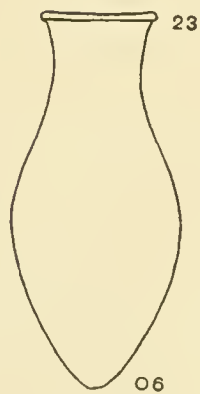
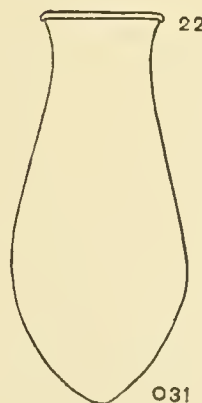
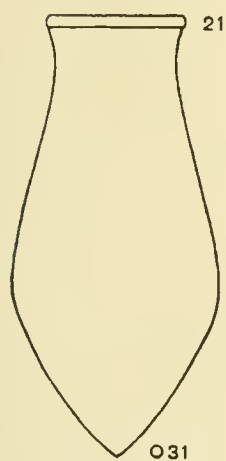
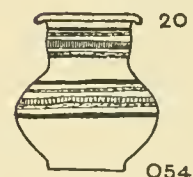
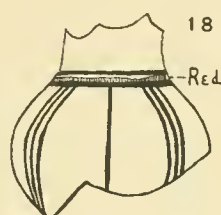
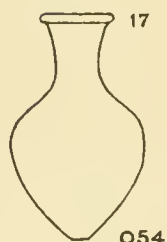
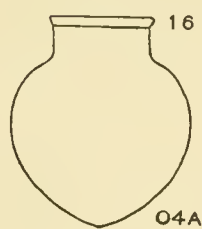
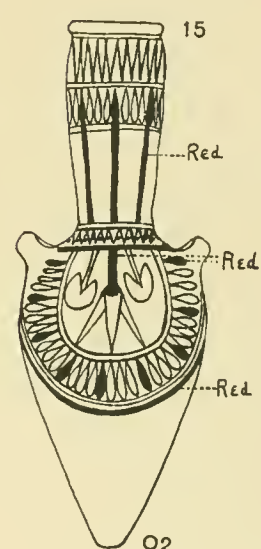
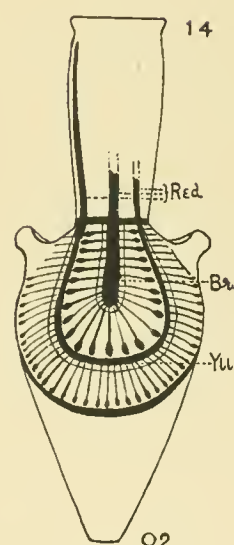
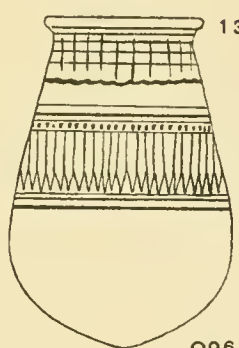
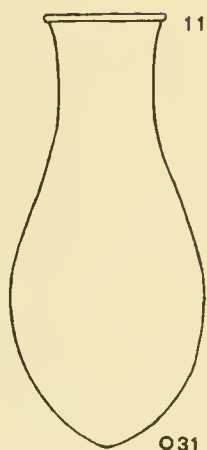
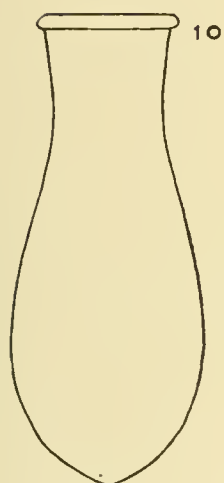




## PREHISTORIC.



## XVIII-XIX DYN.



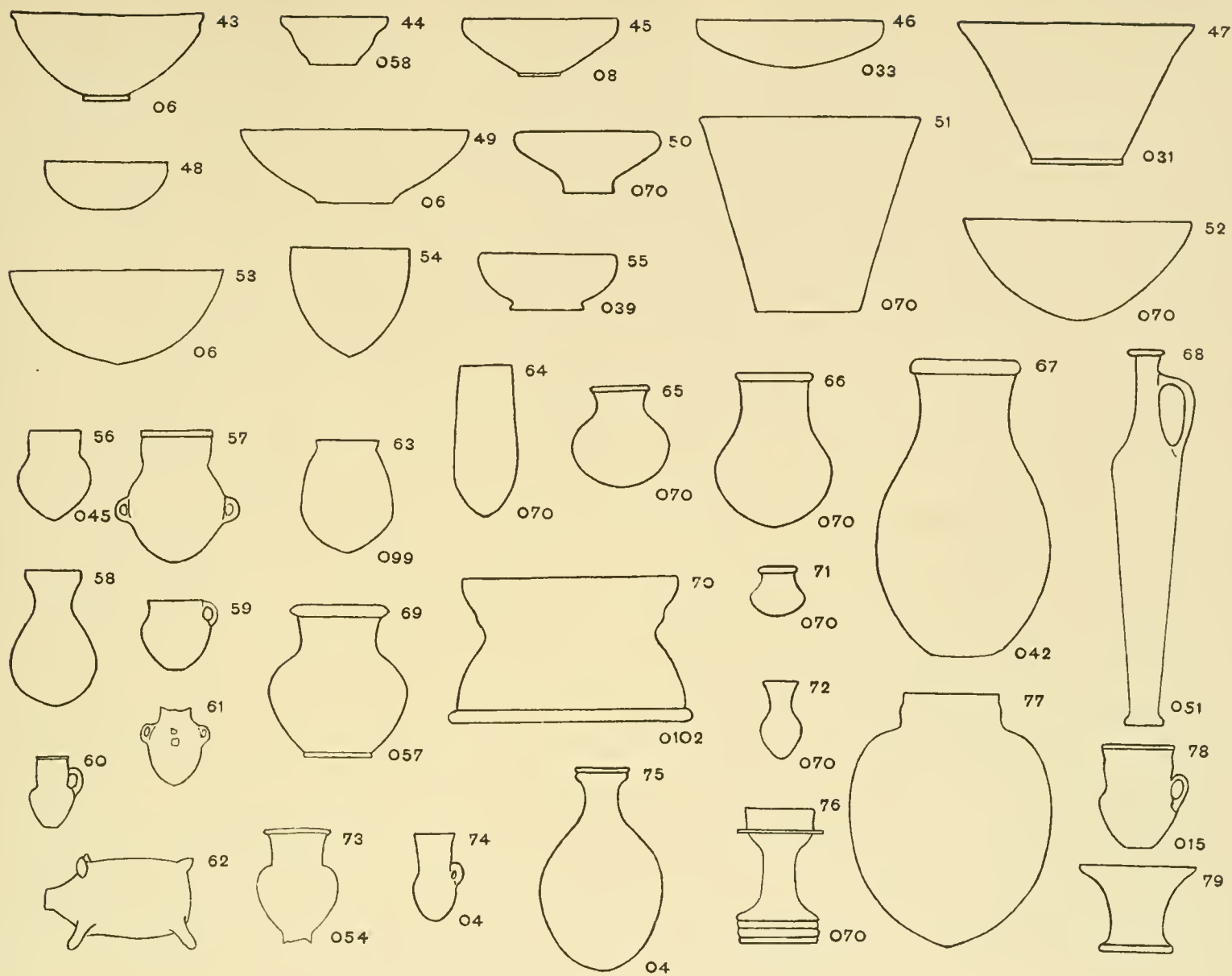
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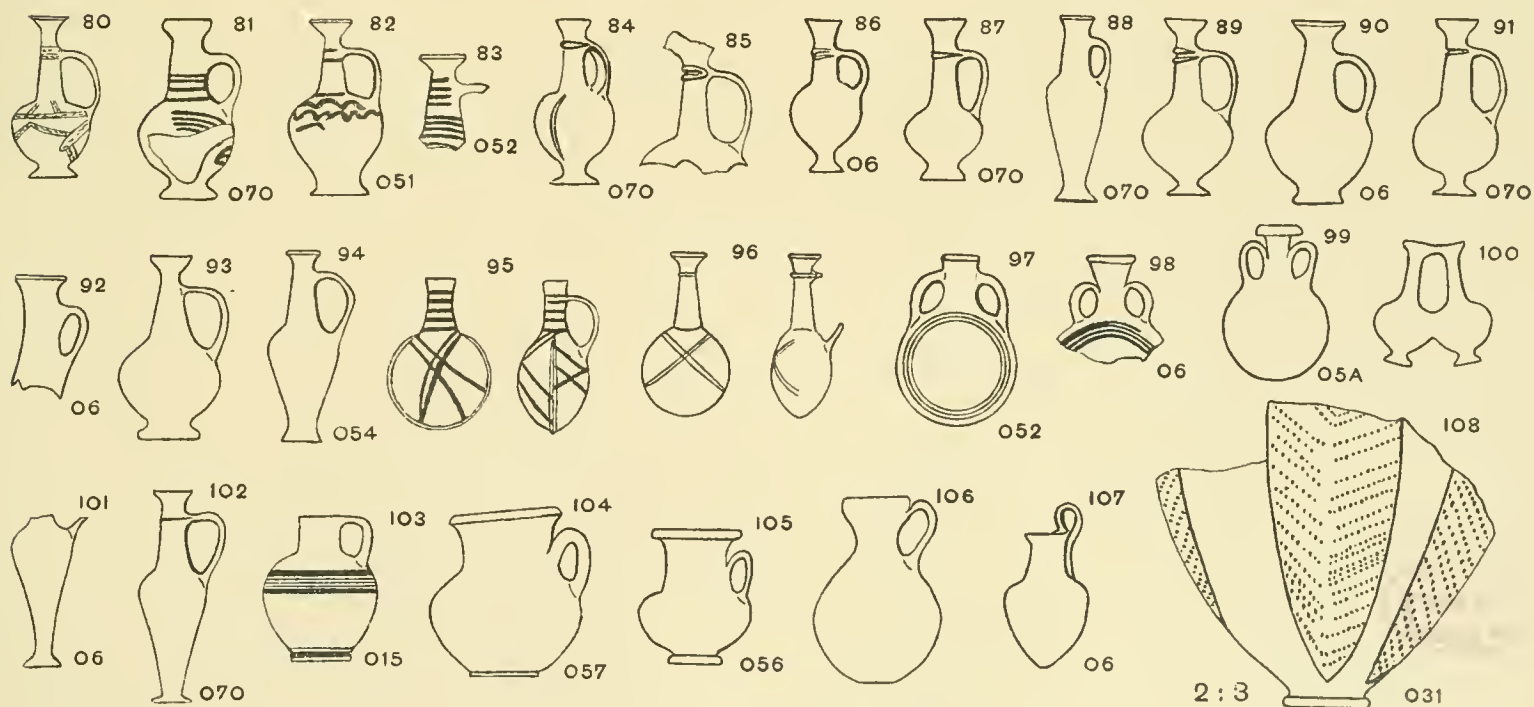




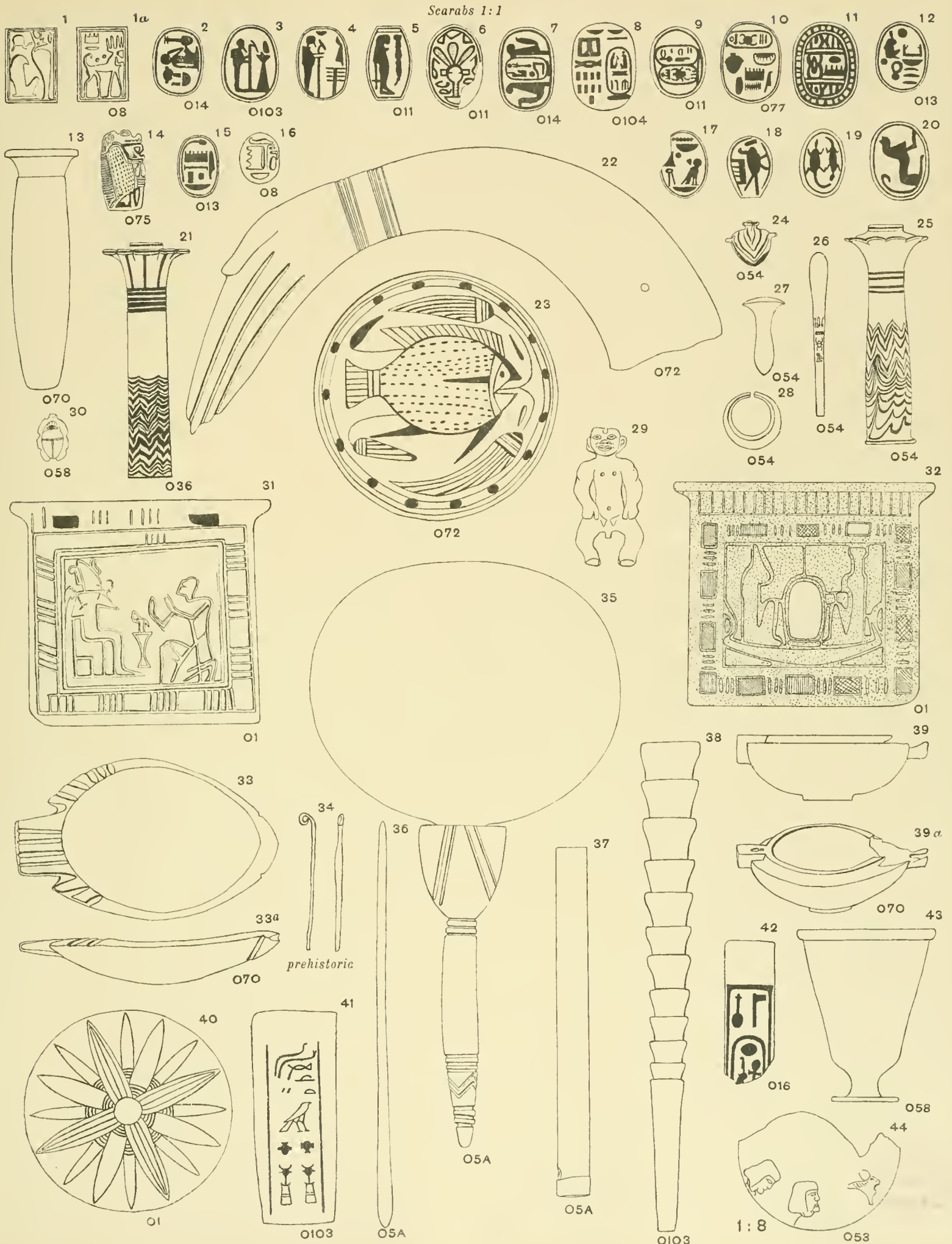




## FOREIGN POTTERY.





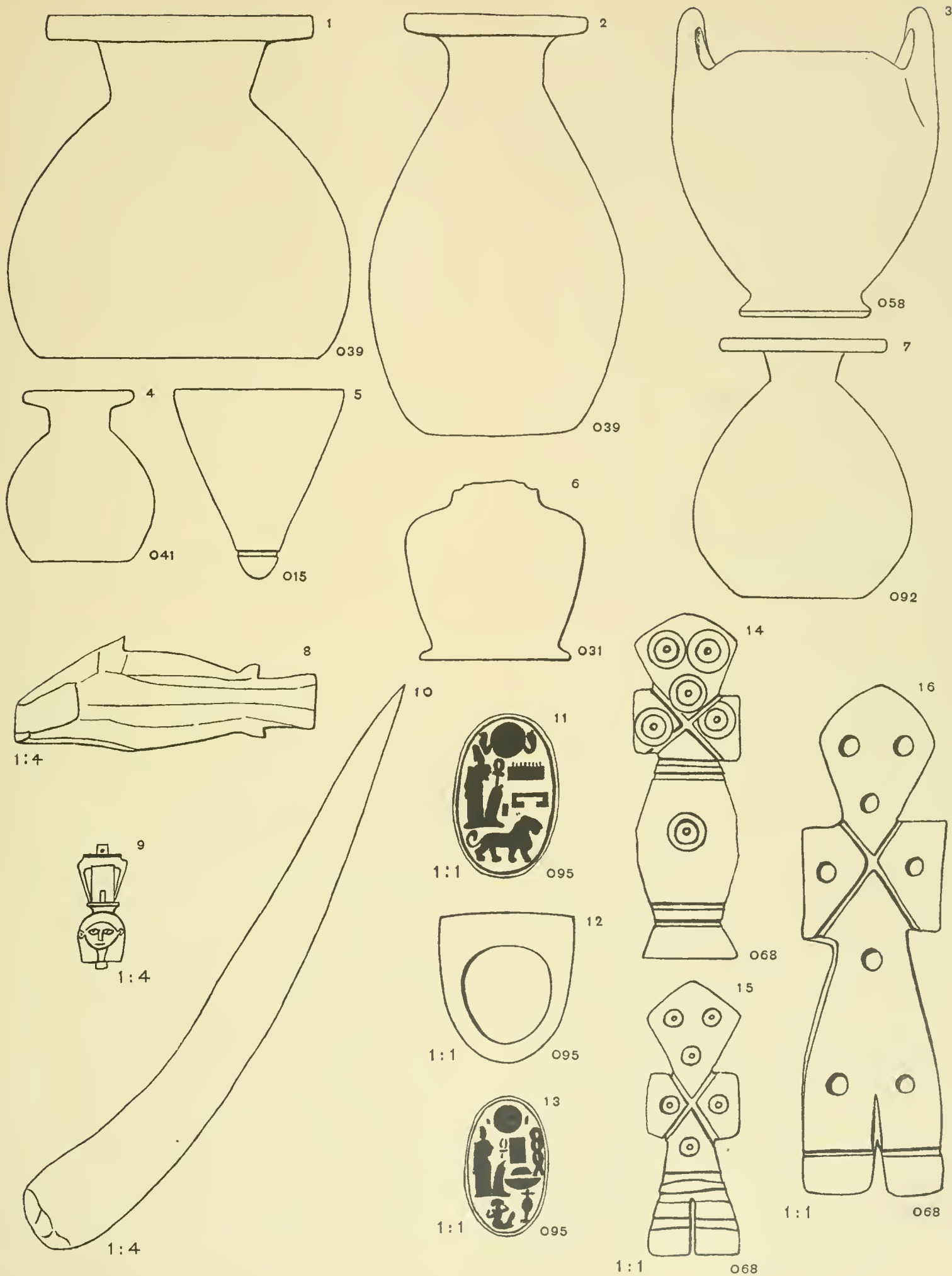


















1. BODY IN POSITION.



2. THE SAME WITH MAT REMOVED.



3. THE SAME WITH BODY UNWRAPPED



4. BURIAL JARS FOR BABIES.







2. LATES NILOTICUS



4. LATES NILOTICUS



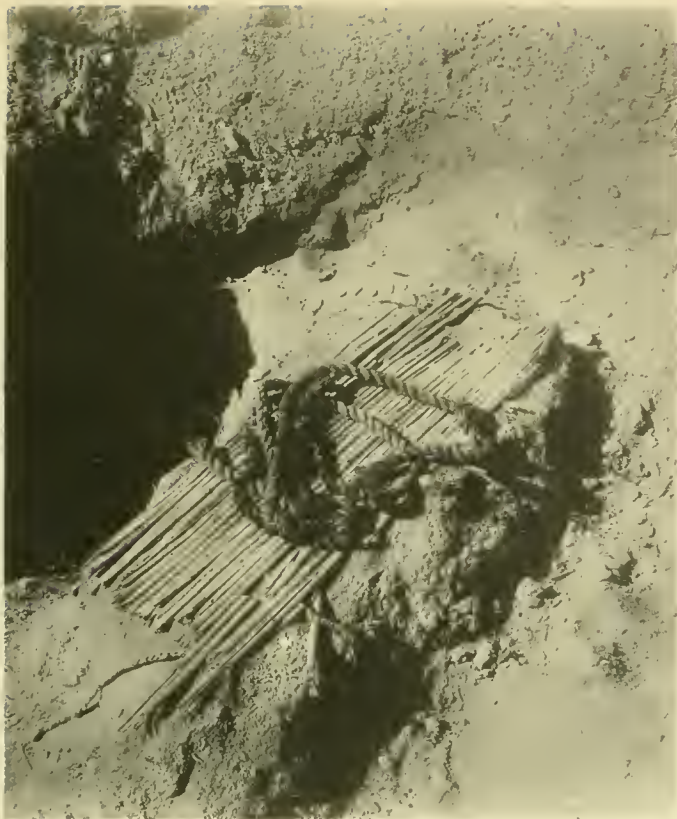
1. LATES NILOTICUS



3. LATES NILOTICUS







2. GRAVE CONTAINING GLARIAS LAZERA



4. SYNODONTIS SCHAL.



1 LATES NILOTICUS

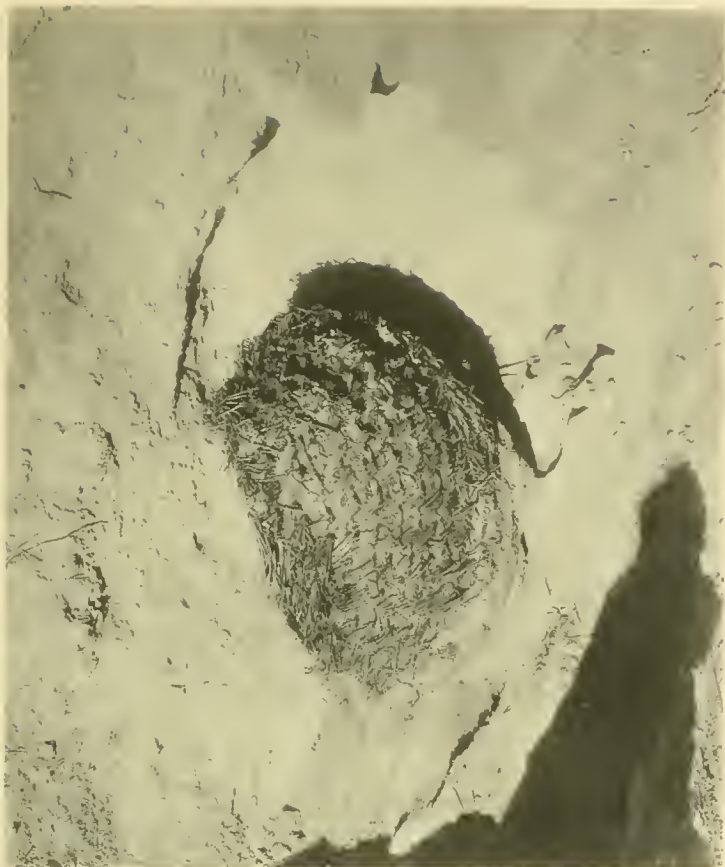


3. BUNDLES OF FISH BONES









2. LATES NILOTICUS



4 BAGRUS DOCMAC.



1 BAGRUS DOCMAC.



3. GRAVE CONTAINING BAGRUS DOCMAC.

OSTOIA  
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2 GOATS.



4 GOATS



1. OXEN



3. OXEN

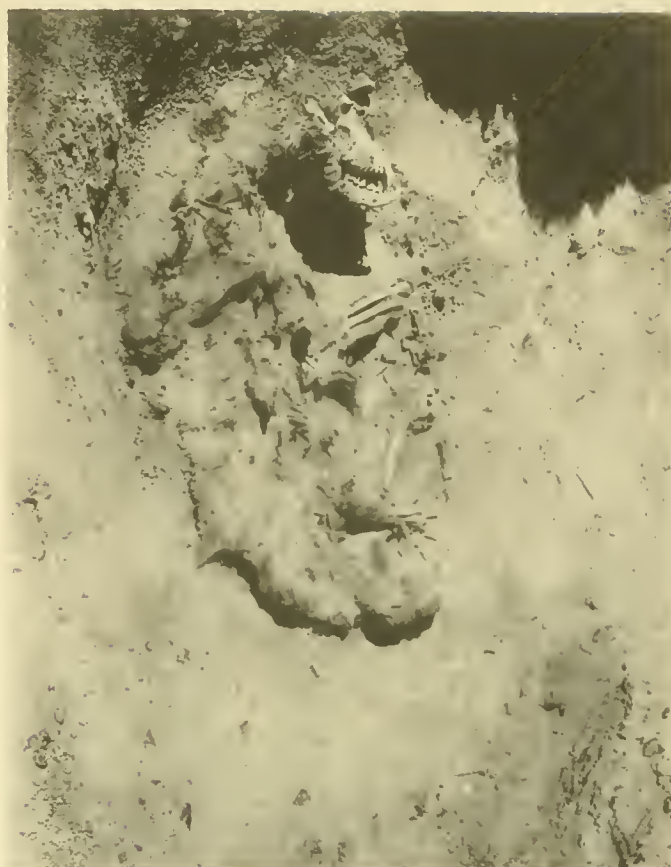
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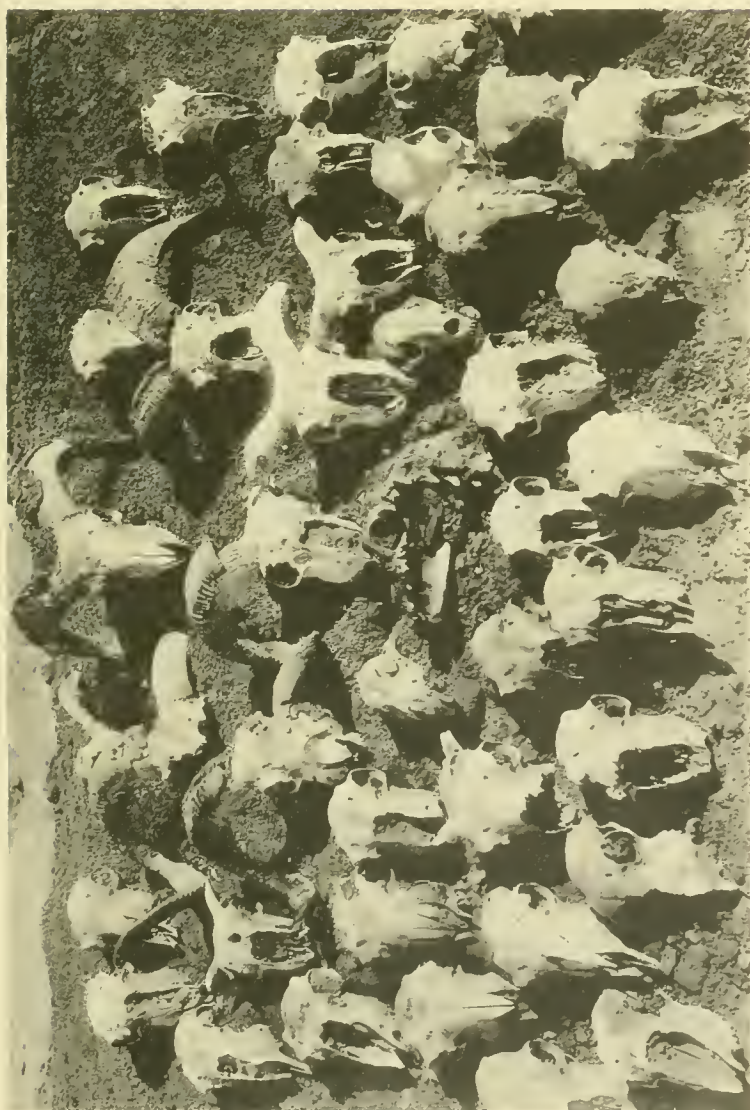




2 GOATS



4. DOG



1 GROUP OF HEADS FOUND TOGETHER

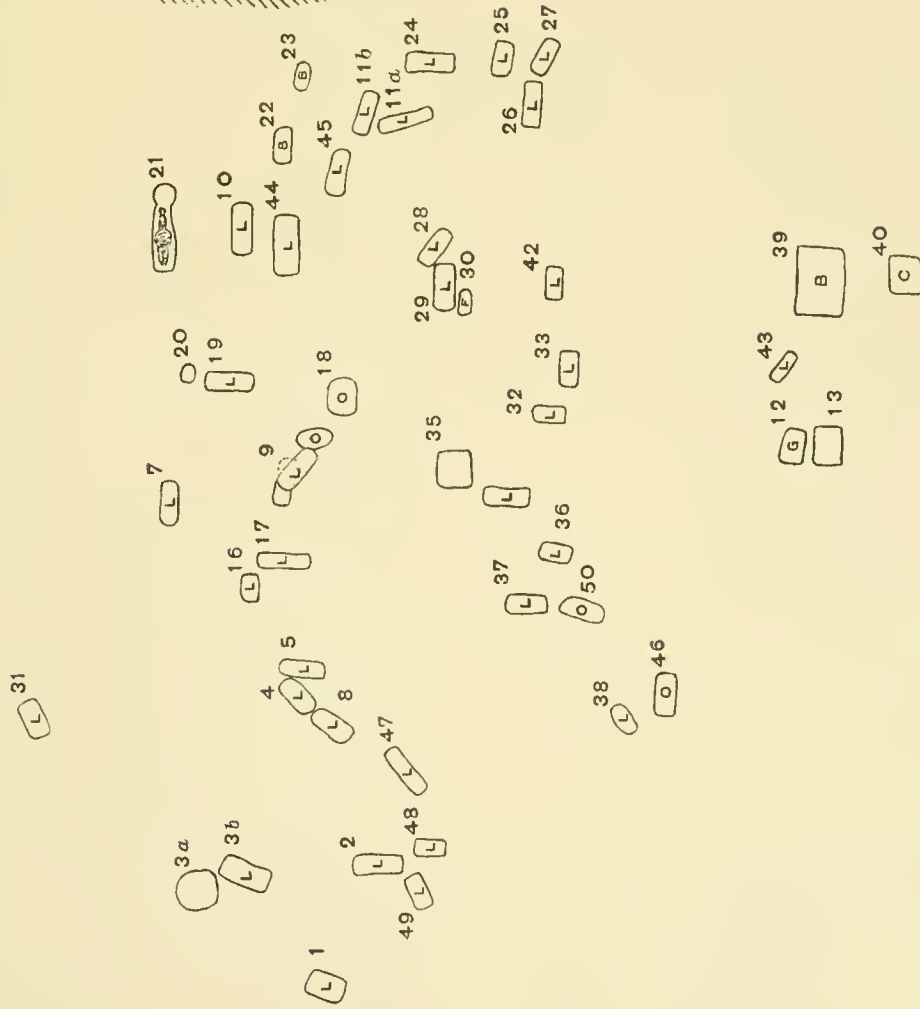
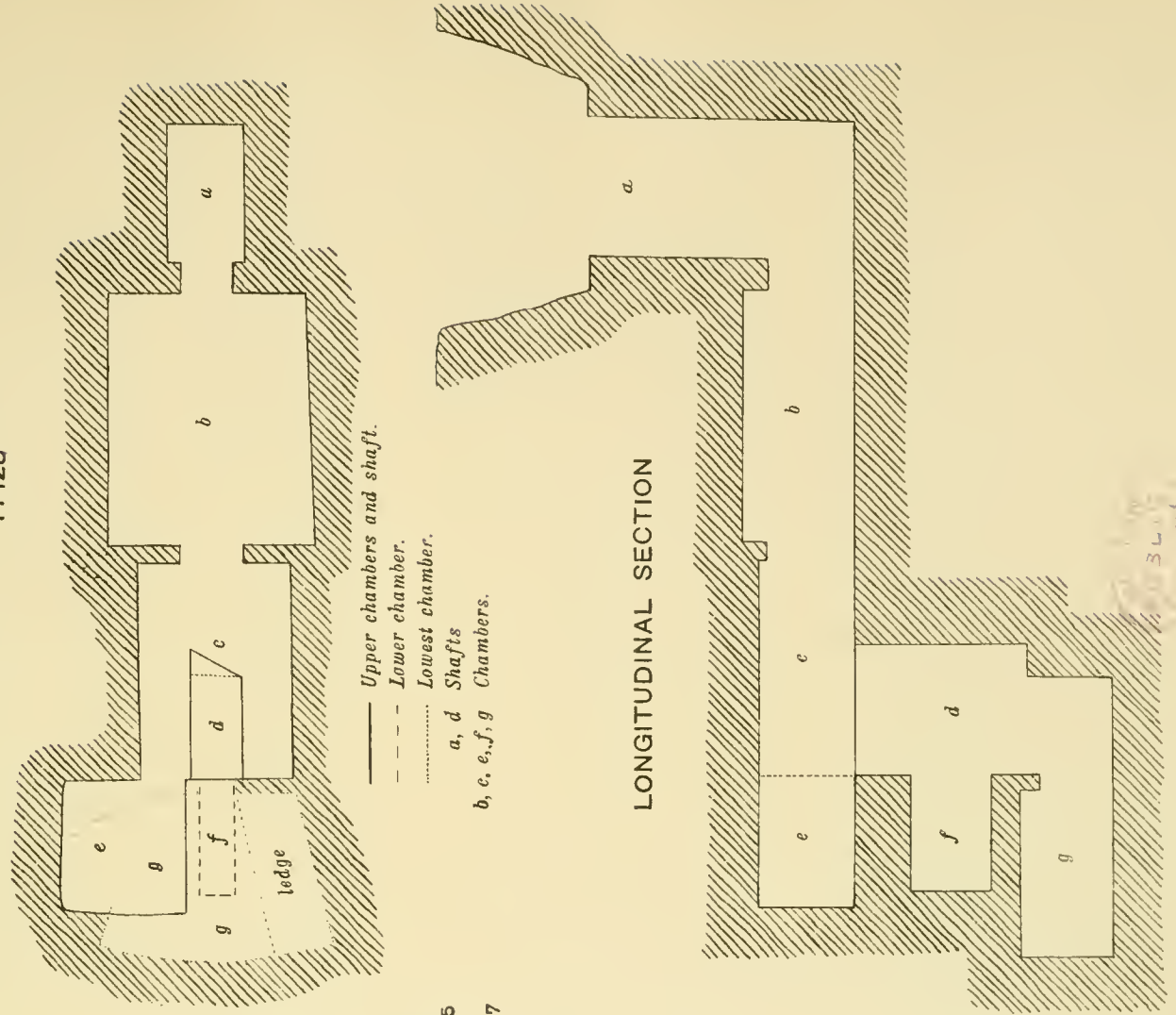


4 HEAD OF A SHEEP



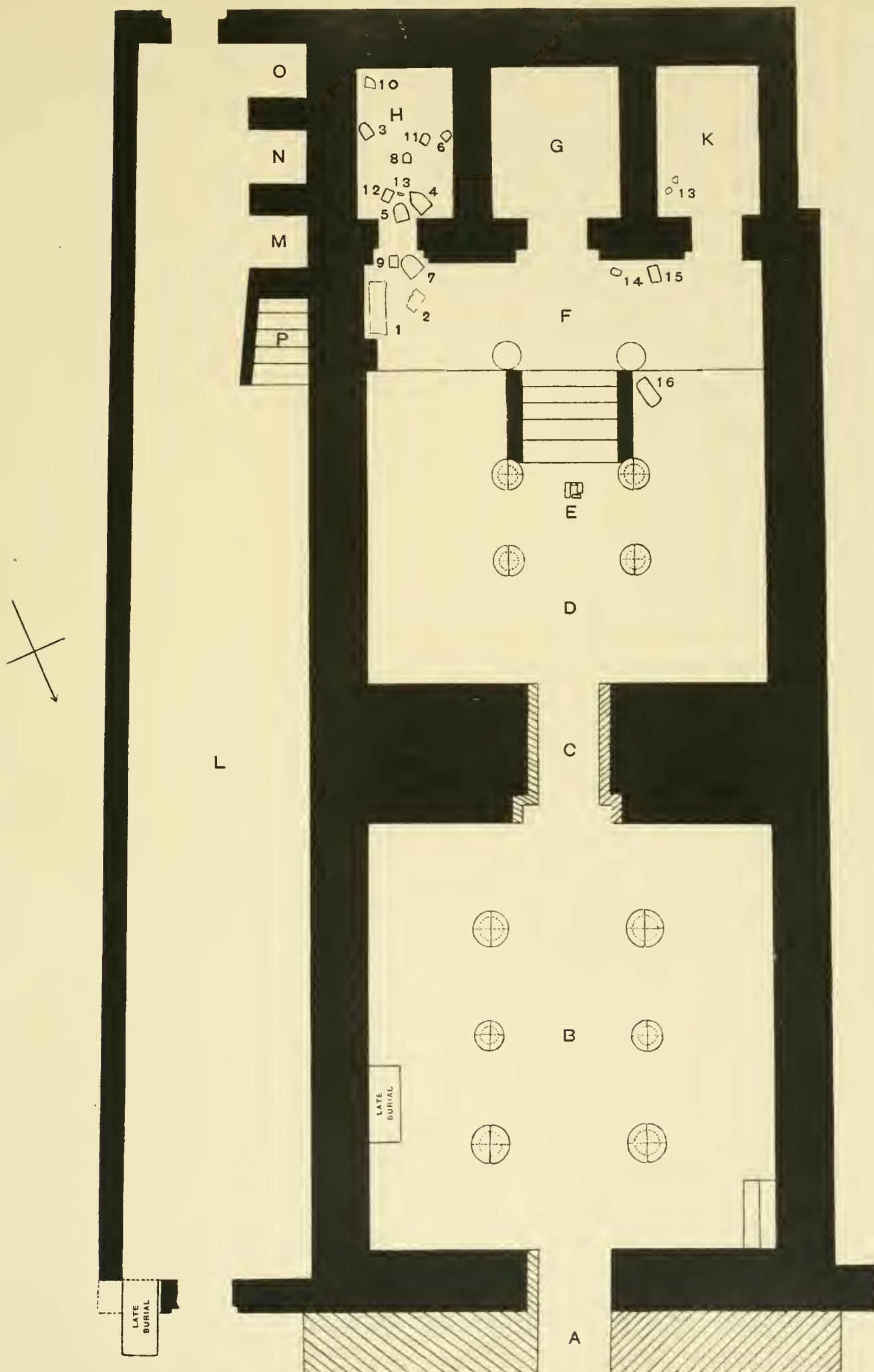


PLAN  
1:125



- 41 15  
①
- 14 34  
①
- B Bagrus docmac.  
C Clarias lazera.  
D Dog.  
F Cat.  
G Goat.  
L Lates niloticus.  
O Sheep.  
S Synodontis schal



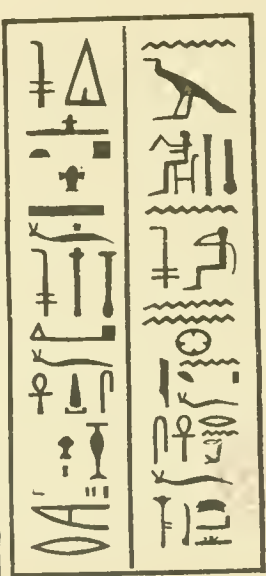
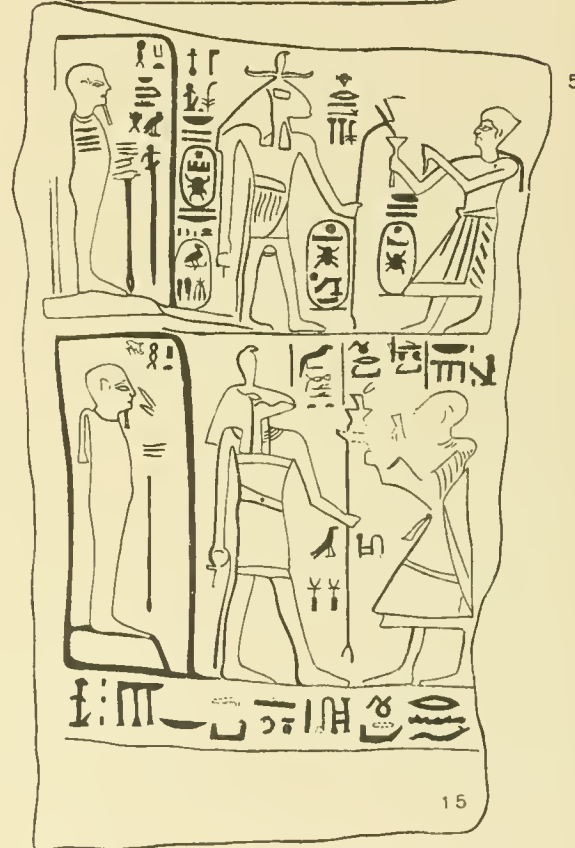
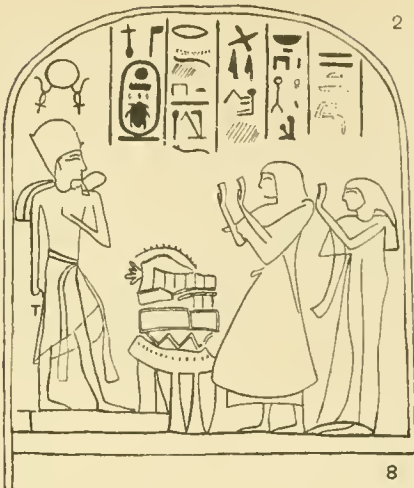
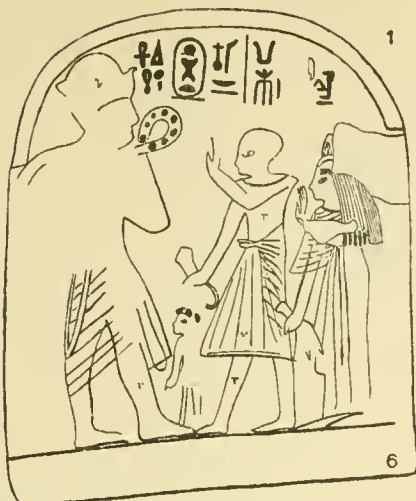












1:6







1 LINTEL OF RY



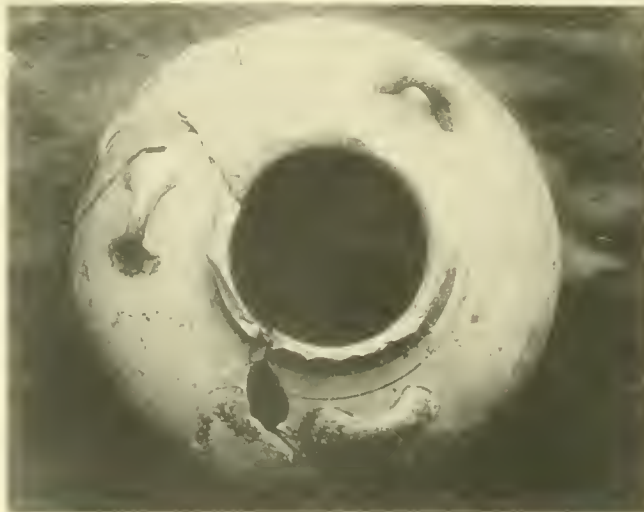
2. STELE OF NAR



3. STELE OF USERMAATRAEMHEB.



4 HEAD OF CYPRIOTE  
FIGURE JAR



5. THREE HANDLED XVIII DYN VASE



8 HEAD OF CYPRIOTE  
FIGURE JAR







1 STELE OF SENARUI.



2 STELE OF PATAHY



4 COFFIN.



3 PTOLEMAIC BURIAL



5 TOMB GROUP—ROMAN PERIOD.











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