

THE EGYPTIAN MUSEUM, CAIRO

A BRIEF DESCRIPTION
OF THE
PRINCIPAL MONUMENTS



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GOVERNMENT PRESS, CAIRO

1931

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MUSEUM, CAIRO

**BRIEF DESCRIPTION
OF THE
PRINCIPAL MONUMENTS**



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1951

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NOTICE TO VISITORS

The Museum is open during the following hours, **except on public holidays, when it is closed** :—

	SUNDAY, TUESDAY TO THURSDAY AND SATURDAY	FRIDAY	MONDAY
WINTER SEASON :—			} Closed throughout the year
November to February	9 a.m. to 4 p.m.	9 to 11.15 a.m. 1.30 to 4 p.m.	
March and April ...	9 a.m. to 4.30 p.m.	9 to 11.15 a.m. 1.30 to 4.30 p.m.	
SUMMER SEASON :			
May to October inclusive	8.30 a.m. to 1 p.m.	8 to 11.15 a.m.	
MUSLIM MONTH OF RAMADAN	from 10 a.m.	from 10 a.m.	

For entrance fee, see the notice at the door.

Sticks, umbrellas, sunshades, bags and food must be left at the entrance. Visitors are earnestly requested not to give any gratuities.

Visitors are requested not to touch the monuments, and smoking in any part of the Museum is strictly forbidden.

The guardians have orders not to converse with visitors.

The clerk at the Ticket Office is not obliged to give change.

It is forbidden to reproduce and publish the recent acquisitions and certain other monuments bearing a notice to that effect. All other monuments exhibited may be copied, sketched and photographed without special permission ; for the use of easels and stand-cameras, however, visitors must have a permit from the Keeper of the Museum, obtainable gratis on application at the Museum Offices.

All enquiries connected with the Provinces and with free permits are dealt with at the offices of the Director-General in the Annexe (behind the Museum building), and not at the Museum ; cards (price P.T. 180) for admission to the monuments of Upper Egypt can, however, be bought at the Main Entrance.

Complaints should be made to the Keeper of the Museum, or in writing to the Director-General.

Visitors desiring to interview any member of the Museum staff will kindly comply with the regulations, of which the clerks at the Museum Offices (the first door from the Museum Façade) or at the Main Entrance to the Museum will inform them.

The closed rooms on the Ground Floor contain objects that are of only secondary interest to the general public. Duly accredited students can visit them on giving 24 hours' notice to the Keeper of the Museum.

The Library is not open to the public. Students certified by their universities as being engaged in archaeological research may obtain permission to make use of it by application to the Director-General. Others desiring such facilities must apply to the Ministry of Education.

Egyptian Antiquities which it is desired to take or send out of the country must be submitted to the Museum Offices. Forms of application for permission to export may be obtained from the clerk there. A special charge is made for each package sealed to pass the customs. These formalities do not imply any sort of guarantee as to genuineness.

Antiquities, casts, photographs and the publications of the Department of Antiquities may be purchased at the Main Entrance.

Recent innovations, which, it is hoped, will meet with the approval of students and visitors have been the installation, at suitable points, of notices in which each period is briefly explained. The following notices regarding categories of objects will also be found near the objects to which they refer: Prehistory (U 55), the Predynastic period (U 53 E), Natural History (U 53 W), Coffins (West gallery; Upper Floor), Scarabs and Seals (U 6), the Tomb of Tut'ankhamun (U 9 and U 45), Divinities (U 19), Writing

(U29), Gems and Precious Materials (U 3 and U 55 E), Tools and Weapons (U 34), Metals (U 34), and Building Stones and other Rocks (U 55 E). Others are in preparation. A small collection of geological specimens will be found in U 55 E, together with maps of Egypt and photographs of antiquity sites taken by the Royal Egyptian Air Force.

Since the opening of the Fouad I Agricultural Museum at El-Duqqi, (Gîza), a large part of the collection, formerly exhibited in the Natural History Section (Room 53 W; Upper Floor) has been transferred there. Those retained have some archæological, apart from zoological or botanical interest. Nearly all the Coptic, or Christian Egyptian monuments have now been sent to the Coptic Museum in Old Cairo. The line of demarcation between the Christian and pagan monuments is clearly defined both in language and style.

PREFACE

The Antiquities Department of the Egyptian Government (Ministry of Education) found a home for its collections, the fruits of excavations and discoveries, first at Bulaq in 1858, then at the Palace of Giza in 1890. The present Museum was built in 1900; it contains only such objects as were made in or imported into Egypt from the earliest times down to about the VIth century A.D., products of Coptic culture being excluded.

To the Frenchman, Auguste Mariette, born at Boulogne-sur-Mer on February 11th, 1821, belongs the credit of founding the Antiquities Department. Acting on the instructions of the Viceroy, Sa'id Pasha, he inaugurated the first Museum of Antiquities in this country. The difficulties which he had to surmount are almost incredible to those who know Egypt to-day. His statue and tomb, bearing the simple inscription "L'EGYPTE RECONNAISSANTE", are at the end of the Museum Garden. His successors have been as follows:—

G. Maspero (1881); E. Grébaut (1886); J. de Morgan (1892); V. Loret (189); again G. Maspero (1899); P. Lacau (1911) and at present E. Drioton, who has been Director-General since 1936.

The present DESCRIPTION is, like its predecessors, based on Maspero's GUIDE of 1915, though many new acquisitions are described. It is arranged, however, on an entirely different,

system. The constant changes in the positions of objects, occasioned by space having continually to be found for new discoveries, render any Guide describing the exhibits, room by room, out of date almost as soon as it is published; and experience has further shown that the vast majority of visitors do not follow the order suggested in the previous edition, but prefer to be able to find easily the description of any object which interests them.

In this edition the objects, whatever may be their position, which bear EXHIBITION NUMBERS UNDERLINED IN RED, are described on pages 22 to 170 in their numerical order, so that the description of any such object can at once be found. Conversely, by means of the Position Index I, any object described can be readily located. Index II will enable the visitor to find where any class of objects which interests him is exhibited, and the positions of some of the best-known objects.

Numbers, in black on a white ground, are now used instead of letters to distinguish the rooms and the sections of galleries, as the letters never proved really satisfactory. The letters will be left in place for the present, however, since several useful handbooks still employ them. In the galleries a number is placed at each end of each section, an arrow indicating from what point that section begins.

Some of the exhibition numbers of Maspero's GUIDE have been retained, since they are quoted as references in various works

NOTES ON EGYPTIAN CHRONOLOGY, HISTORY AND LANGUAGE

CHRONOLOGY

It is impossible to give an exact date to the older monuments in the Museum. The Egyptians did not employ a fixed era, but dated events by the year of the king's reign in which they occurred. We do not possess a complete chronological list of all the kings, and there are 'Dark Periods' of which we cannot determine the length, even within a century or so. In order, therefore, to indicate the relative age of persons or monuments, it is the custom to say that they belong to such-and-such a dynasty or reigning family, according to the table transmitted by the historian Manetho.

For convenience of reference, Egyptian history has been divided into a number of main periods, sub-divided in some cases into periods named after the town which was then the capital, or after the country of origin of the ruling family. On the following page is a table of these various periods with the approximate dates of the chief dynasties.

PREHISTORIC PERIOD	Badarian. Predynastic period.	Before about	...	..	3200.0
OLD KINGDOM	Archaic period :— 1st and 2nd dynasties. Pyramid age :— 3rd to 6th dynasties.	1st dynasty : about	...	...	3200 B.C.
		2nd dynasty : about	...	...	2780 "
		3rd dynasty : about	...	...	2720 "
		4th dynasty : about	...	...	2420 "
FIRST INTERMEDIATE PERIOD	7th to 8th dynasties.	About,	...	...	2410 B.C.
		...	...	...	...
MIDDLE KINGDOM	9th to 13th dynasties.	...	...	...	...
SECOND INTERMEDIATE OR HYKSOS PERIOD.	14th to 17th dynasties.	...	...	...	1785-1580 B.C.
		...	...	...	...
NEW KINGDOM	The Empire :— 18th to 20th dynasties. Tanite and Theban periods :— 21st to 26th dynasties.	18th dynasty	...	...	1580 B.C.
		19th	...	...	1340 "
		21st	...	...	1084 "
LATE PERIOD	Ethiopian and Saite periods :— 26th to 30th dynasties. Persian and Mendesian periods :— 31st to 36th dynasties.	26th dynasty	...	...	656 B.C.
		Persian conquest	...	...	525 "
		36th dynasty	...	...	378 "
GRAECO-ROMAN PERIOD	Ptolemaic period. Roman period. Byzantine or Coptic period.	Conquest by Alexander	...	...	332 B.C.
		Ptolemy I	...	...	305 "
		Roman Conquest	...	...	30 "
		Arab Conquest	...	...	640 A.D.

ABSTRACT OF EGYPTIAN HISTORY

Many remains of a primitive civilization are to be met with in Egypt ; stone tools found in the region of the Nile give us grounds for believing that from the time when man used a stone axe, roughly hewn, to the time when he had learned to make the fine flint daggers of the Neolithic Period, this country was continuously inhabited. It is impossible to specify the exact proportions in which African, Asiatic and perhaps even European elements contributed to form the population which developed into the Egyptian race. It would appear that after a long period during which various tribes, differing in origin, language and religion, and often at feud with each other, divided up the country, there remained only two states from the First Cataract to the Mediterranean ; one north, the other south of a frontier which was about 50 kilometres south of Cairo. Their union was brought about under Menès, who was regarded as the founder of the Egyptian monarchy. This event seems to have taken place not long after the invention of writing.

There are not many monuments of the first two dynasties, the kings of which came from This (El-Birba, near Girga). The tombs of some of the earliest kings, probably including Menès, were found at Abydos ; they were built of unbaked bricks. Under the Memphite dynasties the development of civilization was rapid and marked by constant progress, industrial and artistic. The kings of the 1st dynasty already occupied Sinai for the purpose of working the turquoise and

opper mines, and under king Djoser, of the IIIrd dynasty, fine stone masonry on a large scale seems to have been introduced. Khufu (Cheops), Kha'frē' (Chephren) and Menkewrē (Mycerinus) of the IVth dynasty, built the great monuments called the 'Pyramids of Gîza', which are simply their tombs. Their successors of the Vth and VIth dynasties built pyramids at Abušîr and Saqqâra, where lay the necropolis of Memphis, and all the important people of that time built their maṣtabas ⁽¹⁾ (tombs in the form of an oblong mass of stone) near the tombs of their sovereigns, decorating them with very fine sculpture.

Later Egypt was divided up into several states and did not again become a united country until the XIth dynasty under rulers of Theban origin. The reigns of the kings called Amenemhet and Senusret (XIIth dynasty) were brilliant; in every town temples of fine architecture sprang up; literature and art were held in honour for two centuries. After this flourishing period, foreigners who had been established for a long time in Lower Egypt declared their independence and fought against their lawful sovereigns; this is the period of the Hyksōs (or 'Shepherd Kings') during which Egypt became completely decadent, and in the course of which nearly all the monuments built by the great kings of old were destroyed.

At last the princes of Upper Egypt combined to drive out these invaders. Amōsis, the first king of the XVIIIth dynasty, succeeded in driving the foreigners beyond the frontier,

(1) Mastaba is the Arabic word for the earthen bench which is placed outside a village house.

and his descendants raised Egypt to the culminating point of her greatness. They conquered Palestine and the Lebanon (where timber, which is so rare in the valley of the Nile, was to be found), and Northern Syria as far as Aleppo, and reached the Euphrates, where they came into conflict with the Chaldean Empire and were stopped. The sanctuaries which had been destroyed were rebuilt and enriched with the spoils of the conquered nations; the temples of Karnak and Luxor (Diospolis, Thebes) attained gigantic proportions, and artists rivalled the skill of their predecessors of the finest periods decorating these monuments or the tombs of high officials.

After the religious upheaval caused by Amenophis IV (Akhenaten), who worshipped the sun's disk exclusively, the power passed into the hands of another dynasty, the XIXth. Under Set I, skilful sculptors adorned the temple of Abydos and the king's tomb at Biban el-Mulûk. His son, Ramesses II reigned for 67 years. This lover of pomp erected monuments to his own glory everywhere, but quality was sacrificed to quantity; the sculpture does not show the old care, and as the artists were not sufficiently numerous to execute the royal orders, they contented themselves in many cases with effacing the names of previous kings on existing statues and substituting that of Ramesses II.

But Egypt was exhausted; she has already lost Syria and was about to lose Palestine; in the reign of Meneptah, son of Ramesses II, and until the reign of Ramesses III, of the XXth dynasty, she had to struggle in the west against the Libyans, who were invading the Delta, whilst the tribes of

Asia Minor were attempting to land on the *Mediterranean* coast, and she could with difficulty stem the tide of invasion.

Deprived of its conquests in *Asia* and in the *Sudan*, the country became impoverished; but the priests of *Amūn*, enriched by the booty which conquerors had bestowed on their temples, still remained wealthy and under the *Ist* dynasty forced the kings to divide their power with them. The kings of the *XXIst* to the *XXIIIrd* dynasties resided at *Tanis* (*Sa el-Hagar*), or at *Bubastis* (*Zagazig*), in *Lower Egypt*, whilst the *First Prophets of Amūn at Thebes* governed *Upper Egypt* and sometimes appropriated all the royal titles. The sovereigns of *Lower Egypt* found themselves unable to maintain control over the military governors of the provinces, who, supported by bands of *Libyan mercenaries*, made themselves more or less independent. Thus it came to pass under the *XXIIIrd* dynasty that certain kings who had founded kingdom in *Ethiopia*, the capital of which was at *Napata* (south of *Dongola*), took possession of *Nubia* and *Upper Egypt*. They then descended the *Nile Valley* and, after a more or less real submission of the petty kings of the *Delta* to the conqueror *Pi'ankhi*, *Shabaka* (*XXVth* dynasty) finally imposed his authority over the whole country between the *Sudan* and the mouths of the *Nile*.

These *Ethiopian* monarchs held *Egypt* only a few decades, for rivals arose in the persons of the kings of *Assyria*, who had just seized *Palestine* and were invading the *Delta*. Profiting by the general confusion, the princes of *Sais*, (*Sa el-Hagar*, near *Kafr el-Zayat*), with the aid of the *Greeks*

to whom they had given permission to settle in certain parts of Lower Egypt, drove out the Ethiopians and Assyrians, and brought the country, up to the First Cataract, under the rule of the XXVIth Dynasty.

The epoch of Psammetichus, Necho, Apries, Amasis II, was not without splendour; trade with Greece provided Egypt with new resources; a canal was dug between the Nile and the Red Sea; many buildings arose, particularly in the Delta; an artistic renaissance set in, but with a partiality for over-refined forms, which look feeble in comparison with the best of Old Kingdom work.

But by this time Egypt had lost her strength, and, relying only on mercenaries to protect her independence, she fell a prey to Cambyses and the Persians in 525 B.C. Recovering somewhat her vitality, she regained her liberty from the XXVIIth to the XXXth dynasties (404-340), and Nectanebus I and II carried out repairs to the temples and sanctuaries. The Persians again occupied Egypt, but only for a short time, for in 332 Alexander the Great came as conqueror and founded Alexandria. After his death she remained in the hands of one of his generals, Ptolemy, whose decendants, all bearing the same name, held her for 300 years. Greeks by education, they, nevertheless, adopted Egyptian customs and declared themselves direct heirs of the ancient pharaohs. Magnificent temples were constructed (at Philae, Kom Ombo, Edfu, Dendera, etc.), but the country, overburdened by taxation and torn by constant family wars, was flourishing in appearance only. Upper Egypt rebelled several times and Thebes was devastated.

On several occasions Rome intervened in order to restore peace; finally in the year 30 B.C. Octavian (Augustus) took possession of Alexandria, and Egypt became part of the estate of the Emperor governed by a prefect in the Emperor's name. The latter was given all the titles and attributes of the ancient kings, and in the temples completed or built during this period (at Dendera, Esna, etc.), no difference can be discerned between the scenes pictured in relief, where the Emperor plays the principal part in religious rituals, and those engraved 1500 years earlier.

Christianity was early preached in Egypt, and there were already many followers of the new faith, despite persecution and torture, when an edict of Theodosius, in A.D. 389, proclaimed it the religion of the State and ordered the ancient temples to be closed. This was the definite end of the pagan period. Having embraced Christianity, the people cast off most of the ancient beliefs; they adopted the Greek alphabet and Byzantine art, and threw themselves passionately into the religious quarrels that led to so much schism in the East.

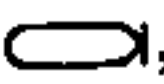
In A.D. 640, 'Amr ibn el-'Ās entered Egypt at the head of the troops of the caliph 'Omar. The natives who remained Christian are known as 'Copts' (corrupted from 'Egyptians'); during several centuries they preserved their language, customs and religious art; then gradually they assimilated the manners and adopted the language, though not always the religion, of their Arab conquerors.

LANGUAGE AND WRITING

The Egyptian language, which is classed among the Hamitic or North African languages, has, both in structure and vocabulary, much in common with the Semitic family. From its state under the first dynasties, it gradually underwent modifications in pronunciation and syntax; in the New Kingdom there were two quite distinct written idioms, one traditional, learned and classical, and the other an expression of the spoken language.

From the 1st dynasty the Egyptians used two scripts: one decorative, the signs being little figures carefully drawn—hieroglyphic, the other cursive—hieratic—used for writing on papyrus. The hieratic signs are merely abridged hieroglyphs. From the Ethiopian period, and above all during the Ptolemaic period, a third script, the demotic, was used. This was a simplification of the hieratic and served to transcribe the popular language.

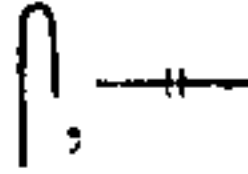
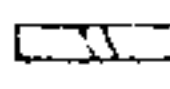
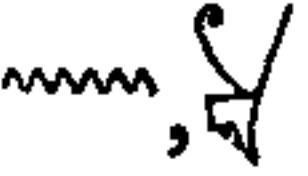
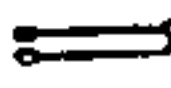
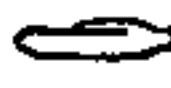
When the Egyptians became Christian, they abandoned the ancient scripts, finding them too complicated, and adopted the Greek alphabet, with the addition of seven special signs to represent sounds unknown in Greek. At the end of the IVth century A.D., people had forgotten how to read hieroglyphs. Coptic, a mixture of ancient popular Egyptian with Greek and foreign words, ceased in its turn to be employed as the common tongue and made way for Arabic, and from the XVth century onwards, it has been used only in the churches as a liturgical language.

It was a Frenchman, Jean-François Champollion, who in the beginning of the XIXth century, succeeded in decyphering Ancient Egyptian. To help him in his task he had at his disposal a text in three languages, on the ROSETTA STONE, and certain other bilingual—Egyptian and Greek—inscriptions. Scholars had already observed that the cartouches, or elliptical frames , which occur so frequently on the monuments, contained the names of kings or queens, and they had even determined the values of certain signs. Champollion undertook a methodical study of the cartouches containing names known from the Greek text, and, identifying the signs which recur in more than one of these names, he had, as early as 1822, fixed the alphabetical value of about 15 characters. Carrying on his studies, he was able, in 1824 to translate a few phrases, and before he died (in 1832) he had succeeded in drawing up a grammar and dictionary of Ancient Egyptian.

Hieroglyphic script is complicated; its signs are used sometimes to express sounds and sometimes to express ideas. The vowels are not indicated, so that Egyptian words can be only approximately pronounced. To this are due the differences in the reading of proper names, following the various methods of transcription adopted by Egyptologists.

·ALPHABETIC' SIGNS

The signs which represent single consonants, and which in a sense constitute an alphabet, are the following :—

HIERO- GLYPHIC	TRANS- SCRIPTION SCIENTIFIC	CONVEN- TIONAL READING	HIERO- GLYPHIC	TRANS- SCRIPTION SCIENTIFIC	CONVEN- TIONAL READING
	<i>3</i>	<i>a</i>		<i>h</i>	hard <i>h</i>
	<i>i y</i>	<i>i, a</i>		<i>h</i>	<i>kh</i>
	<i>y</i>	<i>y or i</i>		<i>h</i>	<i>kh</i>
	<i>'</i>	—		<i>s</i>	<i>s</i>
	<i>w</i>	<i>w or u</i>		<i>s</i>	<i>sh</i>
	<i>b</i>	<i>b</i>		<i>k</i>	<i>q</i>
	<i>p</i>	<i>p</i>		<i>k</i>	<i>k</i>
	<i>f</i>	<i>f</i>		<i>g</i>	<i>g</i>
	<i>m</i>	<i>m</i>		<i>t</i>	<i>t</i>
	<i>n</i>	<i>n</i>		<i>t</i>	<i>th</i>
	<i>r</i>	<i>r, l</i>		<i>d</i>	<i>d</i>
	<i>h</i>	soft <i>h</i>		<i>d</i>	<i>dj or z</i>

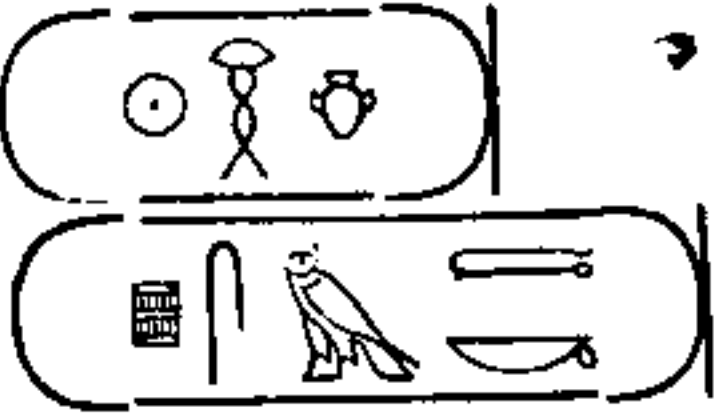
The original direction of hieroglyphic writing was downwards in vertical lines, but from an early period it was also written in horizontal lines, the normal direction then being from right to left. For reasons of symmetry and the like it was sometimes written in the other direction; in either case the signs are so written that persons and animals face the beginning of the line. Modern hieroglyphic type runs from left to right.

NAMES OF THE PRINCIPAL KINGS

Names of deities which form part of proper names are almost always placed first, from reverence, even when read last. From the Vth dynasty onwards, the kings had two 'cartouches'. The first generally preceded by  (King of Upper and Lower Egypt), almost always begins with ☉ *re*' (Sun); it is called the *prenomen* or Throne Name. The second, before which comes  (Son of the Sun-god), is the *nomen* or Personal Name, the name the king bore before ascending the throne; it is often accompanied by honorific titles.

CARTOUCHES	TRANSCRIPTION	GREEK FORM
	Khufu	Cheops
	Kha'frê'	Chephren

CARTOUCHES	TRANSCRIPTION	GREEK FORM
	Menkewrê'	... Mycerinus
	Neferkerê', Pepi (II)	... Phiops
	Kheperkerê', Senusret (I)	... Sesostris
	Nemaetrê', Amen- emhêt (III)	... Ammenemês
	Menkheperre', Thutmōse (III)	Tuthmōsis
	Nebmaetrê', Amenhotpe (III)- hoqa-Wēset	... Amenophis

CARTOUCHES	TRANSCRIPTION	GREEK FORM
	Nebkheprurê', Tut'ankhamūn.	—
	Menmaetrê', Seti (I)- ... Sethōs	
	Menepthah ... Menepthê	
	Usermaetrê', Setepenrê', Ramessu (II)- Me-Amūn ... Ramesses	
	Wahibre', Psametik(I) ... Psammetichus	
	Kheperkerê', Nekht-nebef. ... Nectanebus	
	Ptolemais ... Ptolemaios (Ptolemy)	

ORDER OF VISITING THE ROOMS AND GALLERIES

This will naturally depend on the time that can be devoted to the Museum.

Many visitors have no time for more than the Tut'ankhamūn galleries. To these we recommend turning to the right on entering, ascending the staircase at the end and turning to the right on reaching the top. Here the exhibition begins.

For those who wish to visit almost all the rooms and galleries, the best procedure is to take the objects on each floor in more or less chronological order, beginning with the most ancient. They should, therefore, turn to the left on entering and make the complete circuit of the Ground Floor in a clockwise direction until they return to the Main Entrance. They can then visit the central Atrium, returning by one of the corridors to the main Entrance again. They should next proceed to the south west stairway, ascend to the Upper Floor and perform the circuit in the same order as on the Ground Floor. For those who wish to see the tomb of Tut'ankhamūn earlier in the visit, the Upper Floor can be taken first.

DESCRIPTION OF THE OBJECTS IN THE ORDER OF THEIR EXHIBITION NUMBERS

Note.—For the position of an object mentioned in the following pages, see the index on page i.

Only those objects are described whose Exhibition Numbers are underlined in red.

1, 2.—Ramesses II holding sacred emblems.—XIXth dynasty.

3.—Amenhotpe, son of Hapu, architect in the time of Amenōphis III (VIIIth dynasty), and later venerated as a demi-god. Compare with Nos. 459 and 461.—Karnak, probably of the Saïte period.

4.—Statue of Ramesses II, on which his son Meneptah afterwards engraved his names.—Ashmunein, XIXth dynasty.

6, 9.—Two large wooden boats 10 m. long. These boats, after being used at the funeral of Senusret III (XIIth dynasty), were buried in the sand near his pyramid at Dahshûr, in order to enable the king to make use of them in the other world. It will be noticed that these boats are made of small pieces of wood tenoned and mortised together and were without ribs, lateral rigidity being obtained by

136426

means of the thwarts. Herodotus, describing ancient Egyptian ship-building (II, 96) observes: "They cut a quantity of planks about two cubits in length... arranging the planks like bricks and attaching them by ties to a number of long stakes or poles till the hull is complete... They give the boats no ribs, but caulk the seams with papyrus on the inside". Several tomb-scenes show the process being carried out. Longitudinal rigidity was often obtained by stiffening-ropes passing from bow to stern over supports.

10.—Colossal statue of Senusret III. The face is of great beauty, and is of much better work than the body.—Karnak, XIIth dynasty.

11.—Fine colossal statue of Senusret I as Osiris, against a square pillar.—From the XIIth dynasty temple of Amūn at Karnak.

30.—Alabaster sarcophagus from Dahshūr. The lid has been pierced with two holes at each end so that it could be lowered into place by means of ropes. Exactly similar sarcophagi have been found under the Step Pyramid at Saqqâra.—IIIrd dynasty.

34.—Limestone sarcophagus of Dage. Inside are painted the objects needed by the dead man: shields, lances, bows, arrows, sandals, necklaces, bracelets, pots of perfume, etc.—Thebes, XIth dynasty.

38.—Huge coffin of coniferous wood from Asia, the parts of which are joined together with copper bands. It was made for Amenemhêt, prince of Hermopolis in the XIIth dynasty. Inner coffin and Canopic chest from the same tomb. — El-Barsha.

40.—Alabaster sarcophagus from Dahshûr. Similar to No. 30.—IIIrd dynasty.

44.—Sarcophagus in pink granite of Khufu'ankh, who was Overseer of all Building Works of the King. The coffin being the house of the dead man, is decorated to represent a house. On the long sides are depicted the door and windows; the exterior grooves imitate the projections and recesses ornamenting the façades of houses built of wood.—Giza, IVth dynasty.

45.—Stela of Tepem'ankh, a priest connected with the pyramids of Cheops, Chephren and Mycerinus, and at the same time priest of Snefru, Userkaf and Sahurê'.—Saqqâra, Vth dynasty.

47.—Stela in the form of the façade of a house in the centre of which is a door.—Saqqâra, IVth dynasty.

48.—Funerary chamber, of painted limestone, from the mastaba of Desheri at Saqqâra, in which the wooden sarcophagus was placed. It is a very good example of the work of the VIth dynasty. On the walls are representations and lists of the things which the dead man would be likely to need: bread, beer, meat, poultry, clothing, etc.

70 A.B.—Fragments of a maṣṭaba from Meidûm, of the IVth dynasty. The carving is cut deep and filled with pigment :—

70 A.—The dead man is watching a panther, while his dogs are catching foxes by the tail.

70 B.—Ploughing is going on and wild geese are being caught in a net.

71.—Lion's head in pink granite, well modelled, which may have been used as a gargoyle.—Abusîr, Vtn dynasty.

79.—Scene from a Vth dynasty tomb at Saqqâra. In the two uppermost registers the cultivators have piled up the grain, which is being measured and registered before being put into the granaries, shown on the right behind the chief scribe. Lower down, the grain is being ground and kneaded to form cakes. Below this again, cabinet-makers are working beside sculptors and jewellers and a scribe weighs and registers the gold used by the last.

88.—Six magnificent carved wooden panels, found at Saqqâra and representing the priest Hésirê'. The style of the figures is remarkably fine.—IIIrd dynasty.

91-93.—Large reliefs in red sandstone representing a pharaoh raising his club over a prisoner, whom he holds by the hair. These scenes come from Wady Maghâra, in Sinai, and were carved on the rocks to commemorate the expeditions sent out by various kings of the Old Kingdom from the Ist dynasty onwards to punish the Beduins who were interfering with the working of the turquoise mines.

97. B.—Plaster cast taken from a face immediately after death.—Saqqâra.

98.—Wooden head, finely modelled, with traces of painting; it belonged to a large statue—Saqqâra, VIth dynasty.

109.—Head, in red quartzite, of statue of Djadefrê', the successor of Cheops.—Abu Rawâsh, Vth dynasty.

110.—Alabaster head of a statue of Mycerinus. Gîza Pyramids, IVth dynasty.

111.—Alabaster statue of Chephren, builder of the Second Pyramid of Gîza.—Mît Rahîna, IVth dynasty.

117.—Part of a fine wooden statue of a woman, often known, without good reason, as 'The wife of Sheykh el-Beled',—Saqqâra, Vth dynasty.

119 A, B.—Two tables in alabaster, each supported by two lions. One view is that either water or wine was poured on to the table and flowed into receptacle behind, where the dead man could come and take it. Another view is that corn was ground on them in order to supply the defunct with bread.—Saqqâra, Archaic Period.

134, 135.—Granite columns in imitation of palm-trees, from the Temple of Sahure' at Abusîr (Vth dynasty). The deviation of any section of No. 134 from a perfect circle is nowhere more than 8 millimetres.

136 E.—Beautiful painting on plaster, from a tomb of the beginning of the IVth dynasty at Meidûm, representing six geese of different species feeding. The fidelity to nature and attention to detail are quite extraordinary.

138.—Diorite statue of Chephren, the builder of the Second Pyramid of Giza (IVth dynasty) found in a pit at the granite temple beside the Sphinx. Behind the head a falcon, emblem of Horus, the mythical ancestor of the king, spreads his wings to protect him.

140.—Wooden statue, of life-like appearance known as the 'Sheykh el-Beled' or 'sheykh of the village' the workmen who found it having been struck by its resemblance to the sheykh of the village of Saqqâra. The eyes are inlaid; the rim of the eye is of copper, the white of opaque quartz, the cornea of rock-crystal, and the pupil is formed by a small cylindrical hole drilled in the back of the cornea, which is filled in with a black material, probably resin.—Vth dynasty.

144.—Magnificent painted limestone statue of a squatting scribe, holding an open papyrus-roll on his knees. Saqqâra, IVth dynasty.

149.—Group in schist, found in the funerary temple of Mycerinus, beside his pyramid, the third in importance at Giza. There may well have been some forty of these groups as many as there were nomes (provinces), though only four were discovered, of which three have been retained in the Museum. Each of them represents the king between the goddess Hathor and a figure who personifies one of the nomes of Egypt. The figure on the left of the king wears on her head the emblem of the Cynopolite nome.

150.—Wooden statuette of a man draped in large cloak. The feet and eyes are missing.—Abusîr, Vth dynasty.

151.—One of the finest pieces of work in the collection : the chief baker, Nufer.—Saqqâra, Vth dynasty.

152.—Statuette, of painted limestone, of a priest of the 'double' (or *ka*-servant), kneeling, with folded hands.—Saqqâra, Vth dynasty.

154.—Statue of black granite, showing traces of paint, of the scribe Nima'etsed. He is sitting cross-legged on the ground.—Saqqâra, VIth dynasty.

155.—Seated statue in alabaster representing Mycerinus, the king who built the Third Pyramid of Gîza.

158.—Group similar to No. 149, but with a figure personifying the Theban nome.

160.—Statuette, of painted limestone, of the dwarf Khnem-hotpe who was both a priest and overseer of the Wardrobe.—Saqqâra, VIth dynasty.

168-173.—Old Kingdom statuettes from Saqqâra representing servants at work :—

168.—Naked young man, standing, with a bag on his left shoulder and carrying his master's sandals in right hand.

169.—Man straining beer, through a sieve.

170.—Workman preparing a jar.

171.—Woman crushing grain.

172.—Woman crushing grain.

173.—Man roasting a goose on a brazier.

176.—Alabaster offering-table. The details strongly resemble those of the great enclosure wall of the Step Pyramid at Saqqâra.—Memphis, IIIrd dynasty.

180.—Group similar to No. 149, but with a figure personifying the nome of Diospolis Parva (Hu).

223.—Two statues found at Meidûm, and dating from the beginning of the IVth dynasty, one of the prince Ra'-hotpe who was High Priest of Heliopolis, a general, etc. and the other of his wife Nofret, a member of the royal family. They are the most lifelike of all Egyptian sculptures, and the state of preservation of the painting is amazing. We may note here the distinction usually made in the colour of the skin of men and women, the former being usually painted red or dark brown, and the latter yellow.

224, 225.—Two beautiful limestone statues, larger than life representing the priest Ra'-nufer (Vth dynasty). One of them (225) in which Ra'-nufer is represented with a wig and a short apron, may be considered, by its realism of expression and the fineness of its modelling, to be one of the best examples of Memphite art.

229.—Statue of Ti, from his tomb at Saqqâra.—Vth dynasty.

230, 231.—Copper statues of King Pepi I of the VIth dynasty, and of his son. The bodies and limbs have been hammered over and nailed to a wooden core. These are the oldest Egyptian statues in metal as yet known, and that of the king is also the largest of its kind.

233.—Representation of a feast ; musicians are playing the harp, flute, etc., accompanied by singers, one putting his hand to his ear, and lower down, dancers are whirling to the sound of women clapping their hands. From the tomb of Nenkeftikai.—Saqqâara, Vth dynasty.

236.—Scene from a VIth dynasty tomb at Saqqâara representing a fight between boatmen. One is adjuring a friend, saying : “ crack him on his box ”, while another says : “ Split open his back ”

239.—Large stela of Ateti. The dead man is shown emerging from the door of his tomb to see what is happening on earth and to receive his offerings.—Saqqâara, VIth dynasty.

280.—Wooden statue of King Hor (XIIIth dynasty) with the shrine in which it was enclosed in a tomb near the brick pyramid to the south of Dahshûr. The emblem (two arms raised) of the *ka* or soul, placed on his head, signifies that the statue is a double or exact copy of the king, and consequently qualified to receive his soul, if need should arise.

284.—Seated statue in limestone of Amenemhêt III (XIIth dynasty) the Lamares of the Greeks, found at Hawâra in the Fayyûm, where he carried out extensive drainage works.

287.—Statue in painted sandstone of a king Mentuhotpe (XIth dynasty) represented as officiating in the *heb-sed* or jubilee festival as King of Lower Egypt.

300.—Burial-chamber of Harhotpe, with limestone sarcophagus, brought from El-Deir el-Bahari (Thebes).

All the space on the walls and sarcophagus which is not occupied by the representation of objects use is covered with hieratic inscriptions, consisting of prayers and magical spells.—XIth dynasty.

301.—Ten beautiful limestone statues about 1.90 m. high, all representing Senusret I (XIIth dynasty), found at El-Lisht, hidden in the funerary chapel of this king's pyramid. On the sides of the seats are very delicate reliefs symbolising the union under Pharaoh's authority of Upper and Lower Egypt, these regions being represented by their symbolic plants.

307-310.—Cubical stone boxes which contained the four 'Canopic' jars in which were preserved the viscera of the mummy, embalmed separately.—Dahshûr, XIIth dynasty.

313.—Charming wooden statuette of Senusret I wearing the White Crown.—El-Lisht, XIIth dynasty.

314.—Statuette of a man seated on the ground, wrapped in a fringed garment.—Abydos, XIIth dynasty.

330.—Funerary shrine, enclosing figure of the deceased.—XIIth dynasty.

340.—Head of a king, probably Senusert III, in grey granite, of fine workmanship.—El-Madamûd, XIIth dynasty.

400.—Beautiful statue, in grey schist, of Tuthmosis III, the greatest Egyptian conqueror. The head is exquisitely worked and is doubtless a faithful portrait.—Karnak.

407.—Triumphal stela of Amenōphis III. Above, the king is making an offering to Amūn; below, standing upright in his war chariot, he is overthrowing negroes on the one side and men of Semitic race on the other.—Kôm el-Heitân, Thebes, XVIIIth dynasty.

410.—Fine statue of Amenōphis II under the form of the god Tanen. The eyes are inlaid and the details of the clothing are finely cut.—Karnak.

418.—Dark granite squatting statue of Sennemut, the steward of Queen Hatshepsut, holding the latter's infant daughter Nefrurê'.—Karnak, XVIIIth dynasty.

420.—Large stela of black granite from Karnak, inscribed with a poem celebrating the victories of Tuthmōsis III over every nation.

424.—Dark granite statuette of the lady Isis, wife or concubine of Tuthmosis II and mother of Tuthmōsis III.—Karnak, XVIIIth dynasty.

426.—Small statue of Amenōphis III standing, carved out of a piece of petrified wood.

428.—Beautiful white marble statue of Tuthmōsis III, kneeling to present two vases containing wine or water.—Deir el-Madîna, XVIIIth dynasty.

429.—Fine bust from the statuette of a woman.—El-Qurna XIXth dynasty.

444.—Painted sandstone statue of Mutnofret, mother of Tuthmōsis II.—Temple of Wadjmōse at Thebes, XVIIIth dynasty.

445.—Sandstone chapel, with vaulted ceiling, which enclosed the statue, now exhibited in the centre of this room, of a cow, representing the goddess Hathor.

446.—Magnificent statue of a cow, representing the goddess Hathor. Before it is a figure of Amenōphis II, who is represented again as drinking from the cow's udder. It was found inside the vaulted chamber (No. 445) shown against the east wall of this room.—El-Deir el-Bahari, XVIIIth dynasty.

452.—Relief from the temple of Queen Hatshepsut at El-Deir el Bahari. It represents the Queen of the land of Punt (a country situated on the southern shores of the Red Sea) accompanied by slaves laden with gifts, coming to pay homage to the Queen of Egypt's envoy. The Queen of Punt is suffering from a disease which has completely deformed her. On one of the blocks is a well-executed relief of an ass; the inscription reads: "the donkey which carries his (the King of Punt's) wife".

456.—Beautiful bust of the goddess Mut, dating from the reign of Haremhab and usually, but wrongly, called the head of Queen Tyi.

457.—Granite statue of King Tut'ankhamūn, found at Karnak in 1904. The air of suffering on the face suggests

that he is afflicted with some disease. It has been usurped by Haremhab.—Karnak, XVIIIth dynasty.

459, 461.—Two squatting statues in black granite of Amenhotpe son of Hapu, Director of Building Works at Thebes under Amenophis III. One represents him as still young, the other as an octogenarian. In late times, like Imhotep, he became a god.—Karnak, XVIIIth dynasty.

462.—Statue of the god Khonsu as a mummy, holding the crook, the 'flail' and other insignia.—Karnak. XVIIIth dynasty.

470.—Amenophis II standing before a cobra, which represents the goddess Merseger, patroness of the mountain of El-Qurna. Black granite.

471-487.—Objects of the time of Akhenaten (or Amenophis IV), a king of the XVIIIth dynasty who entered into a struggle with the Priests of Amūn at Thebes. He endeavoured to suppress the worship of this god, changed his own name, abandoned his capital to found a new city at El-'Amarna where he could adore the Sun-god only, and had the image and name of Amūn chiselled out wherever he could find them (see No. 6061).—For some reason he had himself and his daughters represented with their skulls deformed as though it were a mark of beauty—Mostly from El-'Amarna :—

471.—Unique representation of King Akhenaten holding on his knees a child, who is turning towards him to kiss him. The heads are unfinished.

472.—Charming statuette, of painted limestone, representing Akhenaten, wearing a blue crown, with hands extended presenting an offering-tablet.

473.—Unfinished limestone statuette similar to No. 472.

474.—Red quartzite head of a princess, half life-size. It is unfinished. For a part of the body, *see* No. 479.

475.—Model of a royal head, of quartzite. The projecting piece at the top engaged in a crown of another material.

476.—Study or model for a statue of one of the daughters of Akhenaten. Apart from the grotesque exaggeration of the shape of the skull, the work is admirable, and has been done with extreme care and an astonishing knowledge of anatomy.

477.—Head similar to the preceding, but even more finely finished.

478.—Cast in rough plaster, formerly believed to be the death-mask of Akhenaten.

479.—Part of the body of princess (*see* No. 474). The artist has done his work with the same care and knowledge of anatomy as in the case of the heads.

480.—Standing statuette of a princess in red quartzite.

481.—Statuette of a princess, in parti-coloured granite.

482.—Square stela, the surface of which was protected by wooden shutters. It was probably used in the worship of the king, in a private house. The king and queen are represented sitting opposite each other under the rays of the solar disk (*Aten*) and playing with their daughters. It is one of the charming intimate scenes which we have from the reigns of both Akhenaten and Tut'ankhamūn.

483.—Sphinx of glazed quartz, of unparalleled crudeness, believed to date to the time of Akhenaten.—Karnak.

484, 485. —Stelae; in one the Scribe Ani drives in his chariot, in the other he is seated on a stool receiving funerary offerings.—El-'Amarna.

487.—Hard limestone stela; Akhenaten offers to the Solar Disk, the arms of which give life to the King and Queen and pick up the offerings made to it.

500.—Group, in grey granite, of Sennufer, Governor of Thebes, and his wife Sennai, nurse of the king, and their daughter. Sennufer is laden with necklaces, bracelets and other jewellery.—Karnak, XVIIIth dynasty.

502.—Group of three heads from Tanis, which may have formed parts of the bases of statues or have been fixed into a wall. It is interesting to compare them with group No. 6050, known to be of the IIIrd dynasty.

503.—Seated group of King Tuthmōsis IV and his mother Ti-'o, wife of Amenōphis II.—Karnak, XVIIIth dynasty.

505.—Heads similar to No. 502, of grey granite.—Tammūh

506.—Black granite bust of an unknown king, apparently of the Middle Kingdom, from the capital of the Fayyûm

507.—Four sphinxes, or lions with kings' heads, from Tanis. These were formerly attributed to the Hyksôs Kings on account of their unusual type, but it seems that they must be placed in the XIIth dynasty and probably in the reign of Amenemhêt III (see Nos. 6061 and 6302). They have been successively surcharged by Ramesses II, Meneptah and Psusennês.

508.—Double statue in black granite from Tanis, representing the king offering the products of the Nile to the gods on behalf of Upper and Lower Egypt, the products consisting of waterfowl, fish, lotus-flowers, etc. Probably of the Middle Kingdom; usurped by Psusennês.

551.—One of the baboons in pink granite which decorated the base of the Luxor obelisk now in Paris. --XIXth dynasty

559.—Funeral scene, with mourning women wailing and leaping whilst the body is being carried to the tomb.--- Saqqâra, XVIIIth or XIXth dynasty.

560.—Large stela in red sandstone enumerating the building works carried out by Tut'ankhamûn at Thebes to make good the ravages committed by Akhenaten. King Haremhab appropriated this stela by surcharging the 'cartouches' with his name; later it was desired to split the stone in two, and the series of notches on it were made so that this could be done by means of wedges.

561, 562.—Funeral scenes, similar to No. 559.—Saqqâra, XIXth dynasty.

578, 579.—Two dark granite statues of the vizier Para'-messu, who may have afterwards been King Ramesses I.—Karnak, XIXth dynasty.

582.—Fragments of reliefs commemorating the victories of Amenôphis II in Asia.—Karnak.

590, 591.—Two sacred boats in stone from Memphis.—XIXth dynasty.

592.—Sennemût, steward of Queen Hastshepsut, holding, an emblem with the head of Hâthor.—Karnak, XVIIIth dynasty.

595.—Group, in red granite, of a king seated between Isis and Hâthor. Usurped by Ramesses II.—Coptos.

599.—Large stela in dark grey granite (3·14 m. high) engraved on both sides. On one side there is a long inscription, wherein Amenôphis III recalls all he has done for the temple of Amûn. The other side has been utilised by Menepthah, son of Ramesses II (XIXth dynasty); after a poetic account of his victories over the Libyans, an allusion is made to the fall of Ascalon, of Gezer and of Yanoem in Palestine, and the inscription continues: "Israel is crushed, it has no more seed". This is the sole mention of the Israelites in the Egyptian texts known up to the present day.—Kôm el-Heitân, Thebes, XVIIIth-XIXth dynasties

610.—Hard limestone group, 7 m. high and 4 m. broad, found in fragments at Madînet Habu. It represents Amenōphis III, Queen Tyi and three of their daughters

613, 617.—Two colossal statues in dark granite of a XIIIth dynasty king called Mermesha', from Tanis. They have been surcharged successively by the Hyksos king Apophis and by Ramesses II, but the original names have not been erased. There are indications that they were not usurped in the instance by Mermesha' but are really of the XIIIth dynasty, showing that the fine work of the XIIth dynasty persisted for some time afterwards. The faces are of completely un-Egyptian type.

619.—Quartzite sarcophagus of Tuthmōsis I, in the form of a 'cartouche' and richly decorated.—Tombs of the Kings, Thebes, XVIIIth dynasty.

620.—Quartzite sarcophagus of Queen Hatshepsut, of the same form as No. 619, and also of very fine work.—Tombs of the Kings, XVIIIth dynasty.

621.—Bed on which lies the mummy of Osiris, in black granite. It was found in one of the archaic tombs at Abydos, but is of much later date, probably of the Sait Period.

622.—Seated pink granite colossus of Sebekhtope-Kha'—neferre'—Tanis, XIIIth dynasty.

623.—Limestone sarcophagus, decorated with very fine sculpture, which contained the wooden coffin of Kawit wife of a King Mentuhotpe of the XIth dynasty. It is

an excellent specimen of the art of the Middle Kingdom before it attained its perfection in the XIIth dynasty.

624.—Remains of a fine pink granite sarcophagus which belonged to King Eye (or Ay), successor of Tut'ankhamūn. Four goddesses, placed at the corners, stretch out their winged arms to protect the body placed under their care. This is a form of decoration peculiar to the end of the XVIIIth dynasty. The stone sarcophagus of Tut'ankhamūn at Thebes is of an almost identical form.

625.—Seated pink granite colossus of Amenemhêt I, usurped by Meneptah.—Tanis, XIIth dynasty (*see* No. 6215).

626.—Pyramidion of black granite which formed the apex of the pyramid of Amenemhêt III at Dahshūr.—XIIth dynasty.

627.—Remains of the painted plaster decoration which covered the floor of the palace of Akhenaten at El-'Amarna. XVIIIth dynasty.

640.—Red granite sarcophagus of Nitocris, 'Divine Wife' of Amūn and Princess of Thebes, who was the daughter of Psammetichus I. She is represented lying on the cover.—Deir el Madîna, XXVIth dynasty.

654.—Black granite sarcophagus of a standard-bearer named Kha'i. He is represented in festal costume, with pleated robe, wig, ear-rings and pectoral.—XIXth dynasty.

655.—Men leading horses, a very unusual representation, for the horse was not introduced into Egypt before the end of the Middle Kingdom and was largely used for military purposes, especially for drawing war chariots. It seems that the Egyptians did not ride them, as horses sufficiently strong had not been bred.

660.—Part of a wall from the tomb of Teli at Saqqâra bearing on one side a list of the principal kings of Egypt down to Ramesses II. This is known as the 'Tablet of Saqqâra'.

664.—Colossal pink granite statue of Ramesses II, found at Armant; he is wearing a wig, and holds two sacred emblems. The state of preservation is perfect, but the style is rather crude.

666.—Large limestone stela mentioning Ramesses II's discovery of great basalt blocks from which he had statues made, and detailing the measures taken for the well-being of the workpeople.—Heliopolis.

671, 672.—Pink granite heads of colossi of Ramesses II wearing the Crown of Upper Egypt.—Memphis, XIXth dynasty.

675.—Black granite head from a seated colossus of Ramesses II from the Temple of Luxor.—XIXth dynasty.

677.—Fragments of a sandstone door, discovered at Madînet Habu, in the ruins of the palace of Ramesses III: the scenes and the inscription are composed of a kind of mosaic of pieces of faience inlaid in the stone.

678, 679.—Two clerestory windows, in sandstone, which admitted light in the above-mentioned palace.

682.—Arms of a colossal statue of Ramesses II, from his temple at Luxor, remarkable for their fine polish.

704.—Parts of the cover of a very fine sarcophagus which contained one of the sacred rams of Mendes, found in the ruins of the ancient town.—Tell Timai, Ptolemaic period.

724.—Statue of Seti I in alabaster. As it was difficult to find large compact blocks of this stone, the statue was made in several pieces, the points being hidden by a suitably coloured cement.—Karnak.

728.—Group of sandstone monuments from Abu Simbel (Nubia), forming a sanctuary dedicated by Ramesses II. It consisted of two small obelisks marking the sacred spot, an altar (merely copied here in wood) on which the offerings were placed, four apes worshipping the sun at its rising and setting, and a shrine or tabernacle containing images of sacred animals—a scarab with the solar disk of Rē and a baboon of Thōth with the lunar disk as head-dress.

741.—Painted limestone bust of a wife or daughter of Ramesses II. She wears a long wig upon which is part of a crown surrounded by uræi.—Ramesseum, Thebes XIXth dynasty.

743.—Curious statue of King Ramesses VI, armed, with the battle-axe and dragging by the hair a Libyan, who walks bent beside him. A tame lion accompanies the king.—Karnak, XXth dynasty.

744.—Head of a Pharaoh of the XVIIIth dynasty or perhaps of the XIXth. It is cut from a piece of parti-coloured granite.

745, 746.—Two admirable fragments of a limestone group, representing an officer of high rank with his wife.—Thebes, XVIIIth dynasty.

756.—Statuette, of schist, which seems to be partly a replica of the fine statue of Ramesses II when a boy which is now in the Turin Museum.—Karnak, XIXth dynasty

765.—Granite triad, restored, of Horus and Seth crowning King Ramesses III. The latter god was broken off in later times, but his identity is fairly certain. His figure is adapted from a relief of the XVIIIth dynasty on the north wall of Room 12 (Maspero No. 463). The photograph beside it shows the extent of the restorations.—Madînet Habu, XXth dynasty.

766.—Pedestal of a statue, from which emerge the heads of the conquered princes of Ethiopia and Mesopotamia, upon whom the Pharaoh places his feet.—Madînet Habu, XXth dynasty.

767.—Group of Djay and Naya wearing characteristic Ramesside costumes.—Saqqâra, XIXth dynasty.

768.—The chief prophet of Amûn, Ra'messe-nakht, represented as a squatting scribe, writing on papyrus. Thoth, god of letters and science, in the form of his sacred animal, the baboon, sits behind his head to inspire him.—Karnak, XXth dynasty.

769.—Block from the temple of Ptah at Memphis with a representation of Ramesses II, helmet on head, holding in one hand captives representing the three great races of mankind—a red-skinned native of Asia Minor or the Greek Archipelago, a yellow-skinned Semite, and a negro

790.—Large shrine from Saft el-Hinna, near Zagazig. On the sides are engraved representations of all the statues of divinities which stood in the temple of this town.—XXXth dynasty.

791.—Statue in green schist of Thuëris, a hippopotamus-goddess.—Karnak, XXVth dynasty.

795.—Fine black granite stela of Alexander II, on which is a decree restoring to the temples of the town of Buto the gods, which had been taken away by the Persians. It was found in the foundations of a small chamber in the Sheykhûn Mosque, Cairo in 1870.

797.—Shrine of the time of the Ethiopian king Shabaka.—Esna, XXVth dynasty.

801.—Very fine relief, of the XXXth dynasty or the beginning of the Greek period, imitating the scenes which cover the walls of the tombs of the Old Kingdom, but in a more affected style.—Memphis (see also Nos. 870 and 6020).

811.—Sandstone stela of a prince and high priest of Neith at Saïs; he is kneeling and holds before him a shrine surmounted by a pyramidion.—Saïte period.

821.—Group, of black granite, representing Iswi, prince of a nome of the eastern Delta, his wife and their son.—Karnak, Persian period.

822.—Statuette in schist of a "Divine Wife" of Amūn, and Princess of Thebes, 'Ankhnesneferibrē', daughter of Psammetichus II.—Karnak, XXVIth dynasty.

824.—Psametik, Chief of the Workshops and of Jewelers in Gold and Silver.—Memphis, XXVIth dynasty.

829.—Magnificent black granite vase in the form of a heart, dedicated by Apriēs to the god Thōth.—XXVIth dynasty.

846.—Curious statuette, of dark grey granite, of a deformed man who, from his name (Irigadiganen), may have been an Ethiopian.—Karnak.

847.—Statuette of Harkhebi, kneeling.—Karnak, Persian period.

848.—Statue in quartzite of the First Prophet of Amūn, Harmachis, son of King Shabaka.—Karnak, XXVth dynasty.

850.—Stela in black granite, very carefully engraved. It is a copy of a decree of Nectanebus II granting to the temple of Neith the right to collect $\frac{1}{10}$ of all goods entering the port of Naucratis from abroad.—Naucratis.

851.—Granite stela of very poor workmanship, erected at Tell el-Maskhûta under Ptolemy II to commemorate, among other things, the king's voyage to Persia to recover the divine images.

854.—Offering table of Psametik, before which priests or relatives recited prayers that the dead man might receive all things necessary to him.—Şaqqâra.

855.—Isis, wife of Osiris, wearing as head-dress a cow's horns and the solar disk.—Şaqqâra.

856.—Seated statue of Osiris, one of the finest examples of the statuary of its period.—Şaqqâra, XXVIth dynasty.

857.—The cow Hathor stretching out her head over the deceased Psametik as a sign of protection. Compare with this the group of Amenôphis II and the cow from El-Deir el-Bahari, Nos. 445 and 446.—Şaqqâra, XXVIth dynasty.

870.—Relief from the tomb of Neferseshmu-Psametik (see Nos. 801 and 6020) from Memphis.—XXXth dynasty.

890.—Large grey granite statuette of 'Ahmôse, Priest of Amûn at Thebes.—Karnak.

892.—Herisu, holding a shrine. The figure of the god and the face of the man are gilded.—Karnak, Persian period.

894.—Limestone statuette of Nes-pa-sefy, of very fine workmanship.—Karnak, Persian period.

895.—Fine quartzite statuette (restored) of the priest, Djedisef'onkh.—Karnak, Persian period.

930.—Fine alabaster statue on a black granite base, of Amenartais, 'Divine Wife' of Amūn, and Princess of Thebes. She was sister of King Shabaka.—Karnak, XXVth dynasty.

935.—Grey granite statue of prince Mentemhêt, Counsellor and Overseer of the 'Divine Wives' of Amūn at Thebes.—Karnak, XXVth dynasty; cf. No. 1184.

937.—Stela of Pi'ankhi, giving a history of his struggles against the Egyptian princes.—Gebel Barkal, Sudân, XXIIIrd dynasty.

938.—Stela of Tanutamūn, of similar purport to the preceding.—Gebel Barkal, Sudân, XXVth dynasty.

941.—Stela of Harsiōtef, King of Ethiopia, recording his victories over the tribes of the Sudân about the end of the VIth century B.C.—Gebel Barkal, Sudân.

962.—Red porphyry bust of an emperor, probably Maximianus Hercules, who reigned A.D. 304-310.—Berha.

964.—Black granite lid of a money-box in the form of a serpent, from the temple of Æsculapius at Ptolemais. The head has been restored by a modern hand.—El-Manshâh, IInd century A.D.

965.—Bust of a man, of the time of the Antonines.—Kôm Abu Billu, IInd century A.D.

972.—Black granite statue of an Egyptian scribe named Horus, the work of a native sculptor trained in a Greek school.—Alexandria.

973.—Limestone statue, the technique of which is strongly affected by Hellenic influence.

980, 983.—Two copies of a decree of the priests of the town of Canopus, concerning the honours to be accorded to Ptolemy III (Euergetes I). They are engraved in three languages: (1) in hieroglyphic, the script of the Egyptian literary language; (2) in demotic, that of the popular language; and (3) in Greek, the official language of the masters of the country. It was a trilingual inscription analogous to this, the 'Rosetta Stone' (a cast of which is exhibited), that first enabled Champollion to decipher hieroglyphs.

990.—Reliefs which decorated the temple of Mithra at Memphis.—Ist century A.D.

993.—Fine head of a Galatian prisoner which may well be of the school of Pergamos. It comes probably from the island of Rhodes, whither it would have been brought from either Caria or Lycia.—IIIrd century B.C.

994.—Funerary stela of a young girl named Nikō. She is represented as weeping, and a little child standing before her is presenting her with a lyre. Alexandrian school.—IIInd century B.C.

997.—Relief showing the emperor Antoninus Pius with his family grouped around him.

1003.—Large head of Jupiter-Serapis, in white marble, of good Greek workmanship.—Kîmân Fâris, IInd century A.D.,

1010.—Charming white marble statue of Aphroditê with a dolphin. The lower part has been restored.—Alexandria, IIIrd or IInd century B.C.

1013.—Curious stela in the form of a shrine, with an inscription in Greek iambics, filled in with black ink. It is the signboard of a Cretan soothsayer who interpreted the dreams of visitors at the Serapeum,—Şaqqâra, Ptolemaic period.

1184.—Head of a black granite statue of the same Ment emhêt as that represented by No. 935. It appears to be an admirable portrait.—Karnak, XXVth dynasty.

1185.—Black granite head of a statue of Taharqa, the last king but one of the XXVth dynasty. He is the Tirhakah of the Old Testament (II Kings, xix. 9).—Luxor.

1194-1197.—Part of the correspondence between the Egyptian court, mostly during the reigns of Amenôphis III and Akhenaten, and the kings and Egyptian vassals in Palestine and Syria. They were inscribed with a stylus of rectangular section on clay, which was afterwards baked. From the wedge-shaped characters the writing is called 'cuneiform' and it was the script in which most of the Palestinian, Syrian and Anatolian languages were written. A tablet, before it was sent off to its destination, was enclosed in an 'envelope' of earth and again baked; this cover had to be cracked before the letter could be

read. Some tablets bear dockets in Egyptian hieratic. Many relate to the revolts and internal wars of Palestine and the Phœnician coast, and implore the King of Egypt to send reinforcements to besieged garrisons.—El-'Amarna, XVIIIth dynasty:—

1194.—Letter in a language not yet completely deciphered.

1195.—Letter from Assuruballit, King of Assyria, to Akhenaten.

1196.—Letter from the King of Alasia (Cyprus?).

1197.—Letter from Kadashmanturgu, King of Babylon, in reply to one from the King of Egypt, asking for his youngest daughter in marriage.

1198, 1199.—Two fragments of a mythological text.

1270.—Fine mummiform sarcophagus of the general Potasimto (Pedisamtowi), who led the foreign contingents of the army of Psammetichus II, and whose passage by Abu Simbel, on his return from a campaign against the Ethiopians about 590 B.C., is commemorated in an inscription celebrated in Greek epigraphy. An inscription on the sarcophagus confirms the statement of Herodotus that part of the embalming process lasted 70 days.

1280.—Colossal pink granite statue of a person who, under the first Ptolemys, was the superintendent of the Greek colony of Naucratis.

1281.—Colossus representing a Macedonian king, possibly Alexander II, in the attitude of an Egyptian statue. The details of the wig and the treatment of the face are, however, Greek.—Karnak, Ptolemaic period.

1290.—Very fine white limestone sacrophagus of a prince of Hermopolis.—Tûna, XXVIth dynasty.

1291, 1293.—Two grey granite sarcophagi which belonged to a man named Teōs, who was both a priest and an officer in the army.—Şaqqâra, Ptolemaic period.

1294.—Granite sarcophagus and lid of the dwarf Djehōr (Teōs). On the upper part of the lid, above his figure, is an inscription stating that he danced at the Serapeum on the day of the burial of the sacred bull, Apis. Dwarfs were considered very fortunate during all the periods of Egyptian history, and were used as dancers at festivals, and for guarding jewels and clothing (see Nos. 160 and 6055). It seems that in this dwarf's case, a prince named Thi-her-pto paid for his sarcophagus for inclusion in his own tomb.—Şaqqâra, probably Persian period.

1295, 1296.—Two fine quartzite statues of the mummy-form Ptah. From the great temple of Memphis.—XIXth dynasty.

1299.—Sarcophagus of limestone, on which may be seen the ruled squares which helped the artist to space and align the figures and inscriptions.—Akhmîm, Ptolemaic period.

1301.—Sarcophagus of a sacred ram of Khnūm.—Elephantine, Roman period.

1350.—Limestone sarcophagus. On the cover lies a representation of the mummy guarded by two jackals and two falcons.—Saqqâra, Saïte period.

2000-2007.—Objects from the intact tomb of Sennūtem, an official of that part of the Theban Necropolis now known as Deir el-Madîna.—XXth dynasty :—

2000.—Coffin, of painted and varnished wood, which contained the mummy of Sennūtem's mother, Isis.

2001.—Outer coffin of Sennūtem, of painted and varnished wood. On the south side, Sennūtem and his 'sister' are seen playing a game. The remainder is covered with funerary scenes and texts. The coffin is represented as being mounted on a sled which, in turn, bears traces of having been fitted with wheels.

2002.—Outer coffin of Khonsu, a relative of Sennūtem, found in the tomb of the latter. It is of similar work to No. 2001, except that it was never mounted in wheels.

2003.—Outer coffin and mummy-cover of Sennūtem of painted and varnished wood.

2004.—Bed, chair, stools (one folding, with a leather seat, footstool and model tools (Maspero's *Guide*, Nos. 4923, 4925, 4934, 4937).

2005.—Square, level and plumb-rule.

2006.—Door, of painted wood, from the tomb of Sennūtem. On one side Sennūtem is seen playing a game; on the other, his family are worshipping Osiris, Path-Socharis, Ma'ēt and Isis (Maspero's *Guide*, No. 4912).

2007.—Funerary figures and other objects, mostly from the tomb of Sennūtem (Maspero's *Guide*, Nos. 3455, 3456, 5227-5229).

2100-2105.—Flint weapons and implements characteristic of the various prehistoric periods in Egypt. The sequence of these periods is the same in Egypt as in Europe; they are divided into two main groups, the Palæolithic Period (the earlier) and the Neolithic Period. The polished stone implements all belong to the latter period. As in Europe, the use of these stone implements continued long after the discovery of metals, and they are found together with gold and copper objects in the tombs of the Old Kingdom and even later:—

2100.—Implements of the Palæolithic Period, all from the neighbourhood of Thebes. They consist chiefly of Chellean and Acheulean hand-axes similar to those found in abundance in England and France, and Mousterian lance-heads together with the cores from which they were made.

2101.—Miniature blades from Helwân, from a microlithic industry of the late Palæolithic Period

2102.—Implements from Aswân, where sandstone and quartz were used instead of flint.

2103.—Large knives of the Neolithic Period from Wâdy el-Sheykh.

2104 A-G.—Examples from the celebrated Fayyûm industries; chipped and polished adzes, 'side-scrapers' and 'end-scrapers', heads of lances or javelins, arrow-heads of very fine work, and small saws of which a number were mounted together to form the cutting edge of a sickle.

2105.—Selected examples of the period, more recent than the Neolithic, which is known as the Predynastic Period, consisting of 'sacrificial knives', marvellously worked, 'fishtail' knives, knives with a kind of handle, flint hoes, scrapers, blades and saws, all of very fine work.

2500.—Sheet of blank papyrus.

The most important writing material, used from the earliest times until after the Arab conquest, was 'papyrus', a kind of paper made by dividing the thin pith of the tall sedge called *cyprus papyrus* into strips, placing a row of these, side by side, to form one layer, and on this placing another layer with its strips running at right angles to the others, the whole being welded by pounding into a thin sheet, which was afterwards burnished. Sheets thus prepared were joined together to make a roll of any desired

length. It was used for books, letters, accounts, and all such purposes. Other writing materials may be seen in this room.

2501.—Sheet of papyrus recently made in Cairo, showing the original colour. It is very tough and flexible. No adhesive was used.

2502.—Bundle of writing-reeds.

The reed used by the Egyptians, not only for writing but for drawing and painting, was the *juncus maritimus*, modern specimens of which lie beside this exhibit. It was not split, like modern pens; the end was trimmed with a slanting cut, and the fibres were frayed out with the teeth to make a kind of brush.

2503.—Grinders for ink.

Both black and red ink were much used for writing. The former was a mixture of fine soot, or lamp-black, with gum arabic and a little water; the latter, a similar preparation of red ochre. They were prepared in dry cakes (specimens of which may be seen in some of the palettes in this case), and the user moistened the cake and his reed when he wrote. The stone grinders exhibited here were apparently used to obtain a smooth mixture of colouring-matter, gum and water.

2504.—A collection of scribes' 'palettes'.

The 'palette', so-called, varied little in its form from the earliest to the latest times; it has a recess for holding reeds, and two depressions for cakes of black and red ink. Occasionally the reeds were carried separately in a tube

tied to the palette, as is shown by the hieroglyph  where, further, the middle object is a pot for liquid. The inscriptions on these palettes are conventional prayers for the well-being of the owners.

2505.—Series of 'hieratic' papyri, in approximate chronological order.

'Hieratic' is the name misleadingly given to the cursive script which was early evolved from hieroglyphic, and which was used for about three thousand years for all kinds of documents. Originally closely resembling their archetypes (see the transcription beside 2505 A), the signs changed greatly in course of time. When superseded for the purposes of daily life by 'demotic' (see under 2506), it was preserved for priestly writings—hence the name.

2505 A.—Official complaint by the officer in charge of the quarrymen at Tura, near Helwân—Šaqqâra, VIth dynasty. The following is a free translation:—

Year II, First Month of Summer, Day 23. The Commandant says: "An order has been delivered to me (literally, to that servant) from the Vizier, to bring a detachment of the gangs of Tura to draw clothing in his presence at the Palace (at Memphis). I protest against the place chosen for the purpose, for a courier is coming to Tura shortly with a stone-barge (who could bring the clothes to us). Moreover, I have to spend six days at Memphis with this detachment before clothes are issued

to it—a great hindrance to my output of work—and one day is enough time for this detachment to lose when it draws clothes. Therefore, I suggest that the courier be instructed accordingly.”

2505 B.—Fine hymn to Amen-Rê', who from being the local god of Thebes became, from the XVIIIth dynasty onwards, the supreme god of the Egyptian Empire. The following are extracts:—

*Hail. . . thou who hearest the prayer of him who is afflicted;
Kind to him who calls upon thee;*

*Who savest the timid from the haughty,
And judgest between the weak and the strong.*

*Thou art the One, Maker of all things that are;
The Only One, Maker of what has been.*

*From whose eyes men came forth:
At whose word the gods came into being.*

*Who makest herbage to nourish cattle,
And the Tree of Life for mankind.*

*Who sustainest the fishes of the river,
And the birds of heaven.*

*Giving air to what is in the egg;
Nourishing the serpent, sustaining the quail—
Creeping and flying things alike*

*The gods bow to thy Majesty,
Exalting the Will of their Creator
Rejoicing at the approach of their Begetter.*

They say to thee:—

Welcome, Father of the Fathers of all Gods!

*Who didst stretch out the heavens and spread out the earth,
Maker of what is, Creator of existing things.*

O Sovereign, Chief of Gods;

We adore thy Will, for thou didst make us;

We (bless) thee because thou didst form us;

We praise thee because thou hast cared for us.

XVIIIth dynasty

2505 C.—Copy, made in the XXIIth dynasty of a book of good counsels written by the scribe Ani for his son Khensf-hotpe. The following are specimens of his teaching:—

*Beware of the strange woman, who is not known in her town
Do not wink at her, and consort not with her; she is a
great, deep water, whose currents are unknown.*

*When you are grown up and have taken a wife and have
a household, remember your mother who bore you and
brought you up entirely; let her not reproach you and
raise her hands to God, and He hear her complaint!*

*Death comes and takes away the child on its mother's lap
as well as the old man.*

*The Habitation of God, noise is its abomination. Pray
with a loving heart, where speech is all hidden; then He
will do what you ask; He will hear your words and
accept your offering.*

If you are versed in letters, people will do everything you tell them. Study literature and set it in your heart; then everything you say will be good.

Do not be seated while another stands who is older, or more advanced in his office, than yourself.

Do not answer an angry superior, keep out of his way. When he says bitter things to anyone, say sweet things to him and appease him. Contentious answers have rods (for the speaker).

2206.—Series of documents in 'demotic' writing on papyrus.

'Demotic' is the name given to a very cursive development of 'hieratic' writing; it replaced the latter for every-day purposes in the VIIth century B.C., and was used until it was in turn replaced, in about the IIIrd century A.D., by the Coptic script.

2507 A.—Part of a book containing legends of Setne Kha'emwëse, a son of Ramesses II who was High Priest of Memphis: how he entered a tomb at Şaqqâra and discoursed with the spirits of the dead, and won from one of them a magic book over a game of draughts; how he fell in love with the daughter of the Priest of Ubastet, and was inveigled into settling all his property on her and even killing his children, as the price of her favours; how he awoke and found it a bad dream; and how he was compelled to make restitution of the magic book.—Thebes, Ptolemaic period.

2506 B.—Marriage contract between Imhōtep and Tahatre. The following is a condensed translation:—

Imhotep says to Tahatre: "I have made you my wife. To the children that you may bear me shall belong all that is mine and that I may acquire. The children that you may bear me shall be mine, and I shall not be able to take anything in the world away from them to give it to another son of mine or to any man in the world. I give you so many measures of wine, silver and oil, to secure your food and drink every year. You shall be assured of your food and drink, which will be due from me every month and every year; and I will give it you in whatever place you will. Should I turn you out, I will give you 50 staters of silver. Should I take another wife beside you I will give you 100 states of silver. And my father says: 'Take the marriage-contract from the hand of my son, in order that may conform with every word in it; I agree therewith'."

The contract is attested by sixteen witnesses.—231 B.C.

2507.—Series of documents in Greek, on papyrus and vellum.

The use of Greek for official and especially administrative purposes made great strides after the conquest of Egypt by Alexander (332 B.C.); after the Roman conquest it became the principal written language, and continued so until the advent of the Arabs. Greek classical literature circulated widely in Egypt during the periods mentioned.

2507 A.—Specimens of an important group of papyri known as the 'Archives of Zenōn'. Zenōn, a Carian Greek, was an official attached to Apollonios, the Economic Minister of Ptolemy II; at Philadelphia on the eastern edge of the Fayyûm, he managed a large estate entrusted to Apollonios by the King, and he also spent much time on business in Alexandria, Palestine and Syria. The documents, which are mostly letters, are of very varied content, and throw much light on Græco-Egyptian life in the IIIrd century B.C.

2508.—Aramaic Papyri from Elephantine.

In the period of the Persian domination (525-332 B.C.) a community of Jewish military mercenaries with their families was settled at Elephantine. They had their temple, in which the national god Yahwe was worshipped as the chief of five deities. They wrote and spoke Aramaic, a dialect closely akin to Hebrew, which had by this time become a dead language; their alphabet was the same as that of Hebrew. The two papyri exhibited are specimens of a large number of documents, including 'ostraca', which were found on the site occupied by this colony.

2510.—'Ostraca' of pottery.

'Ostrakon' (Greek for oyster-shell) is a term used for portable documents written in ink on pottery or stone. Papyrus being a commodity of some value, materials costing nothing were much used for documents that had not to be preserved, such as private letters and accounts, and writing exercises. The most widely used material.

was fragments of broken jars, which always lay near to hand. In later times these were even used officially for tax receipts. The series exhibited ranges from the early Middle Kingdom to after the Arab Conquest.

2511.—‘ Ostraca ’ of limestone.

Places where limestone was broken up, either in making buildings or in destroying them, provided abundant writing material, as small pieces smooth on one side provided a good writing surface and were easily portable. For writing exercises, which had not to be moved, quite large pieces were often used. The great majority of limestone ostraca come from Thebes.

2511 A.—Probably the largest ostrakon in existence (it is over a yard long); it is inscribed in hieratic with the commencement of the famous *Story of Sinūhe*, which was composed in the XIIth dynasty and may justly be called an Egyptian classic. The courtier Sinūhe relates his panic-stricken flight from Egypt, for some obscure political reason, on the death of King Amenemhet I; his perilous wanderings in Palestine and Syria; his life as a Syrian sheykh, the *protégé* of the King of Upper Retenu, whose daughter he married; how he fought and slew a mighty champion; the letters which passed between himself and the Egyptian king, who desired him to end his days in his own land; his return and enthusiastic reception by the royal family; and the close of his life as a highly honoured member of the Court. It is possible that the story, which is told with considerable skill and

abounds in vivid and charming touches, is a genuine autobiography. From the tomb of Sennūtem (*cf.* p. 52).

2512.—Funerary Papyri. From XVIIIth dynasty onwards it became the custom to bury, with persons of the better class, books of a religious, or rather, magical character, intended to be of service in the after-life. These books fall into two classes:—

(a) Copies of the so-called 'Book of the Dead' which often bear the general title 'Spells for coming out by Day'. These are selections (different in every copy) of magical spells to be recited by the dead man to protect him from injury, demons and the 'second death', and to enable him to emerge from the tomb, to accompany the gods, to 'become' various divine powers, to secure acquittal at the Judgment, and for many other purposes. Most of the spells have illustrations, usually coloured and often of great artistic merit.

(b) Books describing the nocturnal passage of the Sun-god through the twelve divisions of the infernal regions; they often bear the title 'The Book of That Which is in the Underworld'. The fullest versions give pictures of the regions through which the Sun passes, and of the strange beings which inhabit them, with accompanying text describing them and giving the speeches exchanged between these denizens of the Underworld and the Sun as he passes by them in his boat. Many copies are greatly abridged.

These funerary books are written in hieroglyphs until about the XXIst dynasty when hieratic writing comes into use for the purpose.

3000.—Body of a triumphal chariot of Tuthmōsis IV. It is of wood, with reliefs on stucco, which were originally gilded.

3040.—Mummy cover of a princess of the XXIIInd dynasty named Tentkalashiri, which represents her wrapped in a pale pink shroud, and is in an admirable state of preservation.—Thebes.

3051.—Ivory tablet on which are represented religious ceremonies of the time of Menes (Ist dynasty). Even at that remote age the hieroglyphic writing shows traces of a long period of development.

3052.—Lion of rock crystal and three ivory dogs, probably pieces for playing some game.—Ist dynasty.

3054.—Magnificent alabaster vase with imitation of cordage round the body.—Um el-Qa'âb (Abydos), Archaic period.

3055.—Large schist palette commemorating the victories of a king called Na'rmer, who may have been identical with King Menēs. On one side the king, wearing the White Crown, raises his mace against a prisoner, who seems to be from the Delta. The falcon which holds

a prisoner by a rope through his nose and which stands on a bunch of plants is thought to be a symbolic statement that 6,000 prisoners were taken. The chief scene on the other side is that of the king, with attendants, marching out to inspect the slain. He is preceded by the standards of various deities. Below are two mythological animals peculiar to the Archaic period. At the bottom the king, represented as a bull, destroys a captured fortress.—Hieraconpolis, Ist dynasty.

3056.—Fine schist statuette of King Khasekhem. On the base are representations of prisoners.—Hieraconpolis, IInd dynasty.

3057, 3058.—Ivory statuettes of Archaic period.—Hieraconpolis.

3062, 3063.—Flint daggers with gold handles.—Pre-dynastic Period.

3066.—Stela of Qa', a king of the Ist dynasty.—Abydos

3068.—Stela of Periebsen, a king of the IInd dynasty.

3072.—Red granite statue of a priest. On one shoulder are the names of three kings of the IInd dynasty.—Memphis.

3074.—Archaic stela to the memory of a dwarf.—Abydos.

3075.—Archaic stela to the memory of a favourite dog.—Abydos.

3076.—Stela of Merneith, wife of one of the Ist dynasty kings.—Abydos.

3078.—Stela of King Kha'sekhem.—Hieraconpolis, IInd dynasty.

3100.—Rectangular coffin cut from a sycamore trunk, the ends being of separate pieces and held in place by means of copper strips. The mummy appeared to have been dried rather than embalmed, the head being turned to the east and resting on a wooden head-rest.—Dishâsha, Vth dynasty.

3101.—Wooden coffin of a general named Sepi, with gilded face and inlaid eyes; it is the oldest mummiform coffin in the collection.—El-Barsha, XIIth dynasty.

3102.—Coffin of the form called by the Arabs *rishi*, meaning 'feathered'. This type is only known in the Theban cemeteries and seems peculiar to the period from the XIIIth to the XVIIth dynasties.

3103.—Rectangular coffin with vaulted lid, inscribed in blue on white bands, of a woman named Nubhererdi.—El-Deir el-Bahari, XIth dynasty.

3104.—Rectangular sarcophagus which contained the coffin of Sepi (No. 3101), the interior being covered with funerary texts and pictures of things which the deceased would require in the next world.

3106.—Wooden coffin of 'Abdu, of the time of the Hyksôs. On the mummy was found a fine dagger (No. 4012).

3108.—Bed on which the mummy was placed during the funeral ceremonies. The sides are formed by two very elongated lions.—Thebes, XIIth dynasty.

3123-3127.—Statuettes and groups in wood of the early Middle Kingdom from Şaqqâra : **3123**, beer-making ; **3124**, potters making vases ; **3125**, carpenters ; **3126**, entertainment in honour of the dead man and his wife, given by a harpist and three singers ; and **3127**, parade of the dead man's servants.

3129.—Fine piece of linen 'made by King Pepi', as the ink inscription states.—Şaqqâra, VIth dynasty.

3135.—Painted wooden statuette of a woman and figures of servants.

3136.—Kitchen in the courtyard of a house.—Şaqqâra.

3137.—Portable box used by the priests in their rites for the dead, containing the necessary appliances for the ceremony of 'Opening the Mouth'.—Şaqqâra, VIth dynasty.

3138.—Wooden hippopotamus.—Abu Rawâsh.

3139-3142.—Models of different foods : **3139**, joints of meat ; **3140**, cakes ; **3141**, bunches of grapes ; and **3142**, birds.

3143, 3144.—Small slabs of limestone with depressions for containing models of the chief appliances used in the ceremony of 'Opening the Mouth'.

3156.—Copper libation sets.—Gîza, IVth dynasty.

3161.—Three ducks laid out on a slab of limestone with a knife for cutting them.

3165-3170.—Objects found with the coffin of Buyu at El-Deir el-Bahari: head-rest, sandals, granary, butchers bakers, etc.—XIth dynasty.

3194-3196.—Objects found in a tomb in Asyût: courtyard of a house, in which cooking is taking place; two servants carrying geese.—XIIth dynasty.

3200.—Storage of grain under the control of scribes, who carry their pens behind their ears.—Asyût, XIIth dynasty

3205.—Bronze statuette of Nakht.—XIIth dynasty.

3246, 3247.—Models of the 'Solar Bark', in which the dead man could traverse, with Rê the Sun-god, the waters of the other world both by day and by night.—Middle Kingdom.

3260 A-B.—Coffins of a Chief of Infantry named Pauaunehôr or 'the Dog of Horus'. Under the feet of the smaller coffin is a representation of the bull which was believed to transport the mummy to West.—Akhmîm, Saïte period.

3261.—Heavy coffin of unpainted wood with gilt face and inlaid eyes, of the second prophet of Min, Penûtemib, called Tutu (see No. 3263).

3262.—Very fine unpainted wooden coffin of a certain Psametik.—Wardân, Ptolemaic period.

3263.—Bed on which the mummy of Penūtemib (*see* No. 3261) was displayed during the funeral ceremonies. The cover is formed of 14 vultures and 3 winged serpents. At the head and feet are representations of Isis and Nepthys lamenting for the deceased.—Akhmîm, Ptolemaic period.

3270-3273.—Earthenware houses for the use of the dead, generally known as 'soul-houses', many having the form of the houses seen to-day in Upper Egypt and Nubia.—Middle Kingdom :—

3270.—House with a closed court and an upper story surmounted by a terrace. On the left is a staircase.

3271.—House of one story with an open court in front. The two rooms open on to a verandah whose roof is supported by two rough pillars. On the first floor are two more rooms and a covered gallery in which is a large armchair for the use of the 'double'.

3272.—House with an inclined stairway leading up to the terrace. It has one closed room and a shelter supported by a pillar.

3273.—House with a vaulted roof similar to those now seen in Nubia.

3274.—Granary divided into five chambers. On the left a stairway leads to the roof, whence the chambers were filled. They were emptied through the small apertures near the ground which are closed by means of sliding shutters.—Akhmîm, Middle Kingdom.

3331.—Wooden goose from the tomb of Princess Sihathormerit.—Dahshûr, XIIth dynasty.

3338-3340.—Imitation foods in earthenware and painted cardboard.—El-Barsha, Middle Kingdom.

3345-3349.—A prince of Asyût, Mesehti, who lived about the XIIth dynasty, had two groups of 40 soldiers and a boat placed beside his coffin (3348 and 3349). The Egyptian soldiers (3345) have lances with bronze tips and shields; the latter are each painted in a different way so that each man might recognize his equipment. The soldiers from the Sudân (3346) have bows and arrows, the latter tipped with flint. The Egyptians and negroes are marching in column of four, but the men are not arranged according to their size, and there are no insignia to mark the officers. The pleasure-boat (3347) with two cabins behind is the prototype of the present-day *dahabîyas* on the Nile.

3352.—Wooden head-rests (XXIst-XXVIth dynasties). one covered with a cushion of plaited straw. Near it are other examples of the same period.

3353-3359, 3361, 3362.—So-called 'heart scarabs', which were placed on the throat of the mummy; they bear a spell praying the heart of the deceased not to bear witness against him when his actions are being judged before Osiris.

3364.—Gilt stela of the New Kingdom from El Qurna.—Thebes.

3365.—Stela of the New Kingdom, decorated with paintings representing a cemetery on the edge of the desert.

3367 A-E.—Statuettes of women placed in graves of girls; they are naked, lying on beds, and often have beside them children which they are suckling.

3381.—Funerary statuette in white faience of a noble named Ptahmose, of admirable workmanship.—Abydos, XVIIIth or XIXth dynasty.

3382, 3383.—Group in black granite representing a mummy lying on a bed, and the soul, in the form of a falcon with a human head, revisiting the body. This was contained in the little white sarcophagus covered with inscriptions and figures.—XXth dynasty.

3473-3475.—Model coffins with falcons' heads, containing figures of the mummified Osiris. The mask, the crown and the figures of the four genii are of wax; the coffins are of painted wood.—Tihna, Ptolemaic period.

3590, 3591.—*Hypocephali*, or disks covered with figures and magical formulæ, which were placed under the head of the mummy for its protection.

3610-3612.—Three alabaster Canopic jars, found in the so-called tomb of Queen Tyi. The heads are very fine and may be portraits of King Smenkhkarē', the successor of Akhenaten.—Thebes, XVIIIth dynasty.

3613-3705.—Objects found in the Valley of the Kings in the untouched tomb of Yuya and Thuyu, the parents of Tyi, who was consort of Amenōphis III.

Yuya lay, like Tut'ankhamūn, in a 'nest' of three mummiform coffins, which were enclosed in a rectangular sarcophagus. Thuyu had only two mummiform coffins.

The following objects should be noted :—

3613.—Wooden bed with string meshwork and panels of gilt gesso.

3614, 3615.—Osiris as a symbol of the Resurrection. A piece of linen on which the figure of the god was drawn, was stretched on a board, and the figure was covered with earth. Barley was sown in it and was allowed to sprout. The whole was placed in the tomb to show that just as grain—an inert substance—could produce something living, so could the dead body come to life again. For other examples, see Nos. 3820 and 3840.

3633.—Black varnished wooden boxes containing food for the deceased, such as joints of meat, trussed birds, etc. These joints were wrapped in linen bands like mummies. For similar examples, see No. 3823 B.

3634.—Portions of Yuya's ceremonial wig.

3635.—Miniature coffin of wood, varnished black and decorated with gold leaf.

3636.—Amulets of glass, carnelian and other hard stones.

3637.—Sandals made of papyrus and grass and of leather and gilt gesso.

3638.—Bunch of twigs of the Persea tree.

3639.—Onions.

3641.—*Shawabti*-boxes made of wood painted to represent small shrines for a deity. They contained the wooden statuettes described under 3660.

3648.—Yuya's walking-sticks and whipstock.

3649, 3650.—Boxes painted to imitate inlaid ebony and ivory, with panels of cypress or juniper wood.

3651.—Wig-basket of Yuya, made of papyrus and imitating a dwelling-house with barred windows.

3652.—Fine alabaster jar inscribed with the name of King Amenōphis III.

3660.—Funerary statuettes of Yuya and Thuyu. These are of fine-grained woods, alabaster, bronze, and wood covered with gold and silver foil. They were contained in the boxes numbered 3641.

3662.—Small alabaster vase with handle of exceptionally fine workmanship.

3663.—Model mirror with gilt handle.

3664.—Handle of a Hathor-headed sistrum (sacred rattle) bearing the name of Thuyu.

3665.—*Kohl*-pot of blue faience inscribed with the name of Amenōphis III.

3666.—Second mummiform coffin of Yuya, of wood covered with gilt and silvered gesso.

3667.—Outermost mummiform coffin of Yuya, of wood covered with black varnish and ornamented with gold leaf.

3668.—Great rectangular sarcophagus of wood covered with black varnish. This contained the nested coffins of Yuya, and being mounted on a sled served as his hearse.

3669.—Innermost coffin of Yuya, of wood covered with gilt gesso. The inscriptions are in polychrome glass.

3671.—Inner mummiform coffin of Thuyu, of wood covered with gilt gesso.

3672.—Armchair inscribed with the name of Princess Sitamūn.

3673.—Armchair inscribed with the name of Princess Sitamūn, later the wife of Amenōphis III.

3674.—Armchair bearing no name. With it was found No. 3675.

3675.—Cushion of linen and pigeon-down.

3676.—Small and light chariot of wood with facings of dyed leather and leather meshwork flooring. The wheels have leather tyres. It may have been used by the young princess Sitamūn, whose chairs (Nos. 3672, 3673) were also found in the tomb.

3677.—Toilet-box of Amenōphis III. It is of wood inlaid with blue faience and ornamented with gold.

3678.—Jewel-box of Amenōphis III and Queen Ty of exquisite workmanship. Of wood and blue glazed faience ornamented with gold.

3679.—Fine bed, painted to represent ebony with ivory panels and ornamentation.

3680.—Bed, of wood with string meshwork, with gesso-gilt panels.

3685.—Gilt mask from the mummy of Thuyu, with some of the linen which covered it still in place.

3686-3689.—Besides the imitation jars in wood painted to represent stone, four of painted limestone may be specially noticed: **3686**, has a frog represented on its cover; **3687**, a seated calf; and Nos. **3688** and **3689**, calves' heads.

3690-3693.—The alabaster Canopic jars of Thuyu, which contain the viscera bound in linen; they are furnished with miniature masks of gilt cartonnage.

3690 A-3693 A.—Set of jars similar to the preceding, and containing the viscera of Yuya.

3694, 3695.—Chests which contained the Canopic jars of Yuya and Thuyu. Of black varnished wood with inscription on bands of gold.

3704.—Outer mummiform coffin of Thuyu, of wood covered with gilded gesso.

3705.—Sarcophagus, of wood varnished black, and mounted on a sled which served as a hearse to carry the nested coffins of Thuyu.

3730-3794. A—Objects from the royal tombs, some from the rock sepulchres of the Tombs of the Kings (tombs of Tuthmōsis III, Amenōphis II, Amenōphis III, Tuthmōsis IV and Haremhab), others from the secret burial-place at El-Deir el-Bahari.

It seems that much of the furniture of these tombs was broken or burned by the plunderers in order to obtain the metal—even the bronze—which has everywhere been torn off:—

3731-3733.—Three of the four bricks which were placed one in the centre of each wall of the sepulchral chamber to mark the cardinal points.—Tomb of Tuthmōsis IV.

3734, 3735.—Faience cylinders imitating rolls of papyrus.—Tomb of Tuthmōsis IV.

3736, 3738.—Fragments of woven tapestry.—Tomb of Thuthmōsis IV.

3761.—Painted wooden head of a cow (compare with that from the tomb of Tut'ankhamūn).—Tomb of Amenpōhis II.

3764 D.—Two painted wooden uræi, one of which with wings and human head, represents the goddess of the Theban necropolis, Merseger.—Tomb of Amenōphis II.

3766.—Varnished wooden statuette of the king in his ceremonial costume.

3766 F, G.—Two panthers, of black varnished wood. These carried statuettes of the king on their backs; compare the fine examples in the Tut'ankhamūn galleries.—Tomb of Amenōphis II.

3767.—Vulture of painted wood, representing the goddess Mūt.—Tomb of Amenōphis II.

3772.—Shroud of King Tuthmōsis III inscribed with spells from the *Book of the Dead*. The furniture from the tomb of this king included a wooden goose, wooden leopards, statuettes, rings of faience and many amulets, some of which are shown in the cases.

3776.—Mummy of the XXIst dynasty, found in the coffin of Princess Sitamūn. A recent X-ray photograph shows that this was broken up and rewrapped in ancient times.

3779.—Ceremonial wigs of the priests' mummies of the XXIst dynasty.

3780.—Gazelle which was probably the pet of a princess of the XXIst dynasty. It has been mummified and put into a coffin shaped like the animal.

3782.—*Shawabti*-box of King Pinūtem I.

3783.—Wooden panel upon which is a decree of Amūn, according all benefits to the deceased Princess Neskhonsu in the next world, and prohibiting her from injuring her surviving husband Pinūtem in any way.

3785.—Box of wood and ivory bearing the name of King Ramesses II.

3786.—Glass goblets of various colours.

3788.—Little wooden coffin containing a human liver.

3792.—Inlaid box, once the property of Queen Ma'etkerē' Hatshepsut, but taken by the priests on account of the resemblance of the names to contain the viscera of a later Queen Ma'etkerē'.

3794 A.—Very fine mirror-case from the tomb of Queen Henttowi. .

3798.—Fine mummy-cover of cardboard with a ground colour of red on which is painted a network of blue beads. The gold on the mask is remarkably brilliant.—Saqqâra, Greek period.

3800-3823 B.—Objects found at Thebes in the intact tomb of an XVIIIth dynasty noble named Maḥerpra in the Royal Valley :—

3800.—Rectangular sarcophagus of Maḥerpra, of black varnished wood decorated with gold leaf and containing a mummiform coffin.

3801, 3801 A.—Quiver of painted leather, with the arrows which it contained.

3802.—Pink leather dog-collar.

3803.—Bread for the use of the deceased.

3806.—Part of a bouquet.

3810.—Gaming-board, of wood and ivory, with its dice and pieces.

3812.—Glass bracelets.

3813.—Bracelets of ebony with inlaid decoration.

3814.—Gold clasp inlaid with polychrome glass.

3815.—Fine blue faience bowl with figures of fish, gazelles and flowers.

3818.—Canopic chest, of the same style as the sarcophagus (No. 3800), mounted on a sled.

3820.—Osiris as a symbol of the resurrection (see Nos. 3614 and 3615).

3821, 3821 A.—Two spare coffins for the use of Maḥerpra. Their exact purpose is uncertain.

3822 A-E.—Copy of the *Book of the Dead* found with the mummy of Maḥerpra. It will be noticed that his face is represented black instead of the normal red.

3823.—Alabaster Canopic vases which contained the viscera of Maḥerpra.

3823 A.—Vases of various forms, some still sealed, which contained oil or unguents.

3823 B.—Provisions, consisting of meat, ducks and pigeons, wrapped in linen and placed in wooden boxes (cf. No. 3633).

3833.—Fragments of the funerary furniture of King Haremhab, consisting, among other objects, of three couches with heads of Hathor, Thueris and lion respectively, and a carrying chest surmounted by the god Anubis. (Compare with similar objects from the tomb of Tut'ankhamūn).—Tomb of Haremhab.

3834 A, B.—Upper parts of two wooden statues of Haremhab in ceremonial costume. When they were complete they must have had very much the same appearance as those in the tomb of Tut'ankhamūn.

3840 B.—Box in the form of Osiris, which contained earth in which seeds were made to sprout as an emblem of resurrection (see also No. 3614).—Tomb of Haremhab.

3841.—Alabaster *kohl*-pot.—Tomb of Haremhab.

3842.—Offering-table.—Tomb of Haremhab.

3848.—Leather canopy, in a patchwork of different colours, which protected the mummy of Isimkheb.—XXIst dynasty.

3852-3894.—Coffins of kings of the XVIIth to XXth dynasties.

Originally, each king of the XVIIth to XXth dynasties reposed in solitude in his own tomb; most of these were hollowed out in the valley called Bibân el-Mulûk, situated in the mountain of El-Qurna, which contains a necropolis of ancient Thebes (Luxor and Karnak). Under the last Ramessides, however, bands of robbers plundered the

tombs and did not hesitate to destroy the mummies in order to gain possession of the jewels with which they were laden. The tomb of Tut'ankhamûn was apparently the only one that escaped the enterprise of the robbers, thanks to a fall of rock which obstructed and hid the entrance. Under the XXIst dynasty the First Prophets of Amûn thought that the bodies of the kings might be better protected if all their remains were gathered together and placed in tombs which would be easier to watch. The mummies of the great Theban kings had been already maltreated when these measures were decided on: they had been unwrapped and deprived of their jewels, the massive gold coffins, which most of them must have had been stolen, and the gold had even been torn off the sarcophagi. It was necessary to rewrap the bodies, left bare by the thieves, and for new coffins to be provided. These relics were then placed in two or three tombs in succession in order to put the robbers off the track; finally, towards the beginning of the reign of Sheshonq I, the first king of the XXIInd dynasty, the wandering mummies received a permanent resting-place. Those which were in bad condition, without a decent coffin, were placed in a small chamber of the tomb of Amenôphis II at Bibân el-Mulûk, the entrance to which was walled up. The mummies which had been repaired, and which were in possession of sound coffins, were transported to the other side of the hill between the valley of Bibân el-Mulûk and that of El-Deir el-Bahari and mixed pell-mell with the priests of Amûn of the XXIst dynasty, which were also

to be preserved, and were lowered into an old tomb of the XIth dynasty, the shaft of which, difficult of access but easy to guard, has its entrance half-way up the cliff behind the spur which forms the southern limit of the amphitheatre of El-Deir el-Bahari. Oblivion descended and the repose of the Pharaohs was undisturbed for 3000 years. In about 1875 some of the people of El-Qurna discovered this hiding-place, but it was only after long and difficult investigations that the Antiquities Department was able to lay hands on it in 1881; the tomb of Amenōphis II was discovered in 1898, and all these eminent personages were brought to the Cairo Museum. Once more the mummies were unwrapped, but this time by Egyptologists and anatomists, who studied, measured and photographed them, and were able in some cases to ascertain how they died some 30 to 35 centuries ago; for example, Seqnenrē' seems to have died in battle, Ramesses V from small-pox, and one prince, buried in a nameless coffin, appears, from his contorted face and body, to have been poisoned. In all, these two hiding-places yielded the remains of 33 kings, queens, princes or First Prophets, and of 10 persons of secondary rank.

During their ancient transfers from one hiding-place to another, the bodies had become to a certain extent mixed, one finding its way into another's coffin. The names of several are unknown, and a large proportion could be identified only by the late hieratic endorsements on their wrappings.

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All unwrapped human mummies were withdrawn from public view in 1928.

The following royal coffins should be noted :—

3852, 3853.—Coffin and cover of Queen Ma'etkerē and her infant daughter.

3858.—Coffin of Queen Notmet, with faience inlay.

3872.—Enormous coffin, in wood covered with a layer of plaster, of Queen, Ah-hotpe II, of the XVIIIth dynasty (see also Nos. 3892, 6150).

3873.—Lid of the coffin made for King Smenkhkerē the successor of Akhenaten. It is sheathed in gold and inlaid with glass and strongly resembles the larger coffin of Tut'ankhamūn, the next king. The gold mask and the king's name have been torn off, doubtless as an act of vengeance by the priests of Amūn.—From the so-called tomb of Queen Tyi in the Valley of the Kings, Thebes.

3874.—Coffin of Amenōphis I, son of Amosis I. The mummy is clothed in a shroud, held in place by bands of linen. The mask is of wood and painted cardboard of similar work to that of the cover. This is the only one of the royal mummies which was not unwrapped for examination.

3877.—Coffin-lid of Ramesses II, who reigned 67 years and filled Egypt with monuments. The most famous of the Pharaohs, he waged long wars against the Hittites and their numerous allies, but despite brilliant victories, of which we have epic accounts, he failed to maintain Egypt's imperial power.

3881.—Coffin-lid of Seti I, father of Ramesses II.

3882.—Coffin of Tuthmōsis IV, found in the tomb of Amenōphis II in 1898.

3886.—Coffin of King Kemōse of the XVIIth dynasty, discovered by Mariette about 1854. As the name was not inscribed in a 'cartouche', it lay forgotten in the Museum store until 1906, when the inscription 'King Kemōse' was noticed. The coffin is of the type called by Arabs *rīshi* (cf. No. 3102 meaning 'feathered', which is characteristic of the period from the XIIIth to the XVIIth dynasty at Thebes.—From El-Qurna (Thebes).

3887.—Coffin of Tuthmōsis III, the great conqueror. The body had been broken up by the Arabs who discovered it in the El-Deir El-Bahari hiding-place. From an inscription on the mummy, his parentage was definitely established, which helped partly to clear up the complicated problem of the Tuthmosid successions.

3888.—Gilded cover of the coffin of Queen Ah-hotpe I, mother of King Amōsis I. It was with this

coffin that the fine jewellery (Nos. 4030-4057) was found.—From Dirâ' Abu'l-Naga, Thebes.

3889.—Coffin and lid of Tuthmōsis I, which was entirely covered with a decoration of gold and faience like those of Yuya and Thuyu (Nos. 3669, 3671). It was re-used for Pinūtem I, but traces of the name of its original owner can be seen here and there under the more recent painting.

3890.—Coffin of Tutmōsis II. On the mummy was a white sheet which bore the inscription: "Year VI, Third Month of Winter, Day 7: on this day the First Prophet of Amūn, Pinūtem, son of the First Prophet of Amūn, Pi'ankhy, sent the Chief Overseer of the Treasury, Pineferhōr, to restore the burial of King Tuthmōsis II".

3892.—Enormous coffin, similar to No. 3872, which contained the mummy of Queen 'Ahmose-nefertiri, of the beginning of the XVIIIth dynasty.

3899.—Coffin of Sequenrē', one of the last kings of the XVIIth dynasty. He died from blows on the head, probably with an axe. It is not unlikely that he met his end in the war in which the Hyksōs were finally driven out of Upper Egypt.

3894.—Coffin of Amōsis I, who completed the overthrow of the Hyksōs (see p. 10).

3898 A-4218.—Jewellery of all periods from the Ist dynasty to the Byzantine period.

The collection was begun by Mariette in 1859 with a fine collection found in the coffin of Queen 'Ah-hotpe I at Thebes. Having been discovered by Arab antiquity-diggers, they were seized by the Governor of Qena Province, and the Department managed eventually to recover the greater part. In 1871, a superb collection of silver vases was found at Mendes, and from 1881-1886 the royal mummies enriched the collection with many fine examples of the jeweller's art. In 1894, near a brick pyramid at Dahshûr, a magnificent collection of XIIth dynasty jewellery was discovered in the tomb of two royal princesses which was shortly followed by fine specimens from the, untouched tomb of King Hôr of the XIIIth dynasty and by further XIIth dynasty work from the tombs of the royal family of Amenemhêt II. Earlier jewellery followed. From the Ist dynasty cemeteries of Umm el-Qa'âb (Abydos), four bracelets were found, showing that the art was highly developed even at that age. Since then, finds of value have been almost continuous, and the cemeteries of Saqqâra, Thebes, El-Lâhûn and Gîza, and the *tells* of the Delta have, in turn, enriched the collection until it is now unrivalled.

3898 A-3991.—Jewellery of the XIIth dynasty from Dahshûr :—

3898 A.—Fine dagger of copper with a handle inlaid with semi-precious stones—From the tomb of Princess Ita.

3901-3903.—Little gold chains with simple links to which pendants are attached. These are very fine examples of ancient jewellery. The work is probably not Egyptian.—From the tomb of Princess Khnūmet.

3904.—Openwork rosettes of gold united by minute chains from which hangs a circular locket containing a miniature painting of a couchant bull covered with a thin layer of quartz. This resembles Cretan work.—From the tomb of Princess Khnūmet.

3905-3909.—Various hieroglyphic figures of gold inlaid with stones. The arrangements is conjectural.—From the Tomb of Princess Khnūmet.

3922, 3923.—Two gold heads of falcons inlaid with stones. They formed the ends of a bead collar.—From the tomb of Princess Khnūmet.

3924.—Part of a collar composed of inlaid hieroglyphs symbolising life, stability and health. The arrangement is conjectural.—From the tomb of Princess Khnūmet.

3925.—Crown of Princess Khnūmet, composed of gold wires studded at intervals with inlaid stars and held together by six inlaid floral designs resembling Maltese crosses in shape.

3926.—Crown of Princess Khnūmet, composed of inlaid rosettes and lyre-shaped pieces. At the back, probably stood double plumes in a gold frame.

3931.—Gold needles for threading beads.—From the tomb of King Hôr.

3945.—*Usekh*-collar with gold terminals and pendants, and beads of semi-precious stones.—From the tomb of Princess Itaweret.

3946.—Bracelet formed of gold spacer-beads, threaded with stone beads of extraordinary minuteness. From the tomb of Princess Sit-hathor.

3950.—Reconstructed girdle of large cowries and beads of gold, carnelian, felspar and lapis-lazuli. From the tomb of Princess Sit-hathor.

3951.—Amethyst necklaces.—From the tomb of Princess Merit.

3952.—Gold fillet or necklace with pendant shells.—From the tomb of Princess Merit.

3957, 3960.—Scarabs of lapis-lazuli and other stones.—From the tomb of Princess Merit.

3965.—Gold shell with a carnelian centre.—From the tomb of Princess Merit.

3968, 3969.—Clasps of a bracelet, of gold inlaid with carnelian, and bearing name of Amenemhet III.—From the tomb of Princess Merit.

3970, 3971.—Very fine pectorals of gold inlaid with carnelian, lapis-lazuli and turquoise, bearing the names of Senusret III and Amenemhet III.—From the tomb of Princess Merit.

3976-3981.—Three pairs of couchant lions of gold set in bead bracelets with slide-clasps.—From the tomb of Princess Sit-hathor.

3983.—Fine gold pectoral inlaid with stones and bearing the name of King Senusret II.—From the tomb of Princess Sit-hathor.

3986.—Fine collar and counterpoise composed of beads of gold, carnelian and felspar, and terminating in heavy gold falcon-heads.—From the tomb of Princess Nub-hetepti-khered.

3991.—Silver diadem inlaid with semi-precious stones.—From the tomb of Princess Nub-hetepti-khered.

3995-3999.—Objects from the robbed tomb of a princess named Sit-hathor-iunet, beside the pyramid of King Senusret II at El-Lâhûn. They were discovered embedded in mud in a recess in a corner of the tomb—XIIth-dynasty :—

3995.—Gold tubes for threading on the plaits of a wig (*cf.* No. 4232).

3996.—Scarab, inlaid with semi-precious stones.

3997.—Silver mirror with obsidian handle, inlaid with blue paste and blue faience (now gone white).

3998.—Gold pectoral, inlaid with carnelian, lapis-lazuli and blue faience (now gone white). It bears the name of King Amenemhêt III.

3999.—Gold crown with rosettes and a uræus inlaid with stones and blue faience (now gone white).

4000-4003.—Four bracelets of gold, amethyst and turquoise of the Ist dynasty, from the arm of a queen buried at Abydos.

4004.—Group of amulets of the VIth dynasty, including a hornet of gold.—From Nag' el-Deir.

4005.—Group of jewellery from one tomb. Note the sheet-gold pendants representing a bull and an antelope.—Ist dynasty, from Nag' el-Deir.

4008.—Four gold shells of the IInd or IIIrd dynasty.

4009.—Gold nugget of the IVth dynasty.

4010.—Very fine gold head of a mummified hawk; the eyes are formed by the polished ends of an obsidian rod passing through the head. The body was of sheet copper on a wooden core.—Hieraconpolis. VIth dynasty.

4012.—Dagger of the time of the Hyksōs King Ipepi (Apōphis), found at Saqqâra on the mummy of a man with a Semitic name, 'Abdu (his coffin is No. 3106).

4013-4015.—Necklaces of large gold beads from El-Barsha.—XIIth dynasty.

4016.—Necklace of electrum shells.—XVIIth dynasty.

4017, 4018.—Gold lions of the XIIth dynasty.

4020.—Gold falcon.—XIIth dynasty.

4030.—4057—Objects found in the coffin (No. 3888) and on the mummy of Queen 'Ah-hotpe, mother of King Amōsis of the XVIIIth dynasty. Among them note :—

4030.—Silver boat with its crew, representing the craft which conducted the dead man to the sacred necropolis of Abydos.

4031.—Large golden flies hung from a gold chain. They may possibly be some military decoration.

4032.—Axe of King Amōsis. The blade is covered with gold and decorated with inlay of coloured stones.

4034.—Curved sceptre of black wood, round which a gold ribbon passes spirally.

4036.—Admirable gold chain 2.00 m. in length, from which hangs a very fine scarab.

4037.—*Usekh*-collar of gold.

4038.—Fine pectoral in the form of a shrine in which King Amōsis can be seen with Amūn and Re'; of gold inlaid with semi-precious stones.

4039.—Bracelet with a double hinge, decorated with fine figures in gold on a background of lapis-lazuli.

4040.—Gold bracelet with a pair of sphinxes.

4041, 4044, 4045.—Bead bracelets of gold and semi-precious stones, bearing the name of King Amōsis.

4046.—Bracelet decorated with a vulture; gold inlaid with stones.

4047.—Two lions' heads, one of cast bronze or copper and the other of gold, probably pieces from some game.

4048.—Nine model axes of gold and silver.

4049.—Massive gold boat, mounted on a wooden chariot with four bronze wheels. Of the crew, three are of gold and the rest of silver.

4052.—Gold anklets.

4053.—Thick bracelet of gold, without decoration.

4054.—Gold armlets.

4055.—Fine golden dagger, of which the blade is damascened and decorated with scenes treated in Aegean style. The sheath is of gold.

4056, 4057.—Two daggers with bronze blades.

4060.—Ear-rings of Ramesses XI, which were attached to the lobe by means of gold tubes, one fitting within the other, and resembling those of Tut'ankhamūn and Seti-Menptah (No. 4193).—XXth dynasty.

4061.—Gold finger-stalls of the High Priest Meschtj.—Thebes, XXIst dynasty.

4062.—Gold pectoral from the mummy of Ramesses III.—XXth dynasty.

4063.—Gilded wooden pectoral from the mummy of Ramesses III.

4064, 4065.—Pretty bracelets which belonged to the Priest-king Pinūtem I ; of gold, carnelian and lapis-lazuli.—XXIst dynasty.

4070.—Small gold ornaments of very delicate work, which formed part of a pectoral or a collar.—Abydos, XXIIInd dynasty.

4071.—Small gold figures of gods.—Saïte period.

4072.—Lotus pendant of gold inlaid with glass.—XXIst dynasty.

4073.—Finely modelled head of a lion.

4080.—Small pendant of green felspar (Amazon stone) mounted in a gold network.—XXth dynasty.

4109.—Small silver spoon decorated with a gold figure of Victory.—Delta, Græco-Roman period.

4121.—Small amulets, of solid gold, mounted on a board. Note the little palm-tree, the boat of Socharis, the figures of Isis and a ram's head, all of which are of admirable work. They were discovered at Şaqqâra in the neighbourhood of the pyramid of Unis.—Saïte period

4125.—Covering of gold and faience beads, from the mummy of a commander of the Egyptian fleet.—Şaqqâra XXXth dynasty.

4132.—Byzantine chain, of gold, with two medallions for attachment.

4133.—Gold plaques, decorated with a figure of Ahura Mazda (Ormuzd), which decorated a belt of the Achæmenid style.

4142, 4143.—Two gold diadems for the head of a mummy with a Gorgon's-head design.—Roman period.

4160.—Soul-bird of remarkable design, and amulets of lapis-lazuli and other semi-precious stones, all found on a mummy, and arranged exactly as found.—Fayyûm XXXth dynasty.

4170.—Large gold chain, having for clasps two griffon heads in the Achæmenid style.—Persian period.

4171.—Inlaid gold pectoral.

4172-4177.—Six fine gold bracelets, of which the last (4177), decorated with granular work, and bearing a figure of Eros holding a cup, is a fine specimen of the goldsmith's art.

4190, 4191.—Jewels of Queen Tyi or King Smenkhkerê—XVIIIth dynasty:—

4190.—Vulture amulet from the royal mummy.

4191.—Collar decorated with four rows of long gold beads.

4192-4199.—Jewels of Queen Tewosret.—XIXth dynasty. No. 4193 is a pair of ear-rings bearing the name of King Seti-Meneptah II.

4210-4218.—Objects from Tell Basta (the ancient Bubastis), found in the ruined house of a jeweller :—

4210.—Strings of gold and carnelian beads and pendants.

4212, 4213.—Bracelets of gold bearing the name of Ramesses II and decorated with lapis-lazuli—XIXth dynasty.

4214.—Gold vase ; the handle used for hanging it passes through a little figure of an ox lying down.

4216.—Silver jug. The gold handle is in the form of a goat standing on its hind legs.

4217.—Flat silver dish, the centre of which is occupied by a gold cone.

4218.—Gold cup in the form of an open lotus.

4220.—Censer of gilded wood.—Madînet Dimai, Ptolemaic period.

4221, 4222.—Blue faience hippopotami put into tombs of the Middle Kingdom so that the deceased could enjoy the pleasures of the chase.—Thebes.

4233 4225-4229.—Statuettes of men and women in festal costumes.—XIXth and XXth dynasties.

4232.—Fine wooden head of a woman ; the wig is covered with a kind of black paste on which are gilt ornament.—El-Lisht, XIIth dynasty.

4244.—Ivory statuette of King Cheops who built the Great Pyramid at Gîza. No other statuettes or statues of this king are known.—Abydos, IVth dynasty.

4251.—Statuette of Ptah in green stone. It was covered with a sheet of gold which may be seen on the plaster cast near it.

4257.—Head of Queen Tyi in grey schist.—Sinai, XVIIIth dynasty.

4258.—Bronze breast-plate of very fine work.—New Kingdom.

4260-4263.—Gilded masks of Græco-Roman mummies. They are usually of plaster linen or papyrus covered with gesso.—Mier, Ist century A.D.

4275.—Rectangular lead coffin of Roman date probably imported from Sidon.—Serapeum, Saqqâra.

4276.—Richly painted and decorated gold mask.—Meir, Greek period.

4310 4320.—In the IIInd century of our era there were Greek artists in the Fayyûm who painted portraits of the dead on wood or linen with wax as the medium; these portraits were placed on mummies, as may be seen from the specimens exhibited. Some of them are remarkably well executed; they are very interesting as they reveal the variety of the races established at that time in Egypt.

4371.—Limestone flake on which is a sketch-plan of a royal tomb in the Valley of the Kings consisting of a series of corridors with small lateral chambers of which the doors painted yellow are shown laid flat. This plan, which was doubtless used by the foremen, had notes of the dimensions in black ink, but these have almost completely disappeared.—Tombs of the Kings, XXth dynasty.

4411-4493.—Figures of gods and their emblems. The Egyptians, especially in late times, had an amazing number of gods. A city or local god was often identified with whatever god had become predominant. Most gods had their sacred animals ; Amen-Rê had a ram, Sebek a crocodile Thoth an ibis or baboon, Horus a falcon, and so on. Two or more gods were often combined, and new ones were freely imported from Palestine and even further afield.

Amūn  , originally a local god of Thebes, later became the god of all Egypt. He is usually represented as a human figure with two high plumes on his head-dress. He was identified with the solar god Rê  of Heliopolis, with the ithyphallic god Mīn  of Coptos, and even with the imported god Bes .

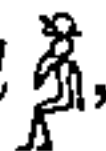
Anubis  was a god who protected the dead ; he always has a jackal's head.

Apis , a bull, chosen for its peculiar markings and called by this name, was kept and paid divine honours at Memphis from very early times. When each Apis bull died it was buried in the Serapeum at Saqqâra.

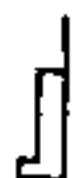
Bēs , an extraordinary combination of man and lion presided over the toilet, birth, sleep, etc. He appeared to have been imported into Egypt from the South during the New Kingdom.

Hathor , a goddess of love, music and dancing often has a cow's head with a disk between the horns. Her emblem is the sistrum (sacred rattle).

Horus   , was the god of Edfu. and is usually shown with a falcon's head.

Horus the Child , the Harpocrates of the Greeks, was the son of Osiris and Isis. He is usually shown wearing the youth's side-lock and putting his finger to his mouth.

Imhōtep  (Imuthēs) was originally a high functionary under king Djoser (see No. 6009; ; in late times he was deified as the son of Ptah, and was considered as a god of healing. He is represented seated, holding an open roll of papyrus on his knees.

Isis , wife of Osiris, is mostly represented with a seat  (the hieroglyphic sign of her name) on her head, but often with the lunar disk. Statuettes representing her as suckling her child Horus were very popular.

Khnūm , who modelled men on a potter's wheel, has the head of a ram, and was chiefly worshipped in the district round Aṣwân. His wife was the goddess Satet.

Mūt  was the wife of Amūn, the Theban god, and is usually shown wearing the Double Crown of Upper and Lower Egypt. Their son was Khonsu, who mostly wears the lunar disk and the youth's side-lock of hair, but is sometimes represented with a falcon's head.

Ma'ēt , was the goddess of Truth, and is represented with a feather on her head.

Nefertem was a Memphite god, and is represented as a man wearing a lotus-flower on which are two feathers.

Neith , mother of the sun, the great goddess of Saïs wears the crown of Lower Egypt. Her emblem is a pair of arrows.

Nephthys , who was the sister of Isis, and helped her to resuscitate Osiris, has upon her head the hieroglyphic sign  of her name.

Osiris , the great god of the dead, was perhaps originally a Delta deity, but the chief centre of his worship was at Abydos. His usual head-dress is the crown of Upper Egypt flanked by two feathers.

Ptah , and *Sakhmet*  were the chief deities of Memphis. The former has the form of a mummy, with skull-cap, and holds a composite sceptre; the latter is lioness-headed.

Rē , the Sun-god of Heliopolis, usually has a falcon's head, often crowned with the solar disk. It is difficult to distinguish his statuettes from those of Horus the Elder with whom he was sometimes identified.

Serapis was a late combination of Osiris and Apis which became very popular with the Greeks. He has many different forms.

Tewēret , the *Thuēris* of the Greeks, presided over births, and has the form of a pregnant hippopotamus.

Thoth , , , the god of Hermopolis (*Ashmunein*) was the god of writing and the sciences. He has the head of an ibis.

Ubastet  was the goddess of Bubastis and is almost always represented as cat-headed.

Although many other gods are represented in the collection, the above are the most common and important. It is hoped that these brief notes will aid the visitor in identifying them:—

4411.—Statuette of Amūn, identified with Bēs, brandishing a mace.

4415.—The goddess Mūt, with a worshipper before her.—Serapeum, Saïte period.

4425.—Statuette of Amūn with two faces, that of the ram of Khnum, and that of the jackal of Anubis.

4429.—Fine bronze figure representing Nefertēm, a god of Memphis.—Serapeum, Saïte period.

4430.—Statuette of Ubastet, cat-headed, holding the *mena* and having a basket on her arm.

4465.—Two serpents with human heads on a hollow stand. These are forms of the god Atūm.

4480.—Ptah, in the form of a mummy, holding his sceptre.

4486.—Lion-headed goddess.

4490.—Bronze figure of the Apis bull, an incarnation of Ptah, mounted on a sled.

4491.—Fine statuette of the Apis bull (note the inverted triangle on his forehead). On the stand is a bilingual inscription in hieroglyphic and Carian.—Serapeum, XXVIth dynasty.

4492.—Apis bull, kneeling; an unusual posture.—Serapeum.

4493.—Osiris-Apis (Serapis) of bronze, standing with his bull's head covered with a head-cloth. On his forehead is an inverted triangle, the distinctive mark of Apis.—Serapeum, Saite period.

4495.—Stela with a scene of Apis being transported to his tomb on a boat mounted on wooden wheels; the god is being mourned by Isis and Nephthys.—Kôm el-Fakhri XXVIth dynasty.

4496.—Stela from the Serapeum, dated to the reign of Necho.

4500.—Bronze breast-plate of the goddess Ubastet.

4510.—Baboon-headed Thôth wearing the lunar disk, and seated on a raised platform.

4512.—Thoth, ibis-headed, and holding in his beak the goddess Ma'êt. He is flanked by two baboons.

4515.—Group representing Horus and Thoth standing and pouring water over a kneeling person.—Serapeum Saite period.

4517.—Magnificent bronze figure inlaid with gold, representing Imphōtep seated, with an unrolled papyrus on his knees.

4600.—The Nile god, Hapi, holding the symbolic plants of Upper and Lower Egypt.—Serapeum, Saïte period.

4602.—God crowned with a five-pointed star; perhaps Orion.—Serapeum, Saïte period.

4610.—Bronze figure of Hathor, with the head of a cow.—Saïte period.

4613.—Selcis, in the form of a scorpion with human head and hands.

4614, 4615.—Sacred rattles (*sistra*), emblems of the goddess Hathor, bearing the names of Darius I and Apries.

4632, 4633.—*Menat* amulets  with figures or emblems of Hathor.

4634.—Bronze crowns and head-dresses of the goddess Hathor.

4635.—Limestone statue of the god Anhūret (Onuris) clothed in a long robe and a corselet of metallic scales. The head is missing.—Ptolemaic period.

4656.—Pretty statuette of an ichneumon, seated on its haunches on the top of a column.—Saïs.

4658.—Stela featuring the Canaanite god Reshep, who was introduced into Egypt at the beginning of the XVIIIth dynasty.—Mît-Rahîna (Memphis).

4659.—Stela featuring the Syrian goddess Qadesh standing naked on a lion.

4680.—Figure of diorite and electrum, representing Osiris beginning his resurrection. It is perhaps an image of one of the colossi seen by Herodotus in the temple of Saïs.—XXVIth dynasty.

4689.—Isis leaning backwards; her arms are fringed with wings.

4697.—Bronze breast-plate with head of Isis.

4698.—*Menat* on which is represented a figure of Isis suckling Horus.

4725.—A mummiform Osiris, flanked by Isis and Horus. Behind him is a little column surmounted by an uræus.—Serapeum, Saïte period.

4726.—Limestone statuette of a crocodile with falcon's head, representing Sebek-Rê', the god of Kôm Ombo.

4750, 4751.—Two fine specimens of the so-called 'stelæ of Horus upon the crocodiles' or '*cippi* of Horus'. They were set up in houses that the god might prevent malevolent animals—lions, serpents, crocodiles, scorpions, etc.—from entering by seizing them as they tried to pass.—In addition

the texts engraved on the stelæ helped to ward off these undesirable guests and served as a protection against their bites or stings—4750 from Alexandria, 4751 from Mît Rahîna.

4752 —Black granite statue with plinth of a priest Dje-hôr who knew the art of curing scorpion-stings, snake-bites, etc. To benefit his fellow men, he had his statue and its plinth covered with the magic spells which prevented the poison from taking effect. When anyone had been stung, all that was necessary was to pour water over statue; this water became imbued with the virtue of the spells, and one had only to scoop up the liquid which had run into the depression in the plinth and give it to the victim to drink, to effect the latter's cure.—Athribis; time of Philip Arrhidæus, about 320 B.C.

4766-4790.—Ostraca, or drawings and inscription on stone, of which the Museum possesses a very large collection, mostly from the Tombs of the Kings at Thebes. While the workmen were cutting the royal tombs, which sometimes penetrate the rock for more than 100 metres, the artisans who were out on duty amused themselves by collecting fragments of limestone at the entrance to the underground chambers, on which they drew pictures to suit their fancy, or inscribed poetry of their own composition (for literary ostraca, see No. 2511:—

4766.—Pretty drawing in red of a king praying.

4768.—Princess in a long transparent dress, drawn in black.

4772.—Two Nile-gods, crowned with water-plants, tying plants symbolising Upper and Lower Egypt to the sign .

4773.—Kneeling figure, drawn in black and dedicated to the scribe Râ'-nūfer by his son Hōri.

4780.—Ramesses IV pushing two prisoners before him.

4783.—Battle between a king and a queen in chariots.

4784.—Ramesses IV in his chariot, taking prisoners.

4785.—Two soldiers wrestling.—XXth dynasty.

4790.—Sketch of a head, the red draft corrected in black.

5101.—Model of the gateway of a temple or private house.—Ptolemaic period.

5102.—Model of a door.—Ptolemaic period.

5103.—Model of a stairway.—Ptolemaic period.

5104-5110.—Models of columns.—Ptolemaic period.

5111.—Part of a small pyramid, of fine blue faience.—El-Qurna, XVIIIth dynasty.

5115.—Frieze, decorated with lotus-flowers, from the palace of Ramesses III at Tell el-Yahudiya.—Delta, XXth dynasty.

5117.—Plaque of faience, representing figures of Asiatic and negro prisoners, from the sandstone door of the palace of Ramesses III at Madînet Habu.—Thebes, XXth dynasty.

5125.—Small faience plaques, forming a frieze of the fantastic birds called *rekhyt*. From the Palace of Ramesses III at Madînet Habu.—Thebes, XXth dynasty.

5127.—Plaques similar to No. 5517, from Tell-Yahudiya.—Delta.

5128.—Plaque of similar form to the preceding.—Coptos.

5129.—Plaque similar to No. 5117, from Madînet Habu.—XXth dyansty.

5130.—Long wooden baulk which formed one of the sides of a sled which transported the coffin of Ramesses V to his tomb.—Tombs of the Kings.

5135, 5136.—Frames containing faience disks which decorated the walls of a temple of Ramesses III at Tell el-Yahudiya.—Delta, XXth dynasty.

5160.—Door of a tomb, of the midribs of palm-branches and mud.—Meir, XIIth dynasty.

5181.—Bronze door-hinge.—Saïte period.

5129.—Bronze door-hinge bearing the name of King Psammetichus II.—XXVIth dynasty.

5207.—Bronze razors of various dates.

5216.—Axes of various dates.

5261.—Toilet tray or perfume-box shaped like a woman swimming and holding a goose whose body forms the receptacle.

5266.—Toilet spoon with the bowl, shaped like a 'cartouche', emerging from an open lotus.

5289.—Toilet spoon representing a dog with a fish in his mouth.

5290.—Toilet spoon representing a young woman standing in a boat and gathering lotuses.

5291.—Toilet spoon representing a bald slave carrying a large jar.

5300.—Curious group of a mother killing lice in her daughter's hair.

5320.—Calf lying down, hollowed out to form a perfume box; the head and the back of the animal form the cover—New Kingdom.

5323.—Kneeling man, of wood, carrying on his shoulder a pot for eye-slave.—El-Qurna, Thebes, XVIIIth dynasty.

5326. 5327.—Two round pieces of painted parchment which covered tambourines.

5330.—Small wooden tortoise, holding pins with dogs' heads; from an XIth dynasty tomb at Dirâ' Abu'l Naga, Thebes.

5365.—Wooden lyre.—Meir, XII h dynasty.

5377.—Barrel-shaped drum. The handles are decorated with little palmettes in the style of the XVIIIth dynasty.

5460.—Large wooden sled used to convey a boat (No.6) from the river to one of the pyramids of Dahshûr. The Egyptians rarely used wheels in transporting heavy weights, the sled being almost invariably employed. Even the obelisks of Queen Hatshepsut are represented in the reliefs of El-Deir el-Bahari as mounted on sleds.

5505, 5506.—Impressions of scarabs on mud, used to seal the *shawabti*-boxes of the Priests of Amun at Thebes.

5507, 5508.—Sealings, similar to the preceding on which are the names of kings of the XXVIth dynasty; they were used to seal rolls of papyrus when tied up.

5510.—Vase bearing the name of Tuthmosis III. The inscription under the name and royal titles states that the capacity was 21 *hin*. The *hin* was thus about 0.45 litre.—Saqqâra, XVIIIth dynasty.

5511.—Great weight, with hemispherical top, weighing, according to its inscription, 260 *deben*. and bearing the name of King Taharqa (Tirhakah). The *deben* was about 91 grammes.—XXVth dynasty.

5512.—Weight in the form of a calf's head. The inscription of Seti, I, gives its weight as 300 *deben*. The chips on the neck are not accidental, but resulted from the maker knocking off small pieces to reduce it to the required weight.—Grey granite, Saqqâra, XIXth dynasty.

5513, 5514.—Bronze and silver measures for liquids with divisions marked as small as $\frac{1}{128}$, — XVIIIth dynasty.

5519.—Part of a cubit measure with astronomical details. The cubit varied considerably during Egyptian history the average length being about 20.62 inches (0.524 m.) It was divided into seven 'palms', which in turn were divided into four 'digits'. In the present example the digits are also subdivided.—Saïs, XXVIth dynasty.

5561.—Terracotta statuette of a faun reclining on a wine-skin.—Naucratis, Græco-Roman period.

6000.—Small alabaster statuette of King Pepi II represented as Harpocrates. The right hand, now missing, was touching the lips. The attitude is very unusual for a king.—Saqqâra, VIth dynasty.

6001.—Head of a granite statue from a mastaba at Gîza.—IVth dynasty.

6002.—Three fine limestone statuettes of a man named Khekhi, from his tomb at Saqqara. VIth dynasty.

6003, 6006.—Four limestone heads, likenesses of the son, daughter and other relatives of Chephren. These heads never belonged to statues; they were put in the tombs beside the dead persons in order to ensure the recognition of the latter in the hereafter. Giza, IVth dynasty.

6007.—Granite coffin, representing a house of a noble called Uriren. On the cover, in sunk relief, is the representation of a panther skin.—Gîza, IVth dynasty.

6008.—Statue of King Djoser in painted siliceous limestone. It was found in place in a small stone chamber on the north side of the Step Pyramid. It was during his reign that the imitation, in stone, of fine brickwork seems to have originated.—Saqqâra, IIIrd dynasty.

6009.—Base of a limestone statue of King Djoser, bearing a dedicatory inscription by Imhotep (*see* p. 98).

6010.—Niche from the maṣṭaba of the dwarf Seneb. The jambs are decorated with interesting reliefs, especially that in which Seneb is shown carried in a palanquin. This dwarf must have been a man of substance, for inside the right jamb the number of his cattle is recorded. If we are to believe the figures given, he had 10,015 oxen, 10,000 cows, 12,017 jackasses, 10,200 she-asses, 10,205 rams and 10,103 sheep. Dwarfs were often given charge of nobles' wardrobes and pet animals, and were sometimes trained as goldsmiths. It may be that there was a practical reason for this, since if a deformed dwarf made off with the objects he was employed to guard, he would be easily traceable. Seneb was perhaps born of noble parents; he had the title

of Chief of all the Dwarfs of the Clothing. He married a lady who was a 'Royal Relative'. For his statuette, see No. 6055—Gîza, Vth dynasty.

6011.—Limestone figure of Hōtep, found in place in a little room in his funerary chapel at Şaqqâra. He is represented squatting, chin on knees, and buried in a cubical block. The position may originate from that taken up in a carrying chair (see Nos. 6010 and 6041) and it might, therefore, be the prototype of the New Kingdom statues *en paquet* (cf. No. 418).—XIIth dynasty.

6012.—Smaller figure of the same man as No. 6011, in grey granite.

6013, 6014.—Two red granite statues of Queen Hatshepsut, found at El-Deir el-Bahari (Thebes). The queen is dressed as a man and wears a false beard. These formed part of a series, all of which were broken and buried by Tuthmōsis III.

6015. 6016.—Colossal statues of Amenōphis IV, which although of a date previous to the schism, and coming from Karnak, already show all the characteristics of the statues of this king after he changed his name to Akhenaten. They were found in 1925, on the site of a temple that he, during the earliest years of his reign, had erected to the Aten - the solar disk—some distance to the east of the great Temple of Amūn. They formed part of a series of such statues which stood against the pillars round a

peristyle court, and of which recent excavations have brought to light a considerable number. After the king's death the temple was destroyed by the Priests of Amūn and the statues were broken up and buried, some at a depth of 7 metres.

6017.—Part of a granite stela, dated to the fifth year of King Meneptah, commemorating his victories over the Libyans and the Peoples of the Sea. The text gives the number of hands, etc., collected from the dead.—Delta, XIXth dynasty.

6018.—Group, in fine limestone, found at Abydos, representing King Haremhab seated in company with the Osirian Triad (Osiris, Isis and Horus).—XIXth dynasty.

6019.—Group, in dark granite, of the same character as the last, but smaller and in better condition, also from Abydos.—XIXth dynasty.

6020.—Fine limestone relief of the XXXth dynasty or the beginning of the Greek period (*cf.* Nos. 801 and 870).

6021.—Relief, the subject of which is connected with Mithra worship.—Græco-Roman period.

6022.—Fine marble statue of a Roman orator, from Ihnâsya.

6023.—Granite mummiform sarcophagus, re-used for Bant'anta, a wife of Ramesses II. The name of the original owner, a man, has not been discovered.—XIXth dynasty, probably from Thebes (= No. 6253).

6024.—Sarcophagus of quartzite made for Hatshepsut before she became 'King'. It was found in an unfinished tomb high up the face of a cliff in a lonely *wady* called the Valley of the Apes, to the south of the Tombs of the Kings. She was actually buried in sarcophagus No. 620.

6025.—Alabaster sarcophagus of Queen Hetepheres.—IVth dyansty.

In March 1925 an intact shaft, filled in with laid and mortared masonry, was discovered about 100 metres from the east side of the Great Pyramid at Gîza. When the filling of the shaft was removed it was found that the tomb-chamber at the bottom, more than 30 metres below ground, was also intact and contained a closed alabaster sarcophagus, the remains of a great golden canopy and of a quantity of other funerary furniture and boxes adorned or cased with gold, together with vessels of gold, copper alabaster and pottery, toilet implements of gold and other materials, silver anklets or bracelets, copper tools, etc. The bed, canopy and box for storing the bed-curtains bear the names and titles of King Snefru, father and predecessor of King Cheops builder of the Great Pyramid: but the inscriptions on other objects make it clear that the burial equipment is that of Queen Hetepheres, wife of Snefru and mother of Cheops. The sarcophagus was quite empty. The Canopic chest (No. 6047) was found walled up in a niche on one side of the chamber.

It is believed that the Queen's original tomb was elsewhere, probably at Dahshûr, and that, in consequence

of the tomb having been plundered, Cheops ordered the whole burial to be transferred to Gîza. See Nos. 6041-6047, 6160-6164, 6199, 6330.

6026.—Coffin of a royal prince, perhaps one of the sons of Ramesses III, found at Deir el-Madîna (Thebes). The face, finely modelled, appears to be a portrait.

6027-6029.—Necklaces and bracelets in gold and semi-precious stones of the VIth and XIIth dynasties.—From Saqqâra.

6030.—Fine pectoral of silver gilt and lapis-lazuli, presenting the god Khnum seated on a lotus flanked by the goddesses Hathor and Maé't. It belonged to a princess called Kama of the XXIIth dynasty.—Tell el-Muqdâm, Delta.

6031.—Part of the ancient restorations of the Great Sphinx at Gîza, consisting of fragments of the beard and the support between it and the throat. Note also the casts of a fragment of the beard and the uræus from the brow, now in the British Museum.

6032.—Limestone weight from the Fayyûm, weighing 133 kg.

6033.—Great limestone sarcophagus of 'Ashuit, one of the wives of a King Mentuhotpe of the XIth dynasty. Like No. 623 it was found in a pit under the paving of the XIth dynasty temple at El-Deir el-Bahari (Thebes). It should be noticed that the queen, to judge from

the scene inside, was much darker than the Egyptians. It is an excellent example of Middle Kingdom art before it attained its perfection in the XIIth dynasty.

6034.—Wooden coffin of 'Ashait found inside No. 6033. The mummification of 'Ashait was very perfectly carried out, and there was no incision on the left side as in the case of the New Kingdom royal mummies.

6035.—Leaf of a wooden door from a funeral chamber at Saqqâra with a dedication by the sons of the deceased mentioning the name of the sculptor, Ithu.—VIth dynasty.

6036.—Mummiform coffin of Petosiris, High Priest of Thoth at Hermopolis Magna about the end of the IVth century B.C.; it is inlaid with very delicate hieroglyphs of glass mosaic. The inscription gives his numerous titles and identifies each member of his body with that of a particular deity. Petosiris had a very fine tomb resembling a temple, decorated with scenes both in Egyptian and Greek styles.—Tûna el-Gabal.

6037. 6038.—Composite sphinxes of Græco-Roman date (No.s 6037 from Coptos, Upper Egypt).

6039.—Very fine uninscribed limestone sarcophagus in the form of a house, from the maṣtaba of a Vth dynasty noble named Ra'wer at Giza. Its thickness is remarkable.

6040.—Fine head, of green volcanic rock, of an early XVIIIth dynasty king. It was discovered in the foundations of the pylon of Amenōphis III at Karnak.

6041-6047.—Objects from the tomb of Queen Hetepheres (see Nos. 6025, 6160-6164, 6199).—Gîza, IXth dynasty :—

6041.—Carrying-chair. Only the gold is ancient; the wooden parts of the chair as found were either completely decayed, or shrunk to about one-sixth of their original volume, and could not be used in the reconstruction. The framework was of a brown wood, perhaps cedar (of Lebanon); the strips bearing the inscriptions were of a black wood, represented by ebony in the reconstruction. Four pieces of the wood were perfectly preserved in a shrunken state, and permitted an exact reconstruction of the chair, the only doubtful points being : whether the ends of the framing of the floor were rectangular or mitred; the length, within the centimetres, of the carrying-poles; and the exact size of one mortise.

6042.—Alabaster vases and dishes.

6043.—Gold beaker and two gold toilet dishes.

6044.—Copper ewer and basin.

6045.—Copper tools left by the workmen in the tomb.

6046.—Box containing eight small alabaster vases, each inscribed with the name of the perfumed ointment which it contained. The woodwork had almost completely perished, but that shown is an exact restoration based on the fragments of the original.

6047.—Alabaster Canopic chest. It is a remarkable fact that although over 5,000 years have elapsed since the viscera were placed in the chest, much of the fluid (water and soda) in which they were steeped (visible through the glass) still remains in three of the compartments.

6049.—Granite statue of King Senusret III. Several portraits of this king are known (Nos. 10, 340 and 6149), all of which show the same general peculiarities, shared to some extent by his son Amenemhet III (Nos. 6061 and 6259).—El-Madamûd, XIIth dynasty.

6050.—Four heads which were made either to engage in a wall or to form part of the base of a statue. They are of the IIIrd dynasty and were found in a pit at Saqqâra cf. Nos 502 and 505).

6051.—Colossal red granite head, probably from a sphinx of King Userkaf of the Vth dynasty. No other remains of a colossal human statue of the early period are known. It is remarkable that, although the rest was completely broken up, the features are intact. The head bears evidence of being unfinished.—The 'Ruined Pyramid', Saqqâra.

6052.—Colossus of Queen Hatshepsut. It was found in a quarry near the temple of El-Deir el-Bahari together with a number of other statues and sphinxes of granite and limestone. It appears that when Hatshepsut's co-regent and successor Tuthmōsis III obtained control of

Egypt, he broke up the queen's statues in her temple and hurled them down into the quarry. This monument has been put together from over a hundred pieces.

6053.—Semitic deities from Şaqqâra, dating perhaps to about the VIth century B.C. They are of plaster and their attitudes are quite different from Egyptian figures. The arms were made separate from the bodies.

6054.—Inscriptions from the turquoise quarries of Sarabîṭ el-Khâdim, in Sinai. Their interest lies in the fact that they are the earliest alphabetic script yet known, and it is believed that they form a link between Egyptian hieroglyphic writing and the 'Phoenician' alphabet, of which the European alphabet is a descendant. Their date is still uncertain; some consider them to be of the Middle Kingdom, but the more general opinion places them in the New Kingdom or later.

6055.—Group representing the dwarf Seneb, Chief of all the Dwarfs of the Clothing, his wife Senetyōtes and his two children Auibni-Khufu and Ankhma-Djedefrê'. It was found, together with the little model offerings and offering-vases, in the stone box shown with it, which was embedded in the brickwork of his tomb at Gîza. For the niche from his tomb, see No. 6010.

6056.—Upper part of a private altar in the form of a pylon, from a house at El-Amarna. King Akhenaten with his family are represented worshipping the sun-XVIIIth dynasty.

6057.—Very fine red quartzite head of a princess, showing the deformation so frequently found in statues and sculptures of Akhenaten and his family (cf. Nos. 476 and 477).

6058 A-D.—Foundation deposits : little bricks of different materials, brick moulds, little models of tools in wood and metal, often bearing the 'cartouche' of the king, small faience plaques, rough terracotta vases, etc., which were placed under the foundations of buildings to preserve the names of the kings who constructed them.

6059 A, B.—Objects of the 'Badarian period', so called from its remains having been first found in the district of El-Badâri. These remains are anterior to what has hitherto been called Predynastic, and the culture which produced them is the oldest so far known in Egypt. Its most important feature is the pottery, the usual forms being deep or shallow bowls, often flat-bottomed and covered with fine ripples. In some of the best examples the ware is almost as thin and fine as a porcelain cup. Coarser ware was also used for cooking and for storing grain. The style of the pottery eventually led to the earliest Predynastic forms.

The Badarian people made linen in small pieces, but their usual clothing was finally tanned leather, sometimes stitched into garments. Their ornaments were ivory bracelets, strings of shells obtained from the shore of the Red Sea, and beads made from coloured pebbles. It is probable that the blue-glazed stone beads were not made

by the Badarians, but were acquired by trade, since they are pierced by a metal tool and the glaze is coloured by copper. Metal was very scarce in that period and copper beads were worn as precious jewellery. Nose and ear-studs are also found, together with the slates, of characteristic forms, on which the green eye-paint was ground.

The tools and weapons were of flint, either roughly or finely worked according to their intended use. The best flint knives have not the wonderful technique of the age which followed, but delicately chipped winged arrow-heads are typical of the period.

The distance of some of the village sites from the nearest present-day water-supply, and the remains on those sites of large trees, where no tree now will grow, combine with other evidence to suggest that the Badarians lived when the climate of Egypt was wetter than it is now, a period which may be placed at not later than 4500 B.C. if the geological evidence at present available is brought into consideration.

6060.—Scarabs of faience, steatite, carnelian, lapis-lazuli and other materials. The scarab was the emblem of the sun-god Kheperi and was a popular form of amulet from the end of the Old Kingdom onwards. Apart from decoration pure and simple, they frequently had the names and titles of their owners engraved on them and thus served as seals. Others (Nos. 3353–3362) were placed on the heart and bore a spell from the *Book of the Dead* adjuring the heart not to rise up as a witness against the

deceased in the presence of the Divine Judges. Others again recorded some notable event, such as the slaying of 102 lions by Amenōphis III or the latter's marriage to Queen Tyi.

The smaller scarabs were worn on rings, necklaces, on the arms and even on the legs. Some bear the names and titles of the king; others those of a god. Some have merely some signs meaning 'luck' or the like, while many have only decorative designs.

This collection, although not the largest, is representative, and contains some of the finest individual examples known.

6061.—Very fine dark granite statue of King Amenemhēt III, who carried out extensive drainage works in the Fayyûm. The profile should be noted. The hieroglyphs forming the name of the god Amûn, which enters into that of the King, were erased under Akhenaten and restored at a later period.—Karnak, XIIth dynasty.

6062-6072.—Funerary statuettes. These figures are in two kinds: (1) Small statuettes, often mummiform in shape, with or without inscriptions. When inscriptions are found on them, they usually give the name and titles of the deceased together with a prayer for offerings. (2) Small figures, often enclosed in model coffins, inscribed with a magical text. They were called *shawabti*-figures which seem to mean figures made of perseawood. In later times the word was misread *ushebtî* or 'Answerer'

and it is by this name that the figures are popularly known. The inscription reads :—

O shawabti-figure of So-and-so, if So-and-so is summoned or appointed to do any work that has to be done in the Underworld, you must prevent this on his behalf, as a man doing his duty; you must present yourself at any time at which work is to be done—to cultivate the marshland, to irrigate the dry land, to transport sand to the East or to the West—"Here I am! I will do it!" you must say.

There are many variants of this text, which is also the VIth Spell of the *Book of the Dead*, but they all show very clearly the purpose of the figure. The deceased being the subject of Osiris 'the King of those who are yonder' (i.e. the departed souls) as he was during life the subject of the king, was liable to work in the world to come just as he had done in this; but the *shawabti*-figure acted as his substitute by virtue of its magical text.

6062.—Collection of the earliest funerary statuette dating from the XIIth to the XVIIth dynasties.

6063.—Specimens of *shawabti*-figures from the XIIIth to the early XVIIIth dynasties. Some are enclosed, in miniature coffins.

6064.—XVIIIth dynasty *shawabti*-figures.

6065.—Funerary statuettes of women, illustrating different ways of dressing the hair and wearing wigs (*see also* No. 4232).

6066.—XVIIIth dynasty *shawabti* figures. That within the model coffin was furnished with the model implements which are shown with it.

6067.—Typical *shawabti*-figures of the XXVIth to XXXth dynasties, some of very fine blue-glazed faience.

6068.—*Shawabti*-figures of painted stone, wood and pottery.

6069.—*Shawabi*-figures wearing long kilts, often pleated, and loose, sleeved vests.

6070.—Fine double statuette of a man called Meny and his wife Hent-iun, both inscribed with the *shawabti*-text—XVIIIth dynasty.

6071.—Types of mud and pottery funerary statuettes. These were made in pottery moulds, some of which are shown.

6072.—Specimens of funerary statuettes of royal and other persons of historical interest.

6074, 6075.—Moulds, mostly of pottery, from which votive offerings and amulets were made. There are also specimens in limestone and alabaster which were used for

making model cakes and other offerings. One of the commonest moulds of this type was that of the *benu*-bird, perhaps the phoenix of the Greeks.

6076.—Gold or silver gilt objects which formed part of the treasure of the temple of Dendera ; they were stolen in antiquity and found buried in the temple precincts. Large hollow falcon, which contained a mummy of a bird, statuettes of Isis and Horus, mirrors, etc. All these objects date from the last century before our era, and the style is very debased.

6077-6086.—Models found in the tomb of a noble called Meketré', near the temple of El-Deir el-Bahari at Thebes.—XIXth dynasty :—

6077.—Boat with sail. In the cabin, under the bed is the owner's trunk.

6078.—Kitchen-boat with pieces of meat hung from the mast. The cook may be seen tending the fire.

6079.—Boat in which Meketré' is seated.

6080.—Group showing a review of cattle by the owner and his secretarial staff. One servant, perhaps accused of some fault, is standing before the master.

6081.—Painted wooden statuette of a maidservant carrying vases in a basket on her head and a goose in her hand.

6082.—Pleasure garden, with a pool in the middle surrounded by sycamore-fig trees. At the end of the garden a verandah supported by columns. The doors and windows on the outside and the waterspouts should be noted.

6083.—Carpenter's workshop. In the centre is a man sawing wood, and it should be noted that he makes the cutting stroke by pulling the saw toward him. The chest, which was sealed with mud on which was the impress of a scarab, contained the spare tools shown outside.

6084.—Spinners and weaves working in a courtyard.

6085.—Two fishing boats dragging a net with models of some of the commoner forms of Nile fish.

6086.—Boat propelled by paddles. In the stern is the owner receiving a report from the skipper.

6087.—Alabaster Canopic jars from Dahshûr. It may be remarked that the Canopic jars were placed in a set of four near the sarcophagus and contained the viscera of the mummy, embalmed separately.

6088.—Funerary figures and other objects from the pyramids of the Ethiopian kings at Nûri and Kuru, beyond Dongola.—Sudân, VIIth to IVth centuries B.C.

6089.—Collection of monuments found in Egypt bearing inscriptions in foreign languages, such as Carian, Palmyrene, Aramaic and Babylonian.

6090, 6091.—Monuments found in Nubia, belonging only to the 'Meroitic' civilisation which was contemporary with the Ptolemys and Romans. The inscriptions are in a special alphabetic writing and up to the present have been only partially deciphered.

6092 A, B.—Coffins of the priests and priestesses of Amūn.

When the priests of Amūn were hiding the mummies of the great kings in secret spots, they tried to protect the bodies of their own guild from thieves, and buried them with similar precautions. In 1891, the Antiquities department discovered, in front of the temple of El-Deir Bahari, an ancient tomb in which, during the XXIth dynasty, 153 coffins of priests and priestesses of that period had been interred. The coffins were generally double or triple. Many were presented by the Egyptian government to foreign museums. They are of a more or less uniform type, being usually ornamented with lychrome designs and inscriptions and covered with varnish which has now turned yellow. The scenes are very varied, however, and are of great interest to students of mythology. Other coffins from the same series may be seen by duly accredited students on application to the Director-General.

6093 A-D.—Fans of plam-leaves, sandals and specimens of materials found in the coffins of the priests and priestesses of Amūn. Carpet of the XVIIIth dynasty from El-Qurna.

6094.—Three specimens of pleated linen of the XVIIIth dynasty, that showing two series of accordion-pleating at right angles to each other being specially remarkable.—Thebes.

6095.—Examples of linen and fibre rope of the XIth dynasty.—El-Deir el-Bahari, Thebes.

6096.—Triangular loaves of bread of the XIth dynasty.—Thebes.

6097.—Linen sheet from the coffin of Mait, nearly 20 metres long.—XIth dynasty.

6098.—Collection of what may best be described as castanets which were shaken, singly or attached in pairs, by dancers.

6099.—Games and playthings. Gaming-boards of oblong shape, with 20 to 36 squares, on which games were played with draughtsmen of two kinds; dice; varieties of solitaire, wooden dolls; jointed dolls; balls made of hide, rush and string; spinning-tops.

6100 A, B.—Sticks, lances, axes, daggers, boomerangs or curved sticks for killing birds; handles of shields.

6101-6113.—Objects of the Græco-Roman period:—

6101.—Mycenean pottery found in Egypt. Hellenistic vases with reliefs imitating metal repoussé. Classical Greek vases with painted decoration (mostly imported into Egypt in modern times). Fragments of Greek pottery of the VIth century B.C. from Naucratis.

6102.—Terracotta figurines. Those in the left section of the cupboard represent foreign types, but found in Egypt. The others, with the exception of certain ones found in Ptolemaic tombs near Alexandria, have been imported (no doubt recently) from various parts of Greece and southern Italy.

6103.—Terracotta figurines, of Roman date, representing Egyptian deities; on the left is Isis, in the middle Harpocrates, and on the right Bēs and his wife Bēset.

6104.—Terracotta lamps of various forms; many which imitate buildings are of interest for the study of the architecture of the period.

6105.—Glass objects: bottles, bowls, plates, etc., of exceptional lightness, made chiefly in the north of the Fayyûm about the IIIrd and IVth centuries A.D.

6107.—Terracotta figurines, of Roman date, representing for the most part Greek deities: Zeus Aphrodite, Eros, Demeter, Artemis, etc. Statuettes of priests carrying sacred barques or naoi. Selection of lamps bearing mythological and other subjects.

6108.—Vases and other objects of faience, of Ptolemaic and Roman dates.

6109.—Vases, handles of vases, and other bronze objects.

6110.—Waxed tablets for writing on with a stylus ; mummy labels.

6111.—Bronze statuettes of gods and men.

6112.—Vases, bottles, amphoræ, bowls and dishes. Blown glass was not known before the Roman period.

6113.—Terracotta statuettes of Roman date representing deities (especially Harpocrates) and human persons).

6115.—House furniture of various dynasties; chairs with leather, reed and string seats ; three-and four-legged stools ; leather-seated folding stools ; bed-frames ; etc.

6116.—Magnificent uræus, of gold inlaid with carnelian, apsis-lazuli and turquoise. The head is of lapis-lazuli and the eyes of garnet. It was found in some rubbish in a room adjoining the burial-chamber of the Pyramid of Senusret II at El-Lâbûn, at the entrance to the Fayyûm, having evidently been left by the ancient plunderers.—XIIth dynasty.

6117-6131.—Specimens of the flora and fauna of Ancient Egypt. Here are exhibited the mummies of animals and some entire skeletons which have been reconstructed from the bones taken from such mummies. Most of them belong to the Ptolemaic period, but some examples go back to the XXth dynasty and even further. Examination of the skeletons has proved that the animals living 2,000 years

ago and more were exactly similar to those existing in our own time, and there have been no anatomical modifications :—

6117.—Mummies of crocodiles 5 metres long.

6118.—Painted wooden chest which contained ibis-mummies.

6120.—Mummies and skeletons of monkeys, dogs and jackals, with some of their wooden coffins.

6121.—Skull of 1st dynasty donkey.—Tarkhân.

6122.—Mummies, skeletons and coffins, mostly of cats.

6123, 6124.—Mummies, covered with gilded cardboard, of rams, sacred to the god Khnûm; their cemetery was on the island of Elephantine, opposite Aswân.

6125.—Skeletons of gazelles and goats.

6127.—Selections of seeds and grain from ancient tombs. It may here be remarked that corn actually found in Egyptian tombs never germinates.

6128.—Mummies and skeletons of birds of prey.

6129.—Mummies and skeletons of the ibis, with the pottery vases, painted in bright colours, which served as their coffins.

6130.—Fish, shells, serpents, insects, and carcases of Nile turtles.

6131.—Mummy of a fine specimen of *Lates Niloticus* the 'aha'-fish of the ancient Egyptians and the *qishr* of the Nile fishermen. It has always been prized for the excellence of its flesh, and in ancient scenes two men are sometimes represented bringing in this fish slung from a pole borne on their shoulders. Although this specimen is well-grown it is by no means a record; one caught in 1924 at Aswân, on a salmon line, was nearly 7 feet in length and weighed 165 lbs. This species of fish was held sacred at Esna, the Greek Latopolis.

6132.—Model of a typical XVIIIth dynasty house at El-'Amarna under the "heretic king" Akhenaten. The ground-plans of similar houses have been recovered, and every detail is vouched for by scenes on tomb-walls and objects found in the houses. The most recent excavations, however, seem to show that the right-hand side of the garden, as seen from the gateway, was occupied by a small chapel or shrine.

6133.—Series of statues found in the tomb of Ni'ankh-Pepi at Meir: man roasting a goose, women grinding corn between two stones, bakers kneading bread, peasant digging the damp earth in which his feet sink up to the ankles, servant carrying baggage, beer-making, etc.—VIth dynasty.

6134.—Leather braces, which were the priestly insignia in the XXIst and XXIInd dynasties.—El Deir el-Bahari, Thebes.

6135.—The Scribe Penanḥûret, of the time of Amenōphis II, kneeling and holding the royal surveying cord, surmounted by the ram-headed symbol of the god Amūn. Abydos, XVIIIth dynasty.

6136 A-C.—Fragments of faience inlay and the moulds and pigments used in their manufacture from the remains of a palace of Ramsesses II at Qantîr, near Faqûs—Delta, XIXth dynasty.

6137.—Two pieces of faience, which appear to be from different groups, and which when complete, represented lions biting off the heads of prisoners; from the palace of Ramsesses II at Qantîr (*see the preceding*).

6138.—Painted limestone statue of the Chief of the Physicians, Ni'ankhre'. The unnatural attitude in which he is represented is known in no other statue. — Gîza, Vth dynasty.

6139.—Painted limestone sphinx of Queen Hatshepsut; from her temple at El-Deir el-Bahari (Thebes). Its resemblance to the Tanis sphinxes (*see No. 507*) indicates either that his queen revived a form of an earlier age, or that two kinds of sphinxes were made concurrently, a lion with the head of the king and a lion with the royal face only.—XVIIIth dynasty.

6140.—Plaster sphinxes used as votive offerings to the Great Sphinx at Gîza.—Roman date.

6141.—Foundation deposit of alabaster vases and metal tools, dated to the reign of Amenōphis II; found near the great Sphinx at Gîza.—XVIIIth dynasty.

6142.—Dark granite sarcophagus of a Priest of Anḥūret called 'Ankh-hōr, covered with scenes from the *Book of That which is in the Underworld*. The figures inside and those on the outside of the rounded end are at different stages of completion.—Samannūd, Delta, Ptolemaic period.

6143.—Table of limestone surrounded by lions' heads, possibly a kind of altar, which may have played a part in the ceremony known as the *Heb-sed*.—Step Pyramid, Saqqâra, IIIrd dynasty.

6144, 6145.—Two pink granite sphinxes of Thuthmōsis III; from his festival temple at Karnak. Although they formed a pair, many minor differences may be noticed in their technique and finish. The beards and noses are restored.—XVIIIth dynasty.

6146.—Large pink granite sphinx of the Middle Kingdom. The head and face have been almost entirely recut and inscriptions added by Ramesses II.—Tanis.

6147.—Outer sarcophagus of pink granite, of a vizier named Pa-ra'messu, found in a large tomb at Kôm Madînet Ghurâb, at the entrance to the Fayyûm. The inscriptions have been changed or added to, either because Pa-ra'messu became a royal prince calling himself Ra'messes-mery-amûn,

or because that prince usurped the sarcophagus. He may have been a son of Seti I who died young, as the fragments of the bones found with it showed.--(For the inner sarcophagus, see No. 6312) XIXth dynasty.

6148.—Head of King Shabaka, formerly believed to be that of Senusret II.—Karnak, XXVth dynasty.

6149.—Upper part of a dark granite statue of King Senusret III, from the temple of Mentuhotpe at El-Deir el-Bahari. Several almost similar statues were found which seem to represent the king at different ages; some of these are now in the British Museum. For other portraits heads of this king, see Nos. 10, 340 and 6049.

6150.—Gigantic wooden coffin of Queen Meritamun, of the XVIIIth dynasty. Its resemblance to those of Ahmose-nefertiri (No. 3892) and of Ah-hotpe II (No. 3872) should be noted. It was found at El-Deir el-Bahari, and contained a smaller coffin (No. 6151) and the mummy within it. Like the mummies in the hiding-place of El-Deir el-Bahari (Nos. 3852 *et seq.*), it had been rewrapped under King Pinutem II. After that time the burial was not disturbed.

6151.—Inner coffin of Queen Meritamun (*see preceding number*).

6152.—Painted granite sphinx of Queen Hatshepsut, destroyed by her successor Tuthmosis III and thrown into a quarry (*cf.* No. 6052.—El-Deir el Bahari, XVIIIth dynasty).

6153.—Colossal kneeling statue of Queen Hatshepsut found with Nos. 6152 and 6184. The face, left foot, right, arm and hands have been restored.

6154.—Very fine seated statuette of a noble from El-Amarna, a striking example of the technique under the 'heretic king' Akhenaten.—XVIIIth dynasty.

6155.—Curious toy of painted limestone, representing three monkeys playing at charioteers and horses in a chariot mounted on wheels.—El-Amarna, XVIIIth dynasty.

6156.—Red granite sarcophagus of a 'King's Son', named Djedef-Khufu, from a IVth dynasty tomb at Giza. Like No. 41, it is meant to represent a house, and is apparently unfinished.

6157.—Two pairs of ivory objects of unknown use from a cemetery at Tura, — 1st dynasty.

6158 A, B.—Two colossal quartzite statues of a Middle Kingdom king, probably Senusret III, usurped by Rameses II. The face and the front part of the head-dress have been entirely recut.—Ihnâsya.

6159.—Stelæ from Armant, near Luxor, recording the dates of birth and death of the sacred bulls called Buchis, who were worshipped there.—Ptolemaic and Roman periods.

6160-6164.—Reconstructed furniture of Queen Het-shepsut. In these objects the wood, and that only, is modern; but it has fortunately been possible to reproduce the forms of the originals with great accuracy.—Gîza, IVth dynasty (see also Nos. 6025, 6041-6047, 6199 and 6330) :—

6160.—Head-rest. The upper portion is overlaid with gold, the lower parts are covered with silver leaf.

6161.—Arm-chair.

6162.—Bed, with foot-rest inlaid with faience.

6163.—Box which contained the anklets or bracelets of the queen (No. 6164); on the cover is an inscription to that effect, together with her name and titles.

6164.—Anklets or bracelets of graduated size which were found in the preceding. They are of silver, inlaid with designs in semi-precious stones, the leading motif being the butterfly. They are mounted on a peculiar holder.

6165.—Objects from burials known among Egyptologists as Pan-grave, so called from the shallow, almost circular pits in which they are found. Little is known of the Pan-grave people, but their pottery and other objects show strong affinities with those found in the Nubian graves of the Middle Kingdom. It appears that there were small colonies of this people scattered over Upper Egypt during the Second Intermediate Period, who differed both in race

and in customs from the Egyptians. The objects exhibited include pottery, bead, leather bags and sandals, part of hide garments and decorated animal bones. From El-Nazla el-Mustagidda, near El-Badâri, Asyût Province.

6166.—Foundation deposit of King Seti I from his temple at Abydos, consisting of scarabs and plaques, models of hoes, knives, chisels and adze-blades, pottery heads, pieces of sandstone which some believe to be tallies, also representations in gold foil of trussed oxen, calves heads, joints of meat and trussed birds.

6167.—Granite apex from an obelisk of Hatshepsut. Although the royal figure has been erased, probably by Tuthmōsis III (*cf.* No. 6052), the inscription refers to *her* instead of to *him*, making the attribution practically certain. The slope is abnormally steep.

6168.—Upper part of a pink granite obelisk of King Ramesses II. At certain times in the day, it can be seen that the sculptor began to cut the hieroglyphs on the front face facing the wrong direction. It may be remarked that the inscriptions on obelisks always read away from the gateway and the pylon towers. Tanis, XIXth dynasty.

6169.—Limestone statue of King Tut'ankhamūn, from Karnak. The middle part has been restored.

6170.—Very fine painted limestone sarcophagus of an unknown noble of the IVth dynasty. Like No. 44 it represents a large house. On the lid, partly drawn and partly cut, is the representation of a panther-skin.—Gîza.

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6171.—Grey granite sarcophagus of Meres'ankh the 'Golden-haired Queen'. It appears not to have been completely finished.—Gîza, IVth dynasty.

6172.—Relief from the maṣtaba of Queen Meres'ankh (whose sarcophagus, see No. 6171), representing that Queen (the larger head) and another lady of the royal family.—Gîza, IVth dynasty.

6173, 6174.—Two basalt pyramidia from the unfinished pyramid of an unknown king of the end of the Middle Empire. No. 6173 lacks only the final polishing and carving, which would have been carried out after it had been put into its place. No. 6174 is at a less advanced stage of completion, and guide-lines in red paint can still be traced upon it. It is not clear why two pyramidia should have been found at one pyramid in this case, since such objects are generally held to be capstones of pyramids.—Ṣaqqâra (South).

6175.—Basalt pyramidion of King Khendjer, assembled from fragments found at the foot of his pyramid. It is of importance as it furnishes the almost complete titulary of the King, most of which was previously unknown. The curious projection on the under surface should be noted.—Ṣaqqâra, Late Middle Kingdom.

6176.—Basalt statuette, from the pyramid-temple of King Khendjer (cf. No. 6175), and almost certainly representing that king.—Ṣaqqâra (South), Late Middle Kingdom.

6177.—Limestone head of a king of the Late Middle Kingdom, from El-Madanûd, near Luxor.

6178.—Sandstone columns and architrave from a XIIIth dynasty temple at El-Madamûd, near Luxor. The architrave bears the cartouche of King Sekhemwadjkhaurê but the columns have been usurped by King Sekhemsewadjtowirê-Sebekhotpe.

6179.—Trousseau-box of painted wood from Kôm Aushîm, the ancient Caranis.—Late IIIrd century A.D.

6180.—Group of very fine agate vessels from near Coptos; the smallest is probably the bowl of a ladle.—Græco-Roman period.

6181.—Sandstone altar of Ptolemy III from El-Madamûd, near Luxor.

6182.—Colossal figure of the 'heretic king' Akhenaten, similar to Nos. 6015, 6016, except that here the king is naked. It might almost be imagined that he is represented as a woman.—Karnak, XVIIIth dynasty.

6183.—Limestone bust of a king, perhaps Tut'nkhamûn or Haremhab.—Memphis, XVIIIth dynasty.

6184.—Head of a sphinx of Queen Hatshepsut, found with Nos. 6052, 6152, 6153—El-Deir el-Bahari (Thebes), XVIIIth dynasty.

6185.—Pink granite statuette, from the pyramid-temple of King Teti, and almost certainly representing that king.—Saqqâra, VIth dynasty.

6186.—Objects from the burial of Queen Meritamūn, of the XVIIIth dynasty (for the mummy and two of the coffins, *see* Nos. 6150, 6151). The original burial was plundered, and everything of commercial value was stolen; the outermost coffin was broken up, and only small fragments of it remain. Objects dating from the restoration of the burial, in the XXIth dynasty, are also shown.

6187.—Osiris-figure (which contained a funerary papyrus), and *shawabti*-figures with their boxes, from the burial of a princess Entiuny, who was buried intrusively in the tomb of Queen Meritamūn (*see* No. 6186) after the restoration of the latter's burial. The larger *shawabti*-figures, with straight skirts, represent foremen.

6188.—Pottery coffins, and parts of these, bearing Aramaic inscriptions, incised or ink-written; from a cemetery of the Aramaean colony at Memphis.—Šaqqâra (South), Late Period.

6189 6190.—Lintels from two gateways, the jambs of which are re-erected in G13. The first, of very fine quality, is of King Senusret III of the XIIth dynasty; the second, of much poorer work, is of a little-known king called Amenemhêt-Sebekhotpe of the XIIIth dynasty. They were found in the foundations of the Ptolemaic temple at El-Madamūd, near Luxor.

6191.—Magnificent predynastic forked lance-head of obsidian. Flaked tools of this material are of great rarity. Its provenance is unknown.

6192.—Collection of model boats of the VIth dynasty from Saqqâra (South).

6193.—Pink granite sarcophagus, unique from the fact that, for some unknown reason, it had been the intention to saw off the excess stone from the bottom to form a lid, which broke during the process. When used, the defective portion was supported on stones.—Gîza, IVth dynasty.

6194.—Coffin of the high-priest of Amûn, Haremakhet, from an embalmer's cache at El-Deir el-Bahari (Thebes). It is likely that it was never used for burial, but rather for exhibiting the mummy to relatives and friends, possibly at a banquet as related by Herodotus. The high priest's mother was a hitherto unknown queen called Mesbet.—About the XXVIth dynasty.

6195.—Gold and silver ingots found in a pottery vase in a house-ruin at El-'Amarna.

6197.—Vase with lid in which the ingots, mentioned above, were found.

6197.—Series of five stelæ, four of them double, separated by partitions, from a family tomb of the XIth dynasty at Saqqâra. In front of each is a table of offerings. No other example of such a series has hitherto been found.

6198.—Fore part of a painted granite sphinx of Queen Hatshepsut from the same quarry as Nos. 6013, 6014,

6052, 6139, 6152, 6153 and 6184. The great difference in the proportions of the face between this and No. 6152 is remarkable.

6199.—Frame of the canopy of Queen Hetepheres, bearing the titulary of her husband, King Snefru. As is the case with the other furniture of that queen (Nos. 6041, 6160, 6163 and 6330), only the gold is ancient. A feature of this magnificent monument is the difference in quality of workmanship in the two vertical inscriptions. Visitors should study the photographs of the tomb as it was found, where the poles of the canopy can be seen on the sarcophagus, to realize the magnitude of the task of restoration. Their attention is also called to the description furnished by the Boston-Harvard Expedition.

6200.—Pottery and flints from a large prehistoric settlement near Beni Salâma (Merimda), 51 kilos, N.W. of Cairo, on the desert edge. From the complete absence of copper, it is inferred that these remains are of the neolithic age, and that therefore the hu'-bases in which they were found, are the oldest buildings so far discovered in Egypt. There is a close affinity with the earlier of the Fayyûm cultures (see U 54, Case P).

6201.—Ivory male figure from an Amratian or early predynastic grave at El-Mahasna, near Abydos. This, with the exception of a crude Badarian figurine, is the oldest human figure in the Museum.

6202.—Antiquities from Ballâna and Qustul, south of Abu Simbel, discovered by the Archaeological Survey of Nubia, 1931-1932. A cemetery, dating mainly from the early Byzantine period, contained a number of tombs consisting of a pit with a series of bricked chambers, approached by a sloping ramp, and covered by a large tumulus, sometimes as much as 18 metres high.

The bodies were clad in leather garments, and food and personal possessions were placed in the various chambers. The doors of the tombs were of wood covered with gilt bronze. The owners' war-horses, with silver harness, were pole-axed on the ramp; and slaves were killed, and cows and camels slaughtered in the same way.

The identity of these people is not yet certain. They were most probably what classical authors call the Blemmyes, a warlike tribe which gave much trouble to Rome for some centuries. Their connections are in the main southern; they seem to have had Nubian slaves; and the many injuries shown by the bodies and the quantity of weapons found, indicate their character.

6203.—Axe-head of cast copper of the Middle Pre-dynastic age; one of the oldest metal tools to be discovered in Egypt. It weighs over 3 lbs., and contains a slight natural alloy of nickel. It is possibly an importation from Syria or Mesopotamia.

6204.—Stela of Ramesses II from Tanis. It is dated in the 400th year of a Hyksos king Set-'a-pehti-nūb, and is remarkable for being the only Pharaonic monument on which an era is recorded.

6205.—Colossal statue of painted quartzite, which may represent Tut'ankhamūn. It has been inscribed by Eye and usurped by Haremhab. — From the mortuary temple of Eye, Madînet Habu.

6206-6211.—Sculptures discovered at El-'Amarna in 1933 :—

6206.—Unfinished quartzite head of Queen Nefer-tete (?). The outlining of the features in black should be noticed.

6207.—Profile in quartzite intended for inlaying. It shows very delicate modelling and may represent King Akhenaten.

6208.—Plaster head, no doubt a sculptor's study. It seems to be intended for the queen.

6209.—Another sculptor's study in plaster. The features resemble those of Akhenaten.

6210.—A very remarkable limestone fragment of a statuette. The right arm, though broken away, can be seen to have been raised in a most unconventional way.

6211.—Sculptor's study of two royal heads in sunk relief, perhaps Akhenaten and Smenkhkerō'.

6212.—Head in yellow quartzite from Memphis. It is obviously of the style of El-'Amarna and must represent some member of Akhenaten's family.

6213.—A small limestone head of unknown provenance, apparently of the 'Amarna school. It is thought to be a portrait of King Eye.

6214.—Statue in hard black wood of fine work. It comes from Saqqâra (South), and represents a vizier of the VIth dynasty, named Nefer-ke-ra'-ne-heb-sed.

6215.—Seated statue of Amenemhêt I in red granite, probably originally from Mendes. The facial resemblance to the other statue of this king (No. 625, placed above) will be noted.

6216.—Sandstone stela dated in the fourth year of Amenemhêt III. It records that a 'trusty treasurer', Si-Ubastet was sent out to bring in precious material from far out in the Western Nubian Desert, where the diorite and amethyst quarries were found in 1933.

6217.—Great quartzite block with five heads of captives. From a temple of Ramesses II.—Tanis.

6218-6224.—Objects of the XIIth dynasty from tombs in the vicinity of the pyramids of El-Lisht :—

6218.—Remarkable ivory group representing three dwarfs mounted on a stand, into which they fit loosely, so that they can be made to pirouette by means of strings pulled from one end. The tomb-shaft in which they were found contained objects exclusively of the XIIth dynasty, otherwise a much later date would have been attributed to the group. It will be noticed that one of the figures has recesses on its head for the attachment of horns. It appears to have formed part of a box.

6219.—Bracelet of carnelian and lapis-lazuli beads with gold spacers and clasps. The arrangement of the beads as regards material is conjectural, as the original string has perished.

6220.—Bracelet consisting of gold imitations of the pods of the acacia-tree and beads of lapis-lazuli.

6221-6223.—Faience figurines, all terminating at the knees, with different kinds of garments and hair-dressing. It is uncertain whether they were dolls or cult-objects.

6224.—Limestone gargoyle in the form of a lion's head. The modern plaster additions show the manner in which it was built into the cornice.—From the north chapel of the south pyramid of El-Lisht.

6225-6242.—Objects from New Kingdom tombs in the necropolis of Deir el-Madîna (Thebes) :—

6225.—Horn, terminating in a wooden spoon and closed at the other end by a wooden stopper. An analysis of the contents showed that it had contained some form of oil. Its use is uncertain.

6226.—Basket and lid made from coloured grasses, strongly resembling those made in the Sudân at the present day.

6227.—Imitation basket and lid made of plaster strengthened with linen and painted.

6228.—Very fine blue faience bowl with flower and fish designs. It was found in a basket with the stand shown beside it, though the two may not have been used together.

6229.—Painted wooden statuette of a woman, contained in a wooden shrine with a sliding front. The beads were found as they are now exhibited.

6230.—Bronze razor with a wooden handle. This is one of the most perfect examples known and has not been cleaned in any way.

6231.—Bronze mirror with a wooden handle; like No. 6230, the bronze surface is exactly as it was found.

6232.—Basket containing a woman's toilet articles, including a needle in its papyrus 'case' some

thread, two combs, reeds and other containers for eye-paint (*kohl*) and sticks for applying it. The specimen of eye-paint shown consists of galena.

6233.—Netting needle with its original string wound on it.

6234—Musical instrument having a sound-box made from the carapace of a tortoise with leather stretched over it. With it is its plectrum.

6235.—Musical pipe, played by blowing over the end. Although it has only three holes grouped near the end, it does not follow that it was impossible to play some kind of scale on it.

6236-6242.—One of the finest series of ostraca ever found, those painted in various colours being extremely rare. They represent a monkey eating (6236), a man holding a stick and walking in front of a bull (6237), a lion biting off the head of a bound prisoner, a well-known motif (6238), a cat driving a flock of geese (6239), two monkeys climbing a date-palm (6240), a hyæna and a crocodile apparently in dispute over a fish (6241) and a hunting scene showing an ibex and other antelopes, a lion and dogs (6242).

6243.—Panel from a wooden box representing King Pepi II between Horus and Hathor. The figures and designs are painted and gilt on gesso.—Saqqâra (south area); VIth dynasty.

6244.—Scarab commemorating the slaying of 102 lions by King Amenōphis III. Other specimens are known in this and other museums. It will be noticed that one of the king's cartouches, which contained the name of the god Amūn, has been erased under the heretic King Akhenaten.—El-'Amarna, XVIIIth dynasty.

6245.—Unique group representing the rare hawk-god Hurun protecting King Ramesses II. The figure representing the king forms a rebus of his name, the sun-disk, the child and the reed, reading Ra'-mes-su. The face of the god has been broken and replaced in ancient times by one of limestone painted black.—Tanis, XIXth dynasty.

6246.—Scene representing a block of stone mounted on a sled and drawn by three yoke of oxen. The two drivers are probably foreigners. No other similar scene is known. From the Ma'sara quarries; time of Amasis I.

6247-6249.—Three frescoes of the Roman period from Hermopolis (Tūna el-Gabal). No. 6247 depicts the legend of Oedipus. On the right he kills his father Laios, watched by the goddess Agnoia (Misapprehension). On the left he solves the riddle put to him by the Sphinx in the presence of the goddesses Zetema (The Problem) and Thebes. No. 6248 shows Electra in mourning and in an attitude of despair before the tomb of her father Agamemnon. In the background Orestes and Pylades are seen approaching. No. 6249, which is very badly preserved, illustrates the episode of the Horse of Troy. They date to about the beginning of the IInd century A.D.

6250.—Bronze statue from Sakha (3 kms. south of Kafr el-Sheykh, in the Delta). Sakha, the ancient Xoïs and the capital of the Xoite nome, was an important town in Græco-Roman times and many coins and jewels have been found in its ruins. The statue was discovered at the end of 1934 in the course of levelling part of the site for cultivation. It was lying among the ruins of Roman baths, of which it may have been part of the decoration.

It represents a young god probably Apollo, but possibly Dionysos. The presence of minute horns and the loss of the attributes which he held in each hand, render identification difficult.

The statue is probably a Roman replica of Greek work of art. Although it cannot be considered as really first class, it is not without grace and is by far the best classical bronze hitherto found in Egypt. Its state of preservation is remarkable, only the right arm being seriously damaged by corrosion. The original base is too bent and fragile to support the weight of the statue. An exact copy has, therefore, been substituted for it. Three of the feet supporting the stand are ancient, the fourth was not found and has been replaced by a lead cast of one of the others. It dates to about the 1st century A.D.

6251.—Pink granite cover of the sarcophagus of a little-known king named Harsiesi. A very unusual feature is the face, which is that of a hawk and was once fitted with a separate beak, perhaps of copper or gold. It was found with No. 6252.—Temple of Madînet Habu, XXIIInd dynasty

6252.—Pink granite sarcophagus of Queen Henutmire, daughter of Seti and half-sister and wife of Ramesses II. It was found with No. 6251.—Temple of Madînet Habu, XIXth dynasty.

6253.—Granite coffin and lid reused for Queen Bant'anta, daughter of Ramesses II.—Provenance unknown (purchased); XIXth dynasty (=No. 6023).

6254.—Pair of pink granite columns from a temple of Ramesses II at Tanis; they may possibly date to the Middle Empire. Note the erasure of the name of the god Seth, to whom Ramesses II was a great devotee, by a later king, probably Sheshonq.

6255, 6256.—Collection of stone vases from the great store-galleries underneath the Step Pyramid at Saqqâra. Some of the forms are unique. The most remarkable is the large alabaster jug with reliefs and an inked inscription referring to the *sed* festival.

6257.—Statuette, of Sudanese ebony, of the Master of the King's Horses, Thay. It was found in 1899 with line glued all over it, and was not until 1936 that the glue was removed, and its exquisite workmanship revealed. When it was buried, the left arm was missing.—Saqqâra, XVIIIth dynasty.

6258.—Part of a limestone statue inscribed with the name of king Amenôphis III and King Akhenaten. As the cartouches of the Aten god are of the form which was not

in use before the ninth year of Akhenaten, this inscription seems to show that the co-regency lasted at least to that date.—El-Amarna.

6259.—Statue, of fine limestone, of King Amenemhêt III. Most of the lower parts have been restored from the fragments of another statue found beside it.—Kôm Madînet Mâdi (West of the Fayûm); XIIth dynasty.

6260.—Large tambourine of wood and parchment found outside the tomb of the parents of the Vizier Senmût.—El-Sheikh 'Abd el-Qurna; XVIIIth dynasty.

6261.—Skeleton of a mare of the XVIIIth dynasty, the oldest yet discovered. Above is its saddle-cloth of linen and leather.—From El-Sheykh 'Abd el-Qurna (Thebes). See descriptive notice in the interior of the case.

6262.—Lute, of wood and leather, with its plectrum and the remains of three gut strings.—Tomb of Harmose; XVIIIth dynasty.

6263.—Two boxes of copper found with two others in the foundations of a temple of the XIIth dynasty. They bear on the lid and on one side the titulary of Amenemhêt II. They are interesting despite their technical imperfection, for they represent a meritorious effort at casting metal objects of large dimensions and complicated forms. The numerous holes to be seen on the surface are due to the air bubbles hidden in the metal during casting.

These two boxes, as well as the two others now in the Louvre Museum, contained a quantity of various objects

the most interesting of which are exposed close by (see No. 6264).—El-Tod; XIIth dynasty.

6264.—Objects found in the four boxes of copper bearing the cartouches of Amenemhêt II (see No. 6263). They are un-Egyptian in character and are certainly of Asiatic origin. The most important of these objects are a vase of silver with its lid, about 150 cups of silver, most of which were deliberately folded up flat, some ornaments of silver, ingots of silver in the form of bars and rings, ten ingots of gold weighing about 6,500 grammes, and a quantity of beads, pendants, amulets, and other small objects of lapis-lazuli, including some cylinder seals with cuneiform inscriptions. Most of the vases have now been opened.—El-Tôd, XIIth dynasty.

6265.—Face, in limestone, of Ra'wēr, a noble of the Vth dyn. *ka*-figures of Mersu-'Ankh and others connected with Ra'-wēr's estate. The function of double and triple figures of the same man, is, as yet, unexplained.—Gîza.

6266.—Hard sandstone triad of a noble named Ra'-wēr with two painted limestone statuettes of him or of members of his family.—Gîza, Vth dynasty.

6267.—Panel of alabaster with figure of Ra'wēr and one line of hieroglyphs mentioning his titles. The upper part of the figure has been sculptured, while the rest is merely incised.—Gîza, Vth dynasty.

6268.—Coffin and lid of a noble named Pawen-hatēf from a tomb at El-Fustât (Old Cairo). It rivals in size

those in the Serapeum, weighing, with its lid, some 60 tons. On each side of it was a stone box which may have contained the Canopic jars.—Late period.

6269.—Greek papyrus containing a commentary on the lost poems of Callimachos. It gives, for each poem, the first verse and a résumé of its subject.—Kôm Madînet Mâdi (West Fayyûm); IInd century A.D.

6270.—Stela of King Cheops. It was found 70 kilometres west of Tushka, in Lower Nubia (N. Lat. 22°46'; E. Long. 31°13') and marked the site of his diorite quarry. Except for a rock inscription in Sinai, it is the only monument recording any activity of this king.

6271.—Copper chisel, weighing nearly a kilogramme, from the Old Kingdom diorite quarries in the Western Nubian desert. From the inscription on it we learn that it was used by the 'South Libyan gang of the bow watch of Kamu's Crew'.

6272-6276.—In 1936, his late Majesty King Fouad I gave his very large collection of antiquities to the Cairo Museum, among which the following may be noted:—

6276.—Magnificent head of fine limestone, probably part of a dyad of King Akhenaten and Queen Nefer-tete. El-'Amarna district? XVIIIth dynasty.

6273.—Implements of obsidian of unknown date. They are possibly not of Egyptian origin.

6274.—Collection of scarabs and rings. In the top of the case are specimens of the marriage and lion-hunt scarabs of Amenōphis III and examples in many materials of the heart-scarabs, which in the New Kingdom were put on the chests of mummies. Drawers 1 to 22 contain scarabs with royal names and drawers 13 and 14 those bearing names and titles of the Middle Kingdom. Note that the backs of the scarabs can be examined by turning a lever countersunk on the right of each drawer.

6275.—Fine collection of glass mosaic, mostly of late and Roman date.

6276.—Collection of jewellery of various dates, among which the following are to be noted: New Kingdom scarabs with their original mountings in massive gold; a unique gold sistrum handle, probably of Ptolemaic date; a very fine golden belt, of late date, the centre of which, representing a knot, is inlaid with garnet; a gold collar supporting a medallion containing the picture of a saint, of Byzantine date; amulets of sheet gold placed on the mummies during the late period, and some fine gold rings with well-cut bezels dating to the Roman period.

6277.—Objects from the tomb of Hemaka, a noble of the time of King Den (Udy-mu) of the Ist dynasty. Most were found in the 42 store-chambers within the brick superstructure above his tomb. This had been considered solid by former excavators and consequently

left untouched. Among the many objects of interest note the ivory labels of Hemaka and one, of wood, of King Djer (B), wooden sickles still containing flints (F), enormous hafts of adzes (E), arrows of different kinds, of which over 300 were found (H), flint knives, some large than any hitherto known (C, D), and the large collection of alabaster and pottery vases (I, J, K). A descriptive notice concerning this tomb can be seen in the gallery.

6278.—Panel of limestone, inlaid with blue faience tiles from an unfinished gallery in the Step Pyramid of Djoser, at Saqqâra. Part of it has been restored, but much of the stone-work and all the tiles are ancient. See also the descriptive notice beside it.

6279.—Vase of schist, of unique form, intended to be mounted on a post, and possibly intended to hold lotus flowers. From a tomb of the 1st dynasty at Saqqâra.

6280.—Vase of schist in the form of a trefoil:—
IIrd dynasty, Saqqâra.

6281.—Vase of grey schist, imitating basketry.—
IIrd dynasty, Saqqâra.

6282.—Statue of King Tut'ankhamûn, the fellow of No. 457. It had lain unsuspected, in 16 fragments in the Museum basements for upwards of 40 years. The remains of the face were purchased from a dealer in Cairo in 1937. Haremhab has usurped Tut'ankhamûn's name

on the belt and cut his names at the back, except for the names of the gods Rê' and Amūn, which enter into them.—Karnak; XVIIIth dynasty.

6283.—False door from the maṣṭaba of Shepsi, a noble of the IIIrd dynasty, from Ṣaqqâra. Its peculiarity is that the representation of the panther-skin round his shoulders has been recessed to receive an inlay of pigment. Note also that the eyes have been inlaid with copper and quartz.

6284.—Pink granite table of offerings of the Overseer of the seal, Khety, with representations, in relief, of cakes, bread and libations. Below are two figures of the Nile god, Hapi, presenting offerings and food. Provenance unknown. Gift of H.M. King Farûq I, 1937.

6285.—Wooden panel bearing the titulary of the rare king Antef-Nubkheperre', XVIIth dynasty: Provenance unknown. Gift of H.M. King Farûq I, 1937.

6286.—Limestone bed on which the mummification process was carried out. El-Qurna (Thebes); probably of the late Egyptian period.

6287-6299.—The great temple enclosure at Tanis, excavated by the French Government expedition under Professor Pierre Montet in 1939 and 1940, was found to contain a series of underground stone-built tombs for kings of the XXIst and XXIInd dynasties. Three of these

were intact: those of Psusennes I, Amenemōpet, of the XXIst, and a new king Sheshonq Heqakheper-re' of the XXIInd dynasty.

That of Psusennēs I was the most sumptuous. On the body was a profusion of collars of gold, necklaces of lapis-lazuli, bracelets, finger-rings, pectorals, amulets and anklets. The fingers and toes were enclosed in gold sheaths, and gold sandals were on the feet. In between the inner and outer sarcophagi were gold-mounted staves. On the floor of the chamber were a shield, bows and arrows, the usual Canopic jars and *shawabti*-figures, and eighteen gold and silver vases.

The tomb of Amenemōpet was similar in its essentials, but very much poorer in quality:—

6287.—King Sheshonq's silver hawk-head coffin which lay in the antechamber of Psusennēs's tomb and was certainly intrusive. All these tombs were extremely damp, and the woodwork had rotted away completely.

6288-6299.—Objects from the tomb of Psusennēs I, of the XXIst dynasty:—

6288.—Anthropoid coffin of Psusennēs I; it was contained in a large rectangular sarcophagus of red granite (No. 6337).

6289.—Inner coffin of silver; the lower part, found in fragments, has been repaired.

6290.—Mask and body-cover of silver gilt.

6291.—Two large gold collars formed of rows of disk beads, with inlaid clasps bearing the king's titles ; five chains with flowers hang down the back.

6292.—Lapis-lazuli head, inscribed in cuneiform, giving the original private owner's name and stating, apparently, that it was issued from a temple-store in Assyria.

6293.—Gold armlet, inlaid with the king's titles in lapis-lazuli, carnelian and felspar.

6294.—Four ornaments found on the king's knees and ankles.

6295.—Four pectorals representing winged scarabs inscribed with Chapter XXXB of the Book of the Dead ('heart scarabs').

6296.—Gold-plate from ventral incision.

6297.—Gold ends of a bow ; one bears the cartouche of the co-regent king Nefer-ke-rè'.

6298.—Gold libation vase of Amasis I.—XVIIIth dynasty.

6299.—Rectangular bronze stand of Ramesses II.—XIXth dynasty.

6300.—Gold bracelet, inlaid, and inscribed for Osorkon I and Queen Karama. Inside are engraved figures of divinities.—From the partly rifled sarcophagus of Prince Harnakht.—Tanis.

6301.—Quartzite Stela of Amenōphis II. This stela was re-used to cover the funerary chamber of Prince Sheshonq, of the XXIInd dynasty. It records the military campaigns of Amenōphis in Syria in his 7th and 9th years. It is important owing to the ethnical and geographical names that the inscription contains. Among the latter are Ugarit, to-day Râs Shamra, lately the site of important archæological discoveries, and Qadesh, on the Orontes, which became famous as the scene of a battlefield in the reign of Ramesses II. Each place subdued is followed by the number and classes of prisoners and booty captured.—Memphis (Mît Rahîna), XVIIIth dynasty.

6302.—Head and body of a grey granite sphinx, apparently part of a dyad. The head is of great interest, closely resembling those found at Tanis (No. 507), which were once thought to be of Hyksōs date, but are now believed to be the work of King Amenemhēt III.—Bubastis (Tell Basta, near Zagazig), XII h dynasty.

6303-6308.—Limestone stelæ found near the Great Sphinx. They are offerings either to the Sphinx, mostly by private persons, or to deities connected with its cult. Gîza, XVIIIth dynasty.

6303.—Unknown person adoring a crowned sphinx.

6304.—Similar adoration by a person named Tutuya.

6305.—Adorer, below, holds a fan over a sphinx with a royal statue of Tuthmōsis III (?) in front of it.

6306.—Tuthmōsis IV offers to the goddess Renenūtet.

6307.—Stela in the form of a naos. A small figure kneeling on the right adores Osiris and Isis-Hathor

6308.—Tutbmōsis IV adores the Goddess of History Seshat.

6309.—Jewellery from the tomb of a little prince named Sheshonq. The heads of Hathor and the ornament to wear over the side lock are particularly noteworthy.—Memphis (Mit Rahīna) XXIIInd dynasty.

6310.—Limestone statuette with an abnormal head. It has been suggested that when a person suffered from any deformity, apart from one arising from an accident, his *ka*-figure was also represented with the same deformity. (*cf.* Nos. 6055, 6138 and 6311).—Gīza, Vth dynasty.

6311.—Wooden statuette of a hunchback, who suffered from what is now known as 'Potts Disease'. From the maṣṭaba of Mitry at Ṣaqqāra, Vth dynasty; (*see note on No. 6310*).

6312.—Inner sarcophagus of the same person or persons mentioned in No. 6147, and showing similar alterations. It was found in an otherwise empty pit at Madīnet Habu, Thebes.—XIXth dynasty.

6313.—Limestone stela dated to the 14th year of King Ramesses II. and recording a miracle wrought by means

of the sacred boat of the deified King 'Ahm ōse I in the question of the settlement of the ownership of a field. Following is an abridged translation :—

“ The priest Pesiūr arrived at the field belonging to my son ; the god arrived saying 'it belongs to Pesiūr, son of Mōse', and presses down strongly in the presence of the priests (two of whom are named).”

The upper part of the stela gives a picture of the actual occurrence, and of the actors concerned therein, as delineated by the sculptor Nebmehyt. Note the white veil concealing the image of the king in the boat.—Abydos, XIXth dynasty.

6314.—Box-coffin. In the Ist dynasty, bodies were buried in a more or less contracted position. But the IIIrd dynasty royalties were buried at full length. This coffin is panelled like a wooden house, a form of decoration reproduced in the stone sarcophagi of the IVth and Vth dynasties shown in this gallery.—Tarkhān (Kafr 'Ammār), Ist dynasty.

6315-6318.—Four large standing statues of Meris'ankh, wife of Upemnūfret, found in his maṣṭaba. It will be noticed that Nos. 6315 and 6318 stand in the attitude of a man, with the left foot advanced, while Nos. 6317 and 6318, stand in the normal woman's attitude. Nos. 6315-6317 had inlaid eyes with copper borders, but the eyes of No. 6318, although inlaid, show a different technique—Gīza, IVth dynasty.

6319.—Upper part of a limestone statuette of a queen. It seems that the body was that of a bird. The underlying idea may have been for it to represent the queen's soul, a human-headed bird being the normal method of representing a soul (*ba*) from the XVIIIth dynasty onwards. Provenance unknown (bought).—XXth dynasty.

6320.—Grey granite statue, very much restored, of King Amenophis III represented as the 'Soul of Nekhen' (Hieraconpōlis). The attitude makes this restoration almost certain, since it is shown many times in ceremonial scenes' the head being always that of an Egyptian wild dog 'wolf'. (Also see note on No. 6321.)

6321.—Similar statue, the king being represented as the 'Soul of Pe' (Buto). Although uninscribed, this and No. 6320 were found together, and certainly formed a pair. The Soul of Pe had the head of a hawk. The heads of both this and No. 6320 have been restored from heads of statues in the Museum.—Karnak, XVIIIth dynasty.

6322.—Restoration of the Canopic chest of King Amenōphis II. The fragments were found in his tomb in the Royal Valley at Thebes. It seems that this king was the first in his dynasty to have his chest made of this material, decoration and form, and that it was copied by Tuthmōsis IV, with decorative modifications, by Akhenaten (No. 6323), by Tut'ankhamūn (tomb No. 984) and by Haremhab (No. 6324). The chests of Amenōphis III and Eye have not been preserved.—XVIIIth dynasty.

6323.—Restoration of the alabaster Canopic chest of King Akhenaten. The fragments were found in the débris from the royal tomb at El-'Amarna, which some consider to have been made for him. The lids of the four compartments were once surmounted by heads of the King. A similar head, but on rather a larger scale, and much battered, is placed beside the chest in the case: it seems to indicate that a second case once existed.—XVIIIth dynasty.

6324.—Restoration of the alabaster Canopic chest of King Haremhab. Fragments of it, and of the king's heads forming the covers of the four compartments, were found in his tomb in the Royal Valley at Thebes.—See note on No. 6322.) XIXth dynasty.

6325.—Fragments of a wood-gilt shrine, with its copper tenons and the upper and lower pivots for one of its doors. It was found in a cache in the Royal Valley at Thebes, which was once believed to be the tomb of Queen Tyi, but is now generally considered to be the secret burial-place of King Smenkhkéré' (see No. 3873). The shrine was probably given by King Akhenaten to his mother Ty when she visited him at El-'Amarna, and it may have returned with her to Thebes, and on the death of Smenkhkéré', it was put into his cache, since it bore the hated name of Akhenaten. and the emblems of his heresy.—XVIIIth dynasty.

6326.—'Ankh-amulet, of gold inlaid with turquoise and carnelian. Previous to 1936, when it was found, it was

considered that this type of 'cloisonné' jewellery originated in the XIIth dynasty (see Nos. 3970, 3971).—Saqqâra (south cemetery), VIth dynasty.

6327.—False door, of acacia-wood, of the Royal Acquaintance, Eika, his wife the Priestess of Hathor, Eimerit and their family. It was found beneath the causeway of the Pyramid of Unis (Onnos). This is the only wooden false-door in the Museum, although actual doors of wood are known (see No. 6035). The table of offerings shown below was found in front of it. The elements which make up the false-door are lashed together with leather thongs, as were doubtless the wooden houses of this and earlier periods. This method gave rise to the panelling seen on the stone sarcophagi of the Old Kingdom and later periods—Saqqâra, late IVth or early Vth dynasty.

6328.—Statuette, of schist, of the Pasha and Overseer of the Divine Adress Queen Amenartais, Harwa. Eight statuettes of him are known, most of which emphasise his excessive fatness. On all his statuettes are long texts recounting his virtues. It is noteworthy that, in spite of his possessing some of the highest titles in the land and one of the largest tombs in the Theban Necropolis, he had no rank in the exclusive priesthood of Amūn.—Karnak cachette, XXVth dynasty.

6329.—Statuette, of schist, whose name is missing, but who surely is the same as that of 6328.—Karnak cachette; XXVth dynasty.

6330.—Box, overlaid with faience, and gold and silver foil, which may have contained the curtains for the canopy of Queen Hetepheres (No. 6199). As is the case of the other furniture of the queen (Nos. 6041, 6160 and 6163), the wood of the box is modern.

6331.—Head and foot, of obsidian, of a once magnificent statue of an XVIIIth dynasty king. The eyes and eyebrows have been recessed to receive inlay by means of a series of graduated tubular drills.—Karnak cachette.

6332.—Coins of the Græco-Roman period: (*a*) Silver Athenian tetradrachmæ, dated to the IVth century B.C., from Naucratis; some bear hieroglyphic and Greek countermarks; (*b*) Ptolemaic silver octodrachmæ and tetradrachmæ, dated from Ptolemy I to Ptolemy VII, from El-Ashmûnein and the Delta; (*c*) Ptolemaic bronze and faience coins, dating from Ptolemy I to Cleopatra VI, from El-Kôm el-Aḥmar (near Abu Hummus), Sakha (Xois) and Syria; (*d*) Roman coins of 'billon' (debased silver) and bronze called 'Alexandrine', dated from the Ist to the IIIrd century A.D., from El-Kôm el-Aḥmar (*see above*), Ramsîs (near Ma'niya), El-Ashmûnein, the Delta and Syria; (*e*) Imperial coins dated from Diocletian to Constantine II, from near Nag' Hammâdi; (*f*) Gold coins of the Roman, Byzantine and Arabic periods; (*g*) Bronze coins dated from the Byzantine to the Arab periods.

6333.—Pink granite sarcophagus, with its Canopic chest, found in a chamber underneath the temenos wall of the Pyramid of Senusret II. It was reached through

a shaft outside the wall. It probably belonged to his queen, Wéret.—El-Lâhûn, XIIth dynasty.

6334.—Statuette of schist, one of the gems of the collection, of King Ramesses II, on his knees, pushing before him what may be an altar. On some of the persea leaves on the stand are cartouches of the king when he was young.—Karnak cachette, XIXth dynasty.

6335.—Part of a copy, on papyrus, of the *Book of the Dead*. The details are of an almost miraculous fineness. The scene shown is Spell XXXB, in which heart of the deceased, Djoser, a priest of Ubastet at Memphis, is being weighed against a figure of Ma'êt, the Goddess of Truth, the result being transmitted by the ibis-headed Thoth to the god Osiris, who is seated in a shrine. The magnifying glass was not known until a later period than that of the papyrus.—Saqqâra, Ptolemaic period.

6336.—Grey granite dyad of King Ramesses II, and the Asiatic goddess 'Anta, from Tanis, where Asiatic deities, particularly Sûtekh (Ba'al) had their cults—XIXth dynasty.

6337.—Outer sarcophagus of King Psusennês I. The King is represented as Osiris on the cover (cf No. 640). It contained the anthropoid sarcophagus No. 6288. Tanis, XXIst dynasty.

6338.—Objects from the intact tomb of the chief archer of Psusennês I, Undjebawndjed. He was buried in a small

chamber without door, arranged in the thickness of a wall of the royal tomb (see Nos. 6287-6299). The body was enclosed in a series of three anthropoid sarcophagi: one in silver, one in wood and one in granite, this last being usurped from a certain Amenhotep of the XVIIIth dynasty. The inscriptions inform us that the two dishes of silver (one with a central motif in embossed gold) had been given by Psusennês to Undjebawndjed; and the cup with foot, of a unique type, with its six sides alternatively in gold and in electrum, bears the names of Psusennês and of his mother Mwt-ndjemt. The whole group of objects is of a remarkable richness for a particular; and all, including the site itself of the tomb, tends to show that the deceased enjoyed an exceptional favour with his king.—Tanis, XXIst dynasty.

6339.—Selection of objects discovered on the site of 'Esbet-el-Walda to the north of Helwân, where excavation have been carried out on the initiative of H.M. King Faruk I. They have brought to light a vast archaic necropolis; many burials date back to the 1st dynasty and have revealed a use of stone masonry, on a larger scale than what was thought to be in the tombs of this period. Among the finds are vases and instruments in stone and ivory, of elegant outlines and skilled workmanship. Especially noteworthy is the imitation, in ivory, of a bunch of eight buds of lotus, tied up by a cord: this object, by the graceful realism of its execution, testifies love and observation of Nature, but at the same time its well-achieved

conventionality makes already out of it a prototype of what will be a favourite element of the Egyptian architecture, the lotiform column.

6340.—Collection of jewels including necklaces, bracelets, amulets and scarabs from various graves in a public cemetery at Kôm el-Hisn, Behera Province. XIIth—XVIIIth dynasties.

OBJECTS

FROM

THE TOMB OF TUT 'ANKHAMŪN

Note.—Numbers referring to the objects from the Tomb of Tut'ankhamūn are given in ordinary type: those referring to objects described in the guide are given in thick type.

The rooms and galleries of the Museum are divided into sections, which are indicated on the walls in black on a white ground (in the plans of the Museum in red). *G* indicates Ground Floor, *U* indicates Upper Floor.

The history of the boy-king Tut'ankhamūn, the contents of whose tomb have amazed the modern world, has been very incompletely recovered by archaeologists, since in records by the ancient Egyptians all mention of what we now call the 'Heret Period' of the XVIIIth dynasty was expunged after its conclusion. It can be summarised as follows:—

Amenōphis III (1405–1370 B.C.), was brought up in the state religion of a relatively upstart god of Thebes called Amūn. In his later years he saw, and apparently

Tomb of Tut'ankhamūn

feared, the ever-growing power of the priesthood ⁽¹⁾. It seems that he built his palace on the west bank of the Nile, and set up a private worship of 'The Aten', or 'Disk of the Sun', a cult which had been in existence for at least a century previously.

Amenōphis III, son of Tuthmōsis IV, by a Mesopotamian (Mitanni) mother, married a girl of noble, but not royal parentage, the famous Queen Tyi. She was the daughter of Yuya and Thuyu, the contents of whose tomb once formed the greatest attraction of the Museum, and are exhibited in Section U 13. By Tyi, Amenōphis III had a son, originally named Amenōphis, a personage about whom much controversy has raged. It seems that he was physically very abnormal, and probably mentally so as well. At any rate, he entered fanatically into the worship of the Aten, and he carried his hatred of the god Amūn to such an extent, that on becoming king he shut down the worship of Amūn throughout the land and erased the god's name wherever his agents could find it in temples and private tomb-chapels, even in the second cartouche of his father's name. His own name he changed to Akhenaten, which signifies 'He who is Devoted to the Aten'.

Early in his reign, Akhenaten has constructed a temple at Karnak, with a peristyle court containing colossi of

(1) If this be so, his fears were justified, for some 180 years after his death, the priesthood actually seized the throne of Egypt from the late Ramessides of the XXth dynasty.

Tomb of Tut'ankhaūnm

himself, which surpass in grotesqueness any other statues ever found in Egypt (Nos. 6015, 6016 and 6182, Section G, 3). After the 6th year of his reign, Akhenaten founded a new capital, which he called Akhetaten or 'The Horizon of The Aten'. This is now called El-'Amarna, and consists of an immense series of ruins on the east bank opposite the station of Deir Mawâs in Middle Egypt. Whether Akhenaten left Thebes of his own will, or whether pressure or persuasion was brought to bear, is uncertain. At El-'Amarna, Akhenaten constructed a series of palaces and temples profusely decorated, the temples being constructed of mud-brick instead of the usual stone. He also caused tombs, hewn in the rock, to be made for the royal family and for the nobles who had followed him out of Thebes.

Akhenaten's wife, Nefertete, whose name signifies 'The Beautiful One has Come', entered into her husband's religion, but later they seem to have quarrelled, and at one period in the history of the new capital, Akhenaten and Smenkhkrê', his elder and favourite son-in-law, lived in one-quarter of the town, while Nefertete and Tut-'ankhaten (afterwards Tut'ankhamūn), also a son-in-law, lived in another. Nefertete's name was subsequently erased from her monuments, and, strangely enough, Smenkhkerê' was given one of her names.

Of the parentage of Nefertete, Smenkhkre' and Tut-'ankhamūn nothing has been definitely established, but there is a possibility that all three were children of Amen-ōphis III by Sitamūn, who was of royal birth, and whom

Amenōphis is known to have married in addition to Tyi, who was definitely not royal.

The history of the country during Akhenaten's 'Heresy' was not happy. The king, occupied as he was with religious quibblings and with domestic differences, could not be made to realise the fact that Egypt's possessions in Palestine and Syria were being lost, although Queen Tyi is known to have paid one visit at least to the new capital, very likely to warn her son of what was going on.

The gradual collapse of Egypt's Asiatic Empire is proved by what are now known as 'The Tell-el-'Amarna Tablets', which were reports to Egypt from Asia, written in cuneiform on clay, a selection of which are on view in the Museum (Nos. 1194 1197, Section G 3). Those addressed to Akhenaten by his viceroys frequently call for help, and state that the writers can no longer hold out against Egypt's enemies.

Smenkhkerē became co-regent with Akhenaten (No. 1243), and he appears to have left Al-'Amarna for Thebes, possibly to attempt some kind of reconciliation with the priesthood of Amūn. His body was found in a cache in the Royal Valley at Thebes, with some funerary equipment, prepared apparently, by Akhenaten for Tyi (Nos 3873 and 6325, Section G 3). Nothing is known of the death of Akhenaten, nor where either he or Tyi was buried. It is uncertain that the so-called Tomb of Akhenaten in the cliffs at El-'Amarna was in reality prepared, or subsequently used, for him, owing to the predominance of Nefertete's name on its walls.

Tomb of Tut'ankhamūn

Tut'ankhaten, at about nine years of age, succeeded Smenkhkerē' (who appears to have died about the same time as Akhenaten), and returned, either voluntarily or by compulsion, to Thebes and to the worship of Amūn. It was about then that his name was changed to Tut-'ankhamūn, which signifies 'The Living Image of Amūn (¹)' in place of a similar laudatory phrase of the Aten. As stated on the walls of his tomb, he was buried by his successor, Eye, who appears to have married his widow, 'Ankhnesenamūn'.

It is important to note that on the second-innermost of the great shrines, found in his tomb (No. 1321), on his mummy-trappings (Nos. 270 and 336) and on his miniature gold Canopic coffins (Nos. 452, 1184-1186), the cartouches have obviously been changed, and on the last named it is certain that they were originally of Smenkhkerē'. It is practically certain that the tomb which contained Tut-'ankhamūn's body and treasures was not made for him. To begin with, it is different in general shape from all others of his period in the Royal Valley. Among other strong indications to the same effect is the fact that the great shrines were actually oriented in the reverse sense from the indications left in ink by joiners on their panels. From the evidence of the wine jars (Nos. 502-504, 1327-1331 and 1677-1687), Tut'ankhamūn reigned nine years that is until he was eighteen years old, which was proved when

(¹) Some scholars translate the name 'Beautiful is the life of Amūn'.

his mummy was examined. During that period he, or rather his advisers, would be expected to have found ample time to make a full-sized royal tomb of more or less standard pattern, since quartzite colossi were made for his mortuary temple (No. 6205), and the well-known colonnade in Luxor Temple, which bear representations of the rejoicing which took place on the resumption of the older Amūn régime, were carried out during the period mentioned. It is likely that the Tomb of Eye in the Western Valley at Thebes, was begun, and perhaps partly completed for Tut'ankhamūn, and that Eye, on Tut'ankhamūn's possibly unexpected death, buried him in an unoccupied tomb in the Royal Valley. We can only conjecture that that tomb may have been made for Eye himself, since very great, non-royal personages were sometimes permitted burial there during the XVIIIth dynasty. The tombs of Yuya and Thuyu (Section U 13) and of Maherpra (Section U 17) are examples of this practice. Be this as it may, Eye on becoming king, took the tomb in the Western Valley for himself, and appropriated Tut'ankhamūn's colossi.

Harembab (the Harmais who begins Manetho's XIXth dynasty), who had been a general, living at some other place than El-Amarna during the Heresy period, seized the throne. This may have been by force or by some unknown right. He usurped all the monuments of Tut'ankhamūn, notably the scenes in the Luxor Colonnade, and a stele in which he records the re-opening of the temples

Tomb of Tut'ankhamūn

Amūn (No. 560).—His hatred was vented as strongly on Eye's tomb where he obliterated his name, and his mortuary temple, which he usurped.

From Haremhab until the end of the Dynastic Period, the history of Egypt is plain for all to read on the monuments and papyri, but the Heresy Period was a closed chapter to the Egyptians of later ages.

Very nearly all the kings, from the XVIIth to the XXth dynasties were buried in the Royal Valley at Thebes, and with one exception every burial was looted, either completely or partially, in the course of a couple of generations, by robbers, with the connivance of the official guards of the necropolis, and sometimes of their superiors. A report of some of the trials of these robbers has come down to us on papyrus. Tut'ankhamūn's tomb almost completely escaped, partly due to the débris from the cutting of the tomb of Ramesses VI covering it, and partly to the fact that his name had been suppressed, with those of the other heretics, after his death. The result of the wholesale looting of the royal burials at Thebes was that the priest-kings of the XXIst dynasty, transferred the majority of the mummies of the kings buried at Thebes, with such treasures as had not been stolen, to an older tomb across the cliff at El-Deir el Bahari, where they were found by natives in 1875 and came into the hands of the Antiquities Department in 1881 (see Nos. 3852-3894).

Excavations in the Royal Valley have been carried out by many archæologists, foremost among whom were Belzoni (1815-1820), Theodore Davis (1904-1914) and the

Tomb of Tut'ankhamūn

Earl of Carnarvon and Howard Carter (1914-1931). Both Belzoni and Davis believed that no more undiscovered tombs remained there, the latter despite the fact that objects bearing the name of King Tut'ankhamūn had been found in the necropolis.

In November 1922, the Carnarvon-Carter excavations were taking place beneath the modern footpath leading into the Valley; the only area in it that had not been thoroughly examined. They revealed traces of small stone buildings, probably the huts of ancient workmen who had been engaged in cutting out the tomb of Ramesses VI, close by. Further excavation disclosed the entrance to a shaft leading to a flight of sixteen steps hewn in the limestone rock. The steps led down to a doorway, blocked with stone, plastered over and bearing the sealings of King Tut'ankhamūn and of the Royal Necropolis—an Egyptian wild-dog 'wolf' surmounting nine bound captives. Opposite to this entrance was what was afterwards known as the 'antechamber', which led to a partly open 'annexe'. The antechamber was crammed with objects of many different kinds; the three great couches (Nos. 221, 521 and 732) placed head to tail against the opposite wall from the entrance, with smaller objects piled on and below them. On the right of the entrance was another doorway, sealed as the entrance had been, and standing on each side of it were the two life-sized statues of the king (Nos. 96 and 181), as if were on guard. When the sealings of the inner doorway were removed and the doorway broken through, two more chambers were seen, that on the left

Tomb of Tut'ankhamūn

containing the four shrines (Nos. 1319-1322), nested one within the other, with only about 50 cms. clearance between the outer shrine and the walls of the chamber. Within the innermost shrine lay a quartzite sarcophagus, with a pink granite cover which had been broken across in ancient times and repaired with plaster. The sarcophagus strongly resembles, in decoration, that of King Eye (No. 624, Section G 38). The sarcophagus contained three anthropoid coffins, the outer of wood, the middle also of wood with gold and glass inlay (No. 222) and the inner coffin of massive gold, weighing 243 lbs. (No. 219). All three coffins rested on a wooden bier (No. 1188), which now supports the middle coffin. In the last coffin lay the king with a diadem round his brows (No. 317), with amulets, jewellery and some of his more treasured possessions. The head of the mummy was covered with a massive gold mask (No. 220) and his body with trappings bearing the emblems of Osiris, God of the Dead (Nos. 270 and 336). The sarcophagus, outer anthropoid coffin and the royal mummy have been left in his tomb at Thebes.

The chamber on the right of the inner entrance contained the 'Canopic equipment' of the king, that is to say, the series of receptacles used for the preservation of the king's viscera. A wood-gilt shrine, with four protectress-goddesses on each of its sides (No. 985) contained an alabaster chest mounted on a wooden sled (No. 984), divided into four compartments each with a cover in the form of the king's head (Nos. 437-440), and containing the four

miniature gold coffins (Nos. 452, 1184-1186), in which the king's embalmed viscera were enclosed. The chest on carrying-poles, surmounted by the figure of Anubis (Nos. 447), and numerous boxes of *shawabti*-figures were also found in the chamber. There is no doubt that the tomb of Tut'ankhamun had been entered by robbers subsequent to the burial, and sealed a second time by the official inspectors.

Note —The numbers still follow the order in which they were received into the Museum between the years 1923 and 1932. the visitor should study them case by case, rather than in their numerical order, referring to the following pages for any objects whose nature or material is not obvious.

1.—The king's throne, of carved wood coated with gold, with a rich polychrome decoration in faience, glass, stones and silver. The seat rests on four feline legs, those in front being surmounted by superb lions' heads. The arms are in the form of two crowned serpents with long wings extended in protection over the names of the king. On the back panel is represented an indoor scene, charmingly realistic in style : the queen, holding a small vase in one hand, stands before the king, who is seated in an easy attitude, and touches him gently on the shoulder ; in the upper part of the panel the solar disk—the *Aten* of El-'Amarna—sheds its beneficent rays on husband and wife. The outside of the chair bears the earlier names of the king and the queen, Tut'ankhaten, 'Ankhesenpaaten, while the interior decoration bears their later names

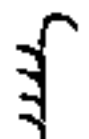
Tut'ankhamūn, 'Ankhezenamūn. The plants symbolizing the union of Upper and Lower Egypt (*i.e.* the lotus and the papyrus), which were in gilded wood and were used as a decoration between the legs of the throne, were broken away in ancient times.

2.—A footstool, of wood covered with gilded gesso and blue glass. On it are represented figures prisoners, lying prostrate and bound, upon which the king placed his feet.

3.—Wooden chair with an extremely finely carved back. The disk, nails and angle pieces are of gold, and the claws on the lion-feet are of ivory. Between the legs of this throne were the symbolic plants of Upper and Lower Egypt : these were broken away in ancient times. The back consists of an openwork scene representing the symbol of 'millions of years' , kneeling on sign ; above it is the solar disk flanked by the royal names; on the right and left the 'Horus name' of the king is surmounted by a falcon wearing the Double Crown.

4.—A footstool of dark red wood, the top of which is carved with figures of prisoners lying bound and prostrate, which the king, seated, tramples beneath his feet.

5.—Large red-wood chest, decorated with gilded knobs and ebony and ivory inlay. It is fitted with four movable poles, sliding in rings fixed on the bottom, by which it could be carried.

6-9.—Four large alabaster vases, probably for perfumed ointments. Nos. 7 and 8 are mounted on elaborately decorated stands, and Nos. 6 and 9 on four-footed supports. The vases are flanked by the symbolical plants of Upper and Lower Egypt — the lotus and the papyrus — and by the emblem of 'innumerable years', . No. 6 is still sealed.

10.—Alabaster vase.

11.—Fine translucent alabaster cup, shaped like an open lotus-flower. Round the edge of the cup is a hieroglyphic text wishing the king prosperity and long life. Each handle of the cup represents a lotus-flower and buds surmounted by a figure symbolizing 'millions of years'.

12.—Alabaster box inlaid with red and black pigment. The knobs are of obsidian.

13.—Wooden box with panels of blue glass and ornamentation in gilded gesso. On the long sides are lines of the king's names flanked by uræi. The knobs are of violet faience with the names in pale blue.

14.—Shrine of wood covered with sheet gold, standing on a sled overlaid with silver. It is fitted with a two-leaved door fastened with ebony bolts. The doors are decorated with six small scenes, finely wrought, of the

domestic life of the king and queen, treated in the delicately realistic style of El-'Amarna. The sides and back of the shrine have scenes of a similar nature. On the left side, the king and queen are represented at sport in the marshes; in the lower scene, the king is seated on a chair with a lion beside him and is shooting birds, while the queen is handing him an arrow, in the upper scene the royal pair are fowling in a papyrus boat.

15.—Ebony stool, with ivory inlay and gold fittings. It represents a folding stool covered by a leopard's skin, the legs ending in ducks' heads.

16.—Wooden bust coated with painted gesso; it may represent Queen 'Ankhesenamūn, as the crown is one worn by queens, *e.g.* Queen Nefretete.

17.—*Shawabti* (funerary statuette) of brownish wood, of very fine work. The face is a portrait of the king.

Over 400 of these figures were found in the tomb (Nos. 462-469, 472-479 766-827, 906-908, 1086-1183, 1351-1378). The smaller figures were contained in black-varnished boxes shaped like shrines (Nos. 1311, 1312, etc.). For the function of *shawabti*-figures, see 6062-6072.

18.—Wooden case, covered with black varnish, which was used as a shrine for No. 19.

19.—Divine serpent of gilded wood on stand. This was perhaps intended to represent the goddess Kebhut, daughter of Anubis, who played a mythological part in the funerary ceremonies.

20.—Ebony bed with frame covered with string mesh painted white. At the foot is a vertical panel (of ebony, ivory and gold), divided into three openwork compartments, on each of which is represented the god Bes, flanked by two lions. The function of Bes was to protect the sleeper from evil spirits.

21.—Large wooden chest with rounded top, covered with white paint and decorated with strips of ebony. It contained the linen of the king. On the front are the names of Tut'ankhmūn and Queen 'Ankhesenamūn.

22.—Child's arm-chair of ebony inlaid with ivory. The arms are decorated with panels covered with gold-leaf, representing in relief an antelope in a floral design.

23.—Small wooden footstool, with ivory and ebony inlay.

24.—Elegant stool, of the same style as Nos. 22 and 23

25.—Wooden stool, painted white, decorated with plants symbolizing the union of Upper and Lower Egypt.

26.—Wooden stool, painted white. The seat is covered with a string mesh.

27, 29.—Two bronze torch-holders on wooden bases ; they are in the form of the sign of life  with the arms clasping a holder of gilded bronze, in which the torch stood in oil. Only one of the torches (No. 27) has survived in good condition.

28, 30.—Two objects similar to Nos. 27 and 29. The arms, however, are wider apart and probably clasped small bowls of oil with floating wicks.

29.—*See* No. 27.

30.—*See* No. 28.

31, 32.—Two *sistra* (rattles) ; through the loop-shaped frames of gilded bronze are passed three metal rods in the form of serpents, on each of which run three small square plates of metal. The handles are of wood coated with gilded gesso.

33-39.—Alabaster vases of various types.

40.—Vase of peach-coloured faience.

41.—Vase of blue faience.

42.—Libation vase of dark blue faience, inscribed with royal names.

43.—Vase of faience, now green but originally blue inscribed with the royal names.

44, 45.—Two cups of faience, now green but originally blue, inscribed with the royal names.

46-52.—Cups of dark blue faience.

53.—Libation vase of dark blue faience, inscribed with the royal names.

54-59.—Cubit rods measuring about 0·52 m. in length. The cubit was divided into 7 palms and the palm into 4 digits.

60-63.—Large vases of faience.

64.—Statuette of the king in dark blue glass.

65.—Large scarab of gold and lapis-lazuli. On the flat face is a fine engraving of the king escorted by Atūm and Horus.

66.—Reddish gold plaques, with openwork design decorated with filigree work in yellow gold; possibly part of the harness decoration.

67.—Triple ring, with a scarab and Sun-boat as bezel, of gold and lapis-lazuli.

68.—Double rings of gold. On the double bezel, finely engraved, is a figure of the king standing.

69.—Triple gold ring surmounted by three scarabs, two of gold and one of lapis-lazuli.

70.—Double ring, with double bezel of gold.

71.—Sun-boat of gold and silver, part of some object of which the rest is missing.

72.—Gold ring with bezel bearing a representation of the Sun's boat.

73.—Plain gold ring.

74.—Statuette of the king, of crystalline limestone.

75.—Scarab crowned with the disk , of gold and glass.

76.—Winged scarab of gold and bronze.

77.—As No. 72.

78.—Sun-boat of gold, which formed the bezel of a ring.

79.—Scarab of crystalline limestone.

80.—Statuette of the king, of grey stone.

81.—Scarab of greenish stone.

82.—Scarab of amethyst.

83.—Reddish gold plaques with openwork design decorated with filigree work in yellow gold. Possibly part of harness decoration (see No. 66).

84.—Large gold pendant, the elements of which form one of the names of Tut'ankhamūn ; inlaid with carnelian and blue glass.

85.—Necklace of large gold, carnelian, green felspar and glass beads, to which is attached a pendant representing a serpent-goddess of gilded wood.

86.—Royal sceptre ; of gold and blue glass, the latter imitating lapis-lazuli.

87.—Fine head-rest of carved wood.

88.—Head-rest of wood, covered with gilded gesso.

89.—Beautiful ivory casket. On the front and lid the names of the king are carved in low relief; on the back stands out a little column with lotus capital. The casing of the feet, the hinges and the knobs are of gold.

90.—Ivory perfume-box in the form of a goose, whose wings, which are movable, serve as a cover.

91.—Small red-wood box, inlaid with ivory and ebony.

92.—Cover of a box inlaid with glass, bearing the image of the princess Nefernefrurē.

93.—Small box in the form of a 'cartouche' containing one of the names of the king.

94.—Large rectangular wooden chest, painted white, with ebony decoration.

95.—Bed, of design similar to No. 20, but simpler; of wood painted white.

96.—Life-sized statue of Tut'ankhamun. This statue and No. 181 were found in the antechamber of the tomb, posted like two sentries to right and left of the entrance to the sepulchral chamber. The king is represented as walking, with a mace in his right hand and a staff in his left. He is clothed only in a kilt, and wears sandals and a large necklace and bracelets. On his head he wears a head-cloth called the *nemes*; on the forehead is the uræus, the emblem of royalty. The statue is of wood, largely

with a black varnish, and partly gilded. The tips of the eyelids and the eyebrows are of gold; the kilt and the sandals are of gilded bronze.

97-116.—Two chariots which were found in separate pieces in the antechamber of the tomb. They were at first exhibited and numbered separately, but have now been assembled :—

97, 100, 101, 104.—State chariot. The body is of wood, covered with gilt stucco, with designs in relief, and bands of coloured glass inlay. In the centre the names of the king and queen stand out, under the falcon's protecting wings. Between the two rails (on the right side where the king stood) is a row of negro and Asiatic prisoners. The wheels are of wood, partly gilt. To the same chariot belong the accessories 107, 108 (saddles), 112 (hawk), 115, 116 (spiked disks).

98, 99, 102, 103.—State chariot. The body is of wood, covered with gilt stucco, with designs in relief. Inside, below the royal names, are two rows of prisoners, negroes alternating with Asiatics, their necks fastened together by a cord; they are trampled under foot by two sphinxes representing the king. At the back of the chariot are two heads of the god Bes. The wheels are of wood, entirely gilt. To this chariot belong the accessories 105, 106 (saddles) 111 (hawk) 113, 114 (spiked disks).

105-108.—Four saddles from chariots, and two chariots, one pair being decorated with the name of the god Bes.

109, 110.—Two figures of captives in gilded metal surmounting thin wooden tongues; they were probably in connection with the harness of the chariots.

111, 112.—Two gilded falcons, crowned by the solar disk, one (112) bearing the prenomen of the king in relief. They were probably attached to the outer ends of the chariot-poles.

113-116.—Two pairs of spiked disks, revolving on axles; they seem to have been fixed to the harness to keep the horses from swerving from their proper course.

117, 118.—Pointed pegs of horn.

119, 121.—Wooden bows, decorated with bark. The structure of these bows is almost exactly similar to that of bows made in modern times in Turkestan. They are composite consisting of wood, horn and linen covered with bark. It should be noted that when the bows were strung their present curve was reversed, the two halves of the bow and the string forming almost a triangle (see coloured reproduction above). Sections of a similar bow dating to the XVth century A.D. shown on the wall beside those of Tut'ankhamūn.

120.—A large bow entirely covered with gold and inlay some of the patterns being in wonderfully fine filigree.

No. 119:

120.—Wooden stick, decorated with gold leaf at each end.

121.—A curved staff of unknown use, the gold-covered handle of which is ornamented with bands of patterns in filigree.

124.—Gilded wooden staff, with ivory knob.

125.—Military trumpet of copper ornamented with gold. The block of wood served to keep the instrument in shape. The lowest clear note which can be sounded is D. Also see notes on No. 186.

126.—Curved walking-stick bearing an inscription.

127.—A double, composite bow, the string of which was passed round the neck of a figure of a captive at each end.

128.—Wooden bow, decorated with strips of bark.

129.—Wooden staff, decorated with gold foil at each end.

130, 131.—Wooden sticks whose grips are covered with gold leaf.

132.—Part of an object, probably a whip-handle, with an engraved inscription and gold ornamentation round the ends.

133.—Long gold-covered staff; the grip is decorated with designs in filigree work.

[134-157]

134.—Wooden staff decorated with bark and other cases of beetles.

135.—Wooden stick with curved handle bearing a short inscription.

136.—Ivory pomegranate, stained red.

137.—Small vase of blue glass.

138.—Cup of cream-coloured glass.

139.—Small vase of coloured glass.

140, 141.—Two model throwing-sticks of gilded wood with ends of blue faience.

142.—Wooden bowl with gold-covered edge.

143.—Alabaster strainer.

144.—A curved horn, now placed on the alabaster ibex No. 545, to which it apparently belongs, although found in a different part of the tomb.

145-151.—Model tools of wood and bronze : adzes, mallet, etc.

152.—Four-edged knives of siliceous limestone.

153.—Two model knives of chert.

154.—Five model knives of siliceous limestone.

155, 156.—Two *kohl*-containers.

157.—Object of unknown use, of ebony and ivory.

158.—Annulets: three serpents' heads, two of wood
 one of carnelian (158); 'knot of Isis',  of red,
 (159); symbol of life  with 'cartouche', of
 faience (160).

161-167.—Rings and bracelets of glass, faience, alabaster
 resin.

168-171.—Four long objects of gilded wood, resembling
 hieroglyph  which means 'to be awake'; they
 probably symbolize the life after death.

172.—Object of unknown use—a vase  between two
 papyrus; of wood, covered with black varnish.

173.—Papyrus hamper, divided into nine compartments,
 perhaps made to contain glass vases or other fragile objects.

174.—Basket containing fruit of the *dom*-palm.

175.—Curved stick ending in two prisoners tied to-
 gether. The negro is of ebony, and the face, feet and
 hands of the Asiatic are ivory. The handle is of blue
 faience. The use of this, and of Nos. 176-180 is uncertain.

176.—Curved stick with a handle of stained ivory, and
 ending in two prisoners tied back to back. The materials
 are the same as in No. 175.

177.—Similar curved stick, ending in an Asiatic prisoner
 with bent body. The face, feet, and hands are of painted
 wood.

178-180.—Curved sticks of wood, covered with a layer of gold. The handles are of blue faience, with the king's name; they end in figures of negroes whose heads, arms and feet are of ebony.

181.—Statue forming a pair with No. 96 (see above) but with a rounded wig instead of the royal cloth.

182.—Triple lamp of very delicate and graceful design, cut from one block of translucent alabaster. The three lamps represent respectively an open lotus-flower and two buds.

183.—Cylindrical perfume-vase of alabaster. The surface is decorated with scenes representing lions attacking buffaloes and dogs, chasing antelopes and gazelles. The vase is supported by two little columns, bears the image of the god Bes, and is surmounted by a couchant lion. The base is supported by four heads of prisoners, of which two are negroes and two are Asiatics.

184.—Lamp of translucent alabaster in the form of a chalice resting on a four-legged stand. The chalice is double, with a painting on the outer surface of the inner chalice. When the lamp was lighted, the queen, standing, could be seen presenting to the seated king two long palm-branches, symbols of innumerable years.

185.—Very fine alabaster vase, decorated with gold and ivory. This vase, which is surmounted by a vulture, has the form of the hieroglyphic sign , which symbolizes

the two parts of the country. Lotus and papyrus are entwined round the neck of the vase and hang over on either side. Two Nile-gods, standing and supporting the hanging stem, and are themselves adorned by lotus and papyrus bouquets and hold two columns on which are royal uræi. The whole is mounted on a four-footed support, decorated with the royal names protected by two falcons.

186.—Military trumpet of silver, ornamented with gold. The block of wood served to keep the instrument in shape. The ring at the mouth end seems to indicate that it was fitted with a mouthpiece, although it can be sounded without. The lowest clear note is C. Both this and No. 125 were sounded in a world broadcast in 1939.

187.—*Flabellum*, or ceremonial fan, with a long gold-covered handle. It was originally fitted with ostrich-feathers, which were fixed into the holes seen round the edge. The flat parts are covered with sheet gold decorated in relief with scenes of ostrich-hunting. On one side the king may be seen killing ostriches in the desert of Helio-polis; on the other he returns from the expedition with his trophies.

188.—*Flabellum*, or ceremonial fan, its handle decorated with gold and inlay. Round the edge of the head are holes into which ostrich-feathers were fixed. The sides of the head, covered with sheet gold, bear a design, inlaid with polychrome glass, of the king's names, protected by two vultures wearing the crowns of Upper and Lower Egypt respectively.

189, 190.—Two staffs of wood with ends decorated with a mosaic of bark and of metal, set in gold. At the grip is a band of gold.

191.—Wooden staff with curved end, decorated with ivory and ebony.

192.—*Djad* sign.  (symbol of permanence), of painted wood, found standing beside the sarcophagus.

193.—Two small shrines on one stand. They are of wood covered with black varnish. Inside them are two sets of faience vases; one set contained natron (natural soda) and the other resin.

194.—Sacred goose of Amūn, of wood covered with black varnish.

195.—Stick, consisting of a metal core covered with gold, and having as handle a solid gold statuette of the king, 10 cm. high, of very fine work.

196.—Stick, similar to No. 195, in silver.

197.—Flexible gold-covered stick, its grip decorated with glass *cloisonné* work and gold filigree.

198-212.—Libation-vases of dark blue faience, some inscribed with the royal names.

213, 214.—Two wooden sticks with curved handles, decorated with bark.

215.—Fine straight stick consisting of a metal core covered with gold. The blue top is of glass.

216.—Large ceremonial walking-stick of metal covered with gold, the handle and lower end inlaid with polychrome glass.

217, 218.—Two maces of gilded wood.

219.—The third and innermost of the three anthropoid coffins of Tut'ankhamūn, the one in which the mummy was placed. The mummy itself has been left in the tomb at Luxor, where it will remain.

The coffin is of thick gold, admirably chased both inside and outside. The king, represented as Osiris, has his arms crossed on his breast and holds in his hands the sceptre and the so-called 'flail'. On his forehead are seen the vulture and the uræus. He wears a necklace consisting of two rows of flat rings, mostly of red and yellow gold but partly of blue faience. Round his body the deities of Upper and Lower Egypt, in the forms of a vulture and a bird with the head of an uræus, stretch out their wings, which are made of small plaques of gold, stone and glass set in *cloisons* of gold. Below these the two goddesses Isis and Nephthys encircle the king's legs with expanded wings. A work of unparalleled splendour and sumptuousness.

220.—Massive gold mask which covered the head of Tut'ankhamūn's mummy. It is an admirable portrait of the king, in which the richness of the material is equalled by the perfection of the work. The head is covered by the

royal head cloth, adorned with inlaid stripes of gold and is surmounted by the vulture and uræus, emblems of royalty. The eyebrows and eyelids are inlaid with apsis-lazuli. Over the breast is spread a large necklace inlaid with stone and glass, the ends being in the form of two superb falcons' heads.

221.—Large couch, of wood covered with gilt leather. It is supported by two fantastic animals with stony bodies and lions' paws, and heads which suggest both the hippopotamus and the crocodile. The teeth and the tongues are of ivory, the tongues being stained red. The purposes of these animals was perhaps to keep evil spirits away.

222.—The second of the three mummy-shaped coffins of Tut'ankhamûn. It contained the gold coffin (No. 219) and was itself enclosed in another wooden coffin, still larger, which remains in place in the tomb. It is of wood with a thin coating of gold, on which is an inlaid ornamentation of light blue, dark blue and red glass. The head and hands are covered with thicker gold. The king is represented as Osiris, the 'flail' and crook in his hands, the royal emblems on his forehead. The deities of Upper and Lower Egypt (vulture and uræus-headed bird) cover his body with their extended wings.

223.—Casket, of gold, with silver base. It is in the shape of two 'cartouches' side by side, on each of which is represented the king, wearing the jackal-headed hood, with 'flail' and crook in his hands.

Symbol of festivals. The double lid is surmounted by two pairs of ostrich plumes enclosing the solar disk of gold inlaid with glass.

224.—Gold pectoral, in the form of the human-headed bird which symbolizes the soul, in mid-flight. The bird holds in its claws the symbols of eternity, wears a uraeus identical with that of Tut'ankhamūn (see No. 317). The feathers are of glass set in *cloisons* of gold.

225.—Gold dagger with richly decorated handle. On the face of the sheath are finely wrought representations of wild animals, executed in a style recalling the Aegean.

226.—Dagger, remarkable for the fact that its blade is of unrusting iron. The handle, of gold inlaid with glass, ends in a knob of rock-crystal. The gold sheath is beautifully chased.

227-232.—Fine series of pectorals or breast-ornaments:

227.—Rectangular gold frame, which is filled by three large scarabs of lapis-lazuli, and from which hang lotus-flowers and buds of polychrome glass set in gold. A chain of five rows of gold beads attaches the pectoral to its counterpoise, an openwork plaque of gold representing the symbol of 'millions of years' holding the king's name above his head.

228.—Vulture with extended wings: pieces of lapis-lazuli set in *cloisons* of gold reproduce the sheen of its feathers. The counterpoise is formed of two resting doves (?), wrought in the same style. The

connecting chain is composed of links of gold and lapis-lazuli alternately.

229.—Gold pectoral with lapis-lazuli and glass inlay, reproducing one of the names of Tut ankh amun. A magnificent gold chain with doubled-over links unites the pectoral to its counterpoise, an egg-shaped pendant decorated with two lotus-flowers.

230.—Vulture with extended wings, crowned with the disk and holding in its claws the symbols of eternity; of gold with glass inlay. A pretty gold chain connects pectoral and counterpoise.

231.—Pectoral of gold inlaid with stones and glass; it represents the 'mystic eye' protected by the uræus and the vulture. The counterpoise is formed of the amulets .

232.—Similar to No. 231, except that the 'mystic eye' is of blue faience. The chain is of beads of gold and blue faience.

233.—Flexible uræus (sacred cobra), of gold, polychrome glass and carnelian. At the tip of the tail and on either side of the base of the hood are small eyelets by means of which it could be stitched to a head-dress.

234.—Gold bracelet, ornamented by a 'mystic eye' in blue glass.

235.—Gold bracelet, ornamented with a piece of crocodile skin set in an oblong plaque.

236.—Gold bracelet, the chief ornament of which is a vulture in carnelian.

237.—Bracelet, of which one-half is composed of three rows of beads of carnelian, amethyst, green felspar and gold, and the other half is of gold inlaid with lapis lazuli.

238.—Gold bracelet, similar to No. 234.

239.—Bracelet of the same type as No. 235, except that the central plaque is adorned with a piece of greenish stone.

240.—Wide gold bracelet of inlaid glass with vertical bands imitating lapis lazuli, turquoise and carnelian.

241.—Gold ring with a scarab of chalcedony.

242.—Triple ring, with scarab and the Sun's Boat for bezel; of gold and lapis-lazuli.

243, 244.—Two double rings with double bezels; one of the latter is of lapis-lazuli, the other of jade.

245.—Gold ring; the bezel, inlaid with glass, bears a representation of the Sun's Boat.

246.—Gold ring with a scarab of turquoise.

247.—Gold ring with a scarab of greenish stone.

248.—Ring composed of two uraei side by side; of gold with glass inlay.

249.—Plain gold ring.

250, 251.—Two small double rings with double bezels. One is of wood covered with gold leaf, the other is of solid gold.

252.—Plain ring of solid gold.

253.—Double ring of resin inscribed with the names of the king.

254, 255.—Stirrup-shaped gold rings. The bezels are revolving scarabs of lapis-lazuli.

256.—Gold bracelet inlaid with stones. At the two ends are the king's names, and in the middle are three large scarabs, two of lapis-lazuli and another of greenish stone, framed by four uræi.

257.—Gold bracelet of the same type as the preceding. The scarabs are of lapis-lazuli.

258, 259.—Bands of sheet gold, found on the forehead and temples of the mummy.

260.—Bracelet composed of three rows of long beads of carnelian, lapis-lazuli and glass, and a large 'mystic eye' of carnelian.

261.—Bracelet composed of chains of small gold beads securing a gold medallion, decorated in filigree, in which is fastened a plaque of lapis-lazuli.

262.—Bracelet of the same general type as the preceding.

263.—Bracelet composed of nine strings of glass and gold beads and of a 'mystic eye' in carnelian.

264.—Bracelet of five rows of beads of lapis lazuli and gold, with a large scarab of greenish stone in the center.

265.—Heard belonging to the mask No. 220; of gold and discoloured blue glass. It was found broken away from the mask inside the coffin; being a merely artificial adjunct, intended to assimilate the dead king to Osiris, it has not been replaced, as the mask forms a better portrait of the living king without it.

266.—Necklace with a large scarab of resin in a circlet of gold.

267.—Necklace removed from the mask, composed of three rows of flat rings of gold and blue faience.

268.—Necklace of four strings of round beads, of gold and glass.

269.—Amulet: serpent's head of carnelian and gold.

270.—Trapping, composed of gold plaques with inlaid polychrome glass, which has placed on the mummy. Also see No. 336.

271-276.—Various amulets:—

271, 272.—Lotus-shaped columns of gold and green felspar.

273-275.—Funerary divinities—Anubis, Thōth and Horus, of gold and green felspar.

276.—'Knot of Isis' , of red jasper.

277-284.—Four pairs of large rings of gold and glass perhaps worn on the forearm.

285-290.—Small gold bracelets, among which note:—

285.—Decorated with a sitting bird in carnelian, with the sun disk on its back. The bird is the collared *prati cole*, used as a hieroglyph, to represent the work 'great'

286.—Decorated with a 'mystic eye' of iron.

287, 288.—Decorated each with a long slender bead, in one case of carnelian, in the other of lapis-lazuli.

291-311.—A series of amulets:—

291.—Serpent of gold.

292.—Vulture with outspread wings, cut out of sheet gold.

293.—Symbol of Permanence,  of gold inlaid with blue faience.

294.—Symbol of Permanence,  of gold, with finely engraved inscription.

295.—Scarab of resin, in a circlet of gold, bearing the image of the *benu* bird (phoenix).

296.—Miniature head-rest of iron, found under the head of the mummy.

297-300.—Various symbolic amulets of sheet gold.

301.—Double uræus (sacred cobra), of gold.

302-306.—Vultures, symbols of the goddess *Nekh-bayet*, in gold.

307.—Uræus of gold.

308.—Uræus with wings and human head, of gold.

309, 310.—Girdle-knots, of gold.

311.—Gold plaque which covered the embalmers' incision in the mummy of the king.

312-316.—Five collars; these are variations, specially adapted for the king, of the large collar called *usekh*. The artist has given concrete expression in these jewels to the ideas symbolised by two royal titles—that of 'Horus', represented by a falcon, and that of 'Lord of the Two Diadems', represented by a vulture and a uræus (here with the body of a bird). Each of the five collars is provided with a pendant, which hung over the back and served to counterbalance the weight of these sumptuous ornaments. On the back the ancient jeweller has made marks to ensure the component parts being assembled in their proper order:—

312, 313.—Two collars cut out of sheet gold. The leading design is in one case a winged cobra, in the other case a falcon; both have the wings extended in the form of a crescent.

314.—Flexible collar, composed of thirty-eight plaques of gold with *cloisons* filled in with polychrome glass. The plaques form the expanded wings of the falcon, the latter occupying the centre of the collar.

[315-321]

315, 316.—Two flexible collars, of the same type as the preceding, but still richer and more highly finished. In one of them the vulture is the leading motif. Its curving wings contain no less than two hundred and fifty plaques of gold with *cloisons*. In the other, the vulture and the cobra are grouped together, symbolizing by their union the authority of the king over the two divisions of Egypt.

317.—Royal diadem of gold, found on the head of the mummy. It is formed of a plain band, decorated with gold rosettes inlaid with carnelian. In front are the royal emblems—the vulture and cobra—symbols of the goddesses of Upper and Lower Egypt. The band is held together behind by a rosette of lotus-shaped flowerets, serving as a clasp; from this hang two long ribbons which are decorated like the band and fall over the back of the neck and two shorter and slanting pendants, each of which ends in a uræus (Cobra).

8-321.—Four collars of sheet gold, of the same type as Nos. 312 and 313 previously described. There have their counterpoises beside them. The birds, whose curving wings form the outlines of the collars, are as follows:—

318.—A vulture and a winged cobra side by side.

319.—A vulture.

320.—A winged uræus.

321.—A falcon.

322, 323.—Collars of the traditional *usekh* type, of sheet metal. The counterpoise is in each case attached by means of gold wires which hook into two pieces shaped like falcons' heads and forming the ends of the collar.

324.—Magnificent wooden chest, decorated with paintings resembling miniature-work; nothing of the kind has been previously seen in Egyptian art.

Cover: On one side the king is represented in his chariot hunting the gazelle, the deer, the ostrich and other desert animals; on the other side is a similar scene of the king hunting lions.

Large panels: On one side the king is at war, massacring his northern enemies, the Asiatics; on the other side is a corresponding scene of him massacring his negro enemies.

Small panels at the ends of the chest: the king, depicted as a sphinx, tramples his enemies.

The chest: contained clothes, sandals and other things.

325, 326.—Alabaster vases.

327.—Gold sandals, found on the feet of the mummy.

328, 329.—Ten golden finger-stalls which protected the hands of the mummy.

330, 331.—Ten golden toe-stalls which protected the feet of the mummy.

332, 333.—Similar to Nos. 18 and 19 (described above).

334, 335.—Two gold belts, found on the mummy.

[336-344]

336.—Trappings, of gold inlaid with glass, of the hands and the royal insignia grasped by these, forming the bandages of the mummy.

337-340.—Specimens of the king's gloves.

341.—Pair of sandals, of leather decorated with gold and coloured glass.

342-345.—Series of rich pectorals:—

342.—Vulture with outspread wings and crowned with the solar disk; of gold inlaid with turquoise, lapis-lazuli and carnelian.

343.—On the body of a vulture with spread wings is placed a scarab of chalcedony which supports a boat containing the 'mystic eye' and the solar disk. At the bottom of the pectoral hang lotus-buds. The whole is in *cloisonné* work inlaid with semi-precious stones.

344.—Rectangular frame occupied by a scarab flanked by two apes; of gold, lapis-lazuli, turquoise and carnelian. The chain attaching the pectoral to the counterpoise is composed of a series of small openwork plaques, formed of various amulets and hieroglyphic signs in turquoise, lapis-lazuli and gold. The counterpoise has the form of a shrine containing  (symbol of 'million') holding the symbol of eternity, and is flanked by two serpents wearing the crowns of Upper and Lower Egypt. The inlay is of alabaster and coloured glass.

345.—Scene of the king standing between Ptah and Sakhmet, set in a rectangular frame, of gold inlaid with stones and coloured glass and decorated with various symbols, the king's names, amulets, etc. The counterpoise represents a shrine where the king may be seen before Ma'et (goddess of Truth), who protects him with her wings. Below are strings of beads in glass, gold and electrum.

346.—A kind of stole composed of seven paralld rows of small disks of green faience, broken at regular intervals by thirteen narrow spacers of electrum. At the ends are the king's names, placed horizontally. At the ends of the stole are fringes of  signs of gold and glass.

347-354.—Group of inlaid pectorals or breast ornaments:—

347.—Vulture with outspread wings, wearing the atef-crown; of gold inlaid with semi-precious stones.

348.—Winged scarab combined with other signs to form one of the names of Tut'ankhmūn ; in gold, inlaid with semi-precious stones (compare Nos. 229 and 84).

349.—Pectoral of gold, lapis-lazuli and green felspar (Amazon stone), with the same design as the preceding.

350.—Large scarab of lapis-lazuli, flanked by two serpents, in a boat. The chain, decorated with other scarabs and small plaques and ornamented with

various symbols, ends with two vultures with spread wings who hold the counterpoise, on which are two serpents. Of gold, inlaid with semi-precious stones.

351.—Golden boat, bearing a solar disk of silver and floating on a pool from which emerge lotus-stems of gold inlaid with lapis-lazuli and green feldspar. The chain is made of four parallel rows of long, round beads of gold, resin and semi-precious stones. A bouquet of lotuses, terminating in strings of beads, acts as a counterpoise.

352.—Vulture with outspread wings, of gold inlaid with semi-precious stones.

353.—Counterpoise of a pectoral, representing (symbol of 'millions' holding up the 'mystic eye' between two upright serpents. Of gold, inlaid with semi-precious stones and glass.

354.—Pectoral of gold inlaid with stones, forming one of the king's names between two upright serpents. Below hang lotus-flower pendants.

355.—Cover of a box, of gold inlaid with coloured glass

356.—Clasp of a piece of jewellery representing a scarab flanked by two serpents; of gold and semi-precious stones.

357.—Flexible bracelet composed of beads of electrum, lapis-lazuli, pale carnelian and green glass. The clasp bears a large scarab of lapis-lazuli, surmounted by the king's name.

358.—Slap of a piece of jewellery, composed of on the king's names flanked by two upright serpents of gold, silver and semi-precious stones.

359.—Flexible bracelet, composed of beads and minute arabs, of gold turquoise, lapis-lazuli and carnelian. The catch is an oval plaque of gold, holding an amethyst scarab.

360.—Gold bracelet, decorated with a large lapis-lazuli scarab.

361.—Ring of gold and green faience.

362.—Necklace composed of large round beads, one of gold, the others of resin and lapis-lazuli.

363-367.—Series of ear-ornaments. They were attached to the ear by means of pairs of small tubes, one engaging in the other. At the free ends of the tubes are disk which vary in size and richness of ornamentation.

363.—Each pendant consists of two disks, of which one holds a pair of uræi of gold, carnelian and glass.

364.—From the ear-attachments hang *usekh* collars in miniature, from which emerge birds' heads in blue glass. The pendant is lengthened by five chains in the form of uræi of gold, stones and glass. Notice the miniature portraits, of the king painted on the bosses and covered with white glass.

365.—Simple ear-studs decorated with uræi; of gold and glass.

366.—From the ear-attachments hang a golden gold plaque surrounded by a decoration of small disks. In the centre is the king standing between two goddesses. Six little strings of beads hang below the pendants. Of gold, carnelian and glass.

367.—Pendants of the same kind as the preceding, but with the gold plaque replaced by a ring of large round beads of gold and resin.

368.—Pectoral, consisting of a scarab of lapis-lazuli between two uræi (cobras); of gold, glass and stones.

369-376.—Series of eight pectorals or breast ornaments, all of gold inlaid with glass, and having the form of rectangular shrines occupied by divine figures and symbols:—

369,—Isis and Nephthys with outspread wings.

370.—A vulture extending its wings.

371.—Large scarab of stone flanked by Isis and Nephthys kneeling.

372.—Winged scarab of stone, flanked by Isis and Nephthys kneeling, and surmounted by the winged solar disk.

373.—Winged scarab of green felspar.

374.—The goddess Nūt, with outspread wings, mounted on a gold plaque covered with inscriptions.

375.—*Djad* amulet , surmounted by the solar disk in carnelian and flanked by the goddesses Isis and Nephthys.

376.—Ostrich, clad in silver, and flanked by a vulture and a wing, uræus.

377.—Mirror-case having the form of the sign of life  Of wood covered with gold leaf.

378.—Mirror-case, in the form of the symbol of 'millions of years' , with a large oval on his head; of wood covered with gold (the fronds  are of gilded bronze).

379.—Papyrus-burnisher of ivory and gold.

380.—Painter's palette of ivory with six receptacles, of which four are still filled with cakes of pigment. The palette bears the titles and name of Nefretete, the wife of Akhenaten.

381.—Writer's palette, of wood covered with gold leaf, containing cakes of red and black pigment, and four pens.

382.—Writer's palette, of ivory and gold, containing cakes of red and black pigment, and seven pens.

383.—Pen-case in the form of a column; of wood, ivory and gold inlaid with glass.

384. 385.—Amulets: the *Djad*  and the papyrus-column , of blue faience.

386.—Small wooden *shawabti*-figure (see pp. 113-114)

387.—Horus with falcon's head, of blue faience.

388.—Thoth, ibis-headed, of blue faience.

389.—Pair of amulets in the form of lotus flowers, symbolizing renewal; of blue faience.

390.—Clay brick, inscribed on its upper face, serving as base to a reed torch.

391, 392.—Two birds modelled in beeswax.

393, 394.—Small alabaster vases, one of which contains a mixture of natron (natural soda) and resin.

395.—Cow's head, of wood varnished black and gilded, the horns being of copper.

396.—Box in the form of a 'cartouche', of red wood and ebony. The cover is of gilded wood, bearing the king's name. The hieroglyphs are of ebony and coloured ivory.

397.—Box of red wood decorated with ivory and ebony; very fine work.

398-400.—Three tall alabaster stands supporting saucers, two of which are provided with covers and contain natron (natural soda).

401.—Small basket of papyrus fibre.

402.—Fine dish of ivory, stained red.

403.—Sceptre in the form of a crook , of bronze, covered with gold and glass.

404, 405.—Two examples of the so-called 'flail'; the 'lash' is in one case of gilt wood and blue glass and in

of gilt wood, green glass and carnelian.
The handles are of bronze covered with gold and blue glass.

406.—Similar to No. 403.

407-411.—Five statuettes of the king, of gilded wood :

407.—The king, crowned with the Red Crown of Lower Egypt, standing upon a flat boat (which would in reality, be of papyrus), is throwing a harpoon.

408.—Figure of the king carried on the head of the goddess Menkaret.

409.—Figure of the king wearing the White Crown of Upper Egypt.

410.—Group representing the king standing on the back of a panther, the latter being varnished black.

411.—Figure of the king walking and holding the crook and the so-called ' flail ' in his hands. He is wearing the crown of Lower Egypt.

412-416.—The gods known as the ' Children of Horus ' : Qebhsnēwef (412), Duamūtef (413 and 414), Imseti (415) and Hapi (416).

417-434.—Statuettes of gods, in gilded wood (except No. 423), placed in the tomb to protect the dead king :—

417.—The god Anḥūret-Shu.

418.—The falcon Sopdu, on a perch.

419.—The falcon Gemḥesu, on a perch.

420.—The earth-god Gēb.

421.—The goddess Nephthys.

422.—The sun-god Atūm.

423.—Statnette in wood, varnished black, of the god Ihi, son of the goddess Hathor of Dendera, whose sacred rattle he shakes in his right hand.

424.—A god, hitherto unknown, named Mamm.

425.—The goddess Isis.

426.—The god Khepri.

427.—The serpent Neter-'ankh.

428.—Sakhmet, the lion-headed goddess of Memphis seated on a throne.

429.—Horus in the form Har-khenti-khem.

430.—The goddess Sened.

431.—The god Tata.

432.—The god Ptah.

433.—The god Tatenen.

434.—The god 'Horus the Great'.

435, 436.—Two fine examples of the 'symbol of Anubis', each consisting of a gilt wood stalk terminating in a papyrus-bud and fixed in an alabaster vase which serves as a stand. To the stalk is attached a gilt wood model of a water-skin, in the form of a decapitated animal.

437-440.—Four very fine alabaster heads of the king, which served as lids for the compartments of the 'Canopic'

containing the viscera. This chest was in a large shrine, guarded by the four protecting goddesses (Nos. 455-458. The viscera were in miniature gold coffins (No. 452).

441.—Magnificent bow-case of wood, decorated with painting-scenes in bark and gold leaf. The extremities of blue faience.

442, 443.—Two miniature wooden coffins, the smaller of which contained a lock of hair of Queen Tyi, the grand mother of Tut'ankhamun's wife Ankhesenamun wrapped up with the larger of the two coffins was a small statuette of Tyi's husband, Amenophis III, No. 445. The coffins were nested inside the larger coffins, No 470. shown in the same case.

444.—Lock of hair of Queen Tyi, all that is known to remain of that great personage.

445.—Exquisitely carved gold statuette of Amenophis III; found in the small coffin No. 443.

446.—Model corn mill, of plaster and stone.

447.—Carrying-chest of wood, painted and gilt, in the form of the god Anubis on a shrine. In it were jewels and amulets.

448.—Fine ostrich-feather fan of ivory, the handle inscribed with the names of the king. The peculiar shape allows the fan to be revolved.

449.—Wooden figure of the dead on a bier. The inscription on the stand was presented by May, a very high official. It was found in the black varnished box No. 454.

450.—One of the model boats which were to carry the king in his passage through the Underworld.

451.—Very fine wooden chest, decorated with symbols in ivory and painted wood. Internally it is divided by ivory partitions into nine compartments.

452.—Miniature gold coffin, in the form of the king, inlaid with glass and semi-precious stones. It is one of four which contained the viscera of the king wrapped in linen.

453.—Small wooden casket, inlaid with ivory and ebony.

454.—See No. 449.

455-458.—See also Nos. 437-440. The goddesses present Isis (455), Nephthys (456), Neith (457) and Sekhmet (458). They are of wood covered with gold leaf. The graceful attitude in which they stand is known in no other Egyptian statuettes.

459.—Model boat, of painted wood, with sail and rigging.

460, 461.—Large model boats of painted wood.

462-469.—*Shawabti*-figures of carved wood (see pp. 122-124). Below the feet of 462, 467, 468, 469 are dedicatory inscriptions of the fan-bearer and general Min-nakht and of the chief of the treasury May (463), see note on No. 463.

442, 443.

Model in painted wood, of a canoe made of

wood.

472-475.—*Shawabti*-figures of carved and painted wood with gilded bodies. See note on No. 17.

476-479.—Four *shawabti*-figures of gilt wood. See note on No. 17.

480-486.—Model boats of painted wood.

487-497.—Model paddles of black-varnished wood.

498.—Small wooden footstool.

499.—Painted pottery jar.

500.—Pottery jar.

501.—Painted pottery jar with spout. The lid is in the form of a falcon's head surmounted by the solar disk.

502-504.—Pottery wine-jars inscribed in hieratic with the vintage year, source and quality of the wine they contained, together with the name of the chief of the vineyard.

505.—Wooden support for the head of a bed (see No. 95).

506.—Pedestal, of gilt wood, for a gold statuette. The latter was not found in the tomb.

507-509.—Small bouquets of leaves of the *Persea* tree, a living example of which may be seen in the Museum garden, near the entrance gate.

510, 511.—Small round basket with lid.

512, 513.—Large round basket, divided into compartments, and lid.

514.—Reed, mounted with gold and silver, for use as a walking-stick. An inscription on the upper end states that it was cut by the king's own hand.

515.—Part of a corselet of gold, faience and semi-precious stones. The missing parts were not in the tomb.

516.-518.—Collars of gold, inlaid with glass.

519.—Stick with crook, decorated with bark and gold. See note on Nos. 175-180.

520.—Double bow (see Nos. 119-121).

521.—Couch (see No. 221). The cows supporting it represent the goddess Hathor.

522-524.—Bows (see Nos. 119-121).

525.—Curved piece of wood, of doubtful use.

526.-528.—Wooden clubs, one (No. 528) has an ivory knob and has been repaired anciently.

529.—Walking-stick imitating a reed, mounted with gold and inscribed with the king's name.

530.—Wooden bedstead covered with thick sheet gold. The mesh is of string.

531-534.—Head-rests of turquoise-blue glass (531), dark blue faience (532), and carved ivory (533), the last representing the god Shū supporting the heavens and flanked

also a folding type (534), of stained ivory decorated with faces of the god Bes, who in this case is most intermediate between a lion and a man.

535.—Model boat on a pedestal probably part of the palace furniture. The cabin which is in the form of a shrine is guarded by a dwarf wearing a curious wig and having deformed feet which are turned in. The excellent workmanship and graceful pose of the seated female figure in front are specially noteworthy. Of alabaster inlaid with pigment; the horns of the ibexes are natural ones from young animals.

536.—Baton covered with gold and inlay. Such batons were often carried by nobles, and may have been an emblem of rank.

537, 538.—Scimitars of bronze. Though the kings are often depicted in the temple scenes as slaying their enemies with these weapons, none has previously been found in Egypt.

539.—Fan-stock of reedwork and stained ivory.

540.—Gaming-board of ivory, with stand of ebony and playing pieces. Like Nos. 541 and 542, it designed for two different games, one on each side. In one, the moves are determined by throwing the four ivory strips, which are white on one side and black on the other, the value of the throw depending on the proportion of white to black.

in the other game the moves depend on the throw of the knuckle-bones. The details of these games are unknown.

541, 542.—Miniature gaming-boards and playing pieces of ivory (see No. 540).

543.—Alabaster vase with cover, mounted on a stand inscribed with the names of Tut'ankhamūn and his queen 'Ankhesenamūn.

544.—Alabaster figure in the form of a lion, representing the god Bēs, standing. His crown forms a vase which is still sealed.

545.—Alabaster base of a vase, in the form of an ibex. The vase itself, one fixed on the back, was not found in the tomb. The horn is a natural one from a young animal.

546, 547.—Elegantly shaped alabaster vases inlaid with faience and stone.

548.—Alabaster vase with flanking ornamentation representing the 'Sign of Life' mounted on a papyrus column and enclosed in a palm-frond.

549.—Three-legged stool of wood, painted white. The seat has for decoration a representation of two lions with their feet bound together.

550.—Wooden tool covered with gold ornamentation.

551.—Miniature gold scimitar.

552.—Alabaster vase inscribed with the names of the king.

553.—Miniature silver and gold vases.

554.—Miniature gold scimitar.

555.—Fragment of an ornament, possibly from the harness belonging to the chariots; of electrum (alloy of gold and silver).

557.—Gold openwork ornament, possibly from the harness belonging to the chariots.

558, 559.—Faience vases.

560.—Apparatus for making fire. The drill, the end of which is of hard wood, was rotated rapidly by means of a bow in one of the holes in the piece of wood at the side, until a spark ignited the tinder.

561, 562.—Faience vases.

563.—Wooden chair, painted white. The openwork decoration of the back represents Horus, standing on sacred symbols and supporting the royal names.

564.—Alabaster vase inscribed with the names of Amen-ōphis III and Tyi. The middle 'cartouche' must originally have contained the personal name 'Amenōphis'. Apparently the 'heretic king' Akhenaten erased this name because it contained that of the god Amūn, and substituted for it a repetition of the other name of Amen-ōphis III.

565.—Pair of sandals decorated with bark, with representations of king's enemies.

[566-577]

566.—Gaming-board of stone, with 30 pieces (compare with Nos. 540-542).

567.—Faience vase.

568.—Bronze adze, ornamented with gold inlay. The blade, which may possibly have been of electrum, is missing, though the lashing, of the same material, still remains.

569.—Two tapestry-women linen gloves, one folded (as found) and the other spread flat.

570.—Faience libation-vase.

571.—Faience dish.

572.—Faience vase.

573.—Model sickle of wood, gilt. The serrated flints which form the cutting edge in real sickles are here imitated in glass (see also No. 978).

574.—Alabaster vase and cover, inscribed with the names of Tut'ankhamūn's ancestor, Tuthmōsis III, who reigned about 100 years previously.

575.—Hassock covered with very fine bead-work representing the king's prisoners. The stuffing was of bran or chopped straw.

576.—Silver vase in the form of a pomegranate.

577.—Model writer's palette of turquoise-blue glass, with pens of the same material.

- 578-580.—Alabaster vase of crude workmanship.
- 581.—Jar of serpentine, a rock so called on account of its resemblance in colour and markings to a serpent's skin.
- 582.—Model of a writer's palette of alabaster.
- 583.—Model of a writer's palette of slate.
- 584.—Alabaster vase.
- 585, 586.—Two alabaster vases.
- 587.—Alabaster vase with erased inscription.
- 588.—Model of a writer's palette of slate.
- 589.—Alabaster vase and lid, uninscribed.
- 590-592.—Bracelets of blue faience, gilt.
- 593-596.—Wooden bracelets.
- 597.—Bracelets of horn.
- 598-607.—Ivory bracelets. No. 606 should be noted for its carvings of various animals, including the horse.
- 608-611.—Bracelets of stone.
- 612-614.—Boomerangs with dark decoration. Two Australian boomerangs are shown for comparison in an adjoining case. Whether any Egyptian boomerangs could be made to return to the thrower is uncertain.
- 615.—Coarse alabaster vase and lid.
- 616.—Alabaster vase which appears to have once had a stand.

617.—Alabaster vase inscribed with the name of Tuthmōsis III (see No. 574).

618.—Handled alabaster jug.

619.—Boomerang with bark decoration.

620, 621.—Alabaster vases. No. 620 originally had two handles.

622-625.—Boomerangs.

626.—Handled alabaster jug inscribed with the name of Amenōphis III.

627.—Alabaster vase in two pieces, the outer part with openwork designs, fitting closely over the inner. The join can be observed inside the neck and under the horizontal inscription.

628-631.—Boomerangs.

632-634.—Imitation boomerangs of ebony decorated with gold.

635-636.—Imitation boomerangs of ivory with gilt extremities and fine incised and stained decoration.

637.—Similar to above but of simpler design.

638.—Bracelet of lapis-lazuli.

639.—Model throwing-stick.

640.—Imitation throwing-stick of faience.

- 641.—Like wand of wood, coloured green.
- 642.—Linen garment, with coloured tapestry-woven
 643.—The needlework in the centre is remarkably
- 644.—Small wooden box in the form of a 'cartouche'.
- 645.—Loaf of bread enclosed in the rush basket in which
 646.—was baked.
- 647.—Eight cakes, or loaves of medical bread.
- 648-657.—Faience libation-vases.
- 658-661.—Four amulets of purple faience in the form of
 659.—the hieroglyph meaning 'Renewal of Life'.
- 662-665.—Singlesticks.
- 666-668.—Parts of the guards for the preceding.
- 669-671.—Wooden labels found loose in the tomb.
 670.—They were originally attached to various receptacles
 671.—whose contents they enumerate.
- 672, 673.—Wooden bottles.
- 674-682.—Imitation implements of copper, wood and
 675.—stone.
- 683, 684.—Wooden labels (see Nos. s669-671).
- 685-688.—Was-amulets, symbols of Prosperity.
- 689-691.—Djad-amulets, symbols of Permanence.
- 692-695.—Tit-amulets.
- 696.—Aak-amulet, symbol of Life.

- 697.—699.—Faience amulets of *ankh*.
- 700.—Part of an *Ankh*-amulet in glass.
- 701-702.—Wooden *Tit*- and *Djad*-amulets.
- 703-706.—Baskets.
- 707.—Ear-stud and part of another, of wood and wood.
- 708.—Two model persea fruits, of glass.
- 709.—Pair of resin knuckle-bones for use in a game (see Nos. 560-542).
- 710.—Gold heart-amulet, inlaid with a *beni*-bird.
- 711.—Flint knife in a gold mount.
- 712, 713.—Gold pendants inscribed with the names of the king.
- 714.—Shell with gold border.
- 715, 716.—Papyrus-column pendants.
- 717-719.—Pendants of carnelian mounted with gold.
- 720.—Wooden label (see Nos. 669-671).
- 721-723.—Earrings of stone.
- 724, 725.—Earrings of resin.
- 726.—Pair of small ivory castanets inscribed with the names of Queen Tyi and Princess Meritaten, Tutankhamun's sister-in-law.
- 727.—Wooden label (see Nos. 669-671).

Baskets

732.—Couch (see Nos. 221 and 521). The heads represent
 heads of lions and are inlaid with blue faience.

733.—One of the king's shields. The frame is of wood
 covered with gesso and painted; on this is stretched the
 skin of a cheetah; traces of the hair of which may still
 be observed.

734.—Fan-stocks, gold-covered, with cartouche of Akh-
 maten.

735.—Fan-stock with bark decoration.

736.—Small walking-stick.

737.—Stick with gold and silver decorations. See note
 on No. 134.

738.—Inscribed wooden box on tall legs, decorated
 with ebony and with repetitions of the hieroglyphic group

 in gilt wood.

739.—Box similar to the preceding, but uninscribed,
 decorated with the group  in gilt wood.

740, 742.—Curved clubs of ebony with the grips covered
 with bark.

741.—Curved club of ebony; plain.

743.—Ebony sword or throwing-stick.

744.—Very tall, narrow shrine, of white-painted wood
 mounted on a sled. Its original use is not known.

745.—Finger- or thumb-stall of fine linen; possibly
 used in archery.

746.—Leopard's head of gilt wood, from which a leopard's skin worn by certain classes of priests (see p. 34).

747.—Child's sandals, covered with very fine leather.

748.—Alabaster group: the Nile-god holding a lotus.

749.—Three small balls of incense, perhaps from a brazier. Although braziers and charcoal are often found in tombs, incense has very rarely been found.

750.—Inlaid wooden box of unusual shape and unknown use, inscribed with the names of the king and queen.

751.—Wooden box, inlaid with stone and glass, having inside a support for a wig.

752.—Wooden chest—perhaps a play-box—divided into compartments of various shapes.

753.—Ceremonial shield of gilt wood, with openwork design representing the king as a lion trampling two African captives under foot.

754.—Another shield similar to the preceding, representing the king slaying two lions, which he holds by the tails.

755.—Curiously shaped head, mounted on a lotus-flower of wood covered with painted gesso. Being unlike the known portraits of the king, it perhaps represents some other member of the royal family, possibly the Queen. Similarly distorted heads may be seen in the Akhenaten exhibits (see p. 34).

756.—Rest of chair, of canvas over papyrus, with painted Asiatic and African captives.

757.—Linen head-cloth.

758.—Linen lion-cloth.

759.—Bundle of linen garments, as found.

760-763.—Necklaces of flat ring-beads in faience.

764.—String of dark red resin beads.

765.—As Nos. 760-763.

766-827.—*Shawabti*-figures, inscribed either with the *shawabti*-spell or merely with king's names and titles.

Nos. 766-772 are of quartzite, 773, 774 of grey granite, 775-778 of alabaster, 779-782 of limestone, 783-809 of wood, and 810-827 of faience (see note on No. 17).

828-829.—Writing boards, one for use, the other ceremonial or funerary.

830.—Long-bow, its grip and ends covered with gold.

831.—Long-bow of plain wood.

832.—Small bow of gilt wood.

833.—Small bow, its grip and ends gilt.

834-884.—Arrows, many of which still retain their feathers. The heads are of various materials and shapes: of bronze either spear-shaped (855-858, 872-884) or 'bullet'-shaped (848-851, 859-860, 864-867), glass (844-847), ivory points (852, 853) and wood—pointed (834-836), 868-871, blunt (861-863) and with flaring heads (840-843).

885-898.—Faience finger-rings, bearing the names of the king and queen, the 'mystic eye', and the 'sacred child'.

899.—Small box with ivory inlay and inscription stating that it belonged to 'His Majesty when he was a child'.

900.—Small stand or table, of wood painted yellow.

901.—Footstool of wood covered with gesso, decorated with figures in relief of Asiatic and African persons.

902.—Large box, of wood painted white, shaped to contain bows or bow-cases.

903.—Box of wood painted white with rounded top.

904.—Leather sandal decorated with gold and bead-work. Its fellow is stuck fast in No. 903.

905.—Schist armlet.

906-908.—Large *shawabti*-figures of gilded wood (see note on No. 17).

909.—Folding stool of wood and ivory, its legs similar to Nos. 15, 534. The seat, which was of leather, has perished.

910, 911.—Pair of papyrus sandals.

912-913.—Pair of sandals, of leather (which has mostly perished), gold and bead-work.

914.—Leopard's head of gold-plated wood similar to No. 746 but having the king's name on the forehead.

No. 904.

918.—Three painted wooden clothes-boxes.

919.—Strainer, probably used in beer-making (see No. 1037).

920.—Clothes-box of wood, painted white.

921.—White painted wooden box, divided into compartments. An inscription on the lid in hieratic states that it belonged to His Majesty when he was a child.

922.—Model granary of wood.

923.—Handled alabaster vase and lid.

924, 925.—Long-handled pottery vases with traces of the plaster used to seal them.

926.—Quiver, partly tapestry-woven, with decorations in blue and black, containing arrows.

927.—Pair of slings of woven fabric.

928.—Miniature long-bow, possibly a toy.

929, 930.—Miniature composite bows (cf. Nos. 119, 121), possibly toys.

931.—Tapestry-woven collar from a garment.

932.—Tapestry-woven band with tassels.

933.—Fragments of a cheetah skin from a chariot.

934.—Very fine gold chain.

935.—Gold nail used for closing the gold coffin No. 219.

[936-964]

936.—Silver nail used for closing coffin No. 222.

937.—Tapestry-woven collar from a garment, with some of the gold sequins with which it was decorated.

938.—Parts of a leopard skin with gold decorations.

939.—Large alabaster vase and lid.

940.—Specimens of bow-strings of twisted gut.

941.—Roll of cloth with fringe. On it is a decket hieratic.

942.—Parts of a pair of horn wrist-protectors.

943.—Necklace of beads of glass and gilded wood. The pectoral is of wood gilt and inlaid with glass. The counterpoise is a large gold-mounted scarab of green serpentine.

944-946.—Spacer-beads and end-pieces of faience collars. Their original order is unknown (see also Nos. 947-951).

947-949.—See Nos. 944-946.

950, 951.—See Nos. 944-946.

952.—Ebony staff.

953.—Was-sceptre of gilded wood.

954, 955.—Two staffs of gilded wood.

956-964.—Small wooden coffins, black varnished and gilt, which contained the mummies of two prematurely born children.

- 974.—Spare gold wires found with collars Nos. 516-518.
- 975.—Similar to No. 765.
- 976.—Similar to Nos. 516-518.
- 977.—Similar to Nos. 93 and 643.
- 978.—Wooden sickle with one tooth of flint. Compare with No. 573.
- 979.—Stick with bark decoration.
- 980.—Stick with decoration of gold lead and bark.
- 981.—Wooden club.
- 982.—Footstool of No. 983.
- 983.—Chair apparently converted from a stool of folding type. The cartouches are those of the king before he reverted to the ancient worship of Amūn.
- 984.—Alabaster Canopic box on gilt wooden sled. For description of its contents (see Nos. 437-440 and 452).
- 985.—Canopic shrine on gilt wooden sled. It contained No. 984.
- 986.—Wide-mouthed pottery vessel with hieratic inscription stating that it contained loaves.
- 987-992.—Alabaster vases.
- 993.—Duplicate of No. 410.
- 994.—Duplicate of No. 407.
- 995.—Duplicate of No. 411.

[996-1049]

996.—Duplicate of No. 482.

997-1004.—Writing palettes (see also Nos. 581 and 586).

1005.—Imitation writing-reeds in glass (see also No. 482).

1006 1007.—Amulets in faience.

1008 1009.—Alabaster vases.

1010-1013.—Footstools (see also No. 498).

1014 1015.—Faience vases.

1016-1026.—Faience libation vases.

1027-1032.—Curved wooden clubs.

1033.—Curved wooden club for knife; on it is incised the figure of a bull.

1034.—Curved wooden club.

1035.—Boat (see also No. 482).

1036.—Wooden box.

1037.—Strainer possibly for beer. Duplicate of No. 919.

1038.—Faience throw-stick.

1039.—Folding stool (see also No. 909).

1040.—Ivory mirror-handle with the cartouche of the king.

1041-1046.—Specimens of woven fabrics.

1047-1049.—Wooden boxes.

- Stick with grips decorated with bark.
- Stick with grips decorated with gold foil.
- 1052-1055.—Curved, ebony staffs, the ends being decorated with gold foil.
- 1056.—Stick with grips decorated with gold foil.
- 1057-1063.—Boomerangs and throw-sticks.
- 1064.—Bed of Osiris (see Nos. 3614, 3615, page 72).
- 1065.—Bed, of wood gilt.
- 1066.—Shield (see also Nos. 753, 754 and 1070).
- 1067-1068.—Shield covered with the skin of a cheetah.
- 1069.—Shield covered with skin.
- 1070.—Shield. Compare with Nos. 753, 754 and 1066.
- 1071-1083.—Parts of the king's robes. The textiles in the tomb were mostly in a poor state of preservation, but the specimens shown here and elsewhere give some idea of the sumptuousness of the decoration of the royal garments.
- 1084.—Two slings.
- 1085.—Faience rings (see also Nos. 885, 898).
- 1086-1093.—Shabati-figures, mostly duplicates of those shown in wall case K (see note on No. 17).

[1184-1222]

1184-1186.—Miniature coffins, similar to those of the king and queen.

1187.—Folding camp-bed. The modern type is shown in the frame and in one of the central pairs of feet may be noted. In spite of its age it can still be folded.

1188.—Bier of wood gilt, which supported the nested coffins inside the sarcophagus. This bier bore great weight for more than three thousand years, but did not collapse.

1189.—Fine wooden casket with stained and ivory inlay. Around are sporting scenes, while on the lid the king and queen make floral offerings.

1190, 1191.—Specimens of bead-work.

1192.—Sequins of blue faience; gold spacer beads; small faience beads.

1193, 1194.—Model writing-boards of wood covered with white painted plaster.

1195-1210.—Model tools of iron in wooden handles. The total weight of all the iron is about 4 grammes only.

1211.—Imitation animal's tail ceremonially worn by the king; of gold and glass, probably strung on a metal core.

1212.—Linen bow-string.

1213-1215.—Cone-shaped objects, possibly child's tops, of ivory, ebony and faience, of plain ivory, and of wood.

1216-1222.—Miscellaneous objects, probably parts of toys and games.

1224.—Painted pottery jars.

1225, 1226.—Head-rests of wood gilt.

1227-1231.—Fragments of garments bearing ink inscriptions some of Akhenaten and one with the Disk cartouches. They also bear the year in which they were given.

1232-1235.—Magical clay and wooden figures from niches in the four walls of the sepulchral chamber of the tomb.

1236 1237.—Two pairs of horse-blinkers, one of wood inlaid with coloured glass, the other of wood gilt.

1238.—Pair of faces of Bès of wood gilt with coloured glass inlay; parts of harness decoration.

1239.—Five wooden strips with coloured glass inlay, from a chariot.

1240, 1241.—Faience saucers.

1242.—Painted panel of a small box with representations of geese in the typical 'Amarna style.

1243.—Strip of wood from a box with two knobs bearing cartouches; the only written evidence yet found of the co-regency of Akhenaten and Smenkhkheperu.

1244.—Hieratic docket from a broken box giving a list of byssus garments it contained.

1245-1247.—Model hoes baskets and yokes of copper, faience and wood for use by the *shawabti*-figures.

[1246-1299]:

1248.—Alabaster stand, inscribed with the name of the Scribe Thutmose.

1249-1258.—Sealings from the doors and from other objects.

1259.—Part of sandal of leather, decorated with foil.

1260.—*Shawabti*-figure anciently broken, now repaired.

1261, 1262.—Odd sandals of vegetable fibre.

1263.—Pair of child's sandals.

1264.—Two odd pieces of inlaid gold collars similar to those exhibited with them.

1265.—Bronze fleshing-knives.

1266.—Spear-shaped arrows of bronze.

1267.—Samples of different coloured pigments and minerals.

1268-1284.—Alabaster and other stone vases, inscribed in hieratic with the names of the oils they contained.

1286.—Necklace of blue faience disk with linen tassels.

1287.—Painted pottery vase with spout.

1288-1298.—Pottery vases bearing inscriptions in hieratic. From them we learn that they contained perfume, corn, *nabq* fruit, grapes, honey of good quality and fruits respectively.

1299.—Alabaster dish.

1300.—A curious alabaster ornament, representing a bird
sitting on four enormous eggs.

1301.—Wooden footstool.

1302-1305.—Red pottery vases and dishes.

1306.—Part of jar bearing an inscription in hieratic to
the effect that it contained unfermented grape-juice of
very good quality from the temple of Aten. Also sealed
part of same jar.

1307.—Torque or neck collar, consisting of two circles of
ebony and alabaster pieces strung on a metal core and
fitted with a clasp and hinge.

1308.—Braclet of similar workmanship to No. 1307.

1309.—Disk, probably part of 1307 or 1310.

1310.—Torque, consisting of a single circle of similar
workmanship to No. 1307.

1311, 1312.—Shrine-shaped boxes of wood covered with
black varnish. These contained *shawabti*-figures, selec-
tions of which are shown (see note on No. 17).

1313-1318.—Boxes of wood covered with white painted
plaster, for food offering. On most of the boxes there is
an inscription indicating the nature of the contents, such
as the head of an animal, ribs, a duck, a goose, etc. etc.
About fifty of these boxes were found in the tomb.

1319-1322.—The four shrines which, placed one within
the other, enclosed the stone sarcophagus. They are of
wood covered with gilt stucco. The gold-leaf is of varying
thickness; in certain places the tarnishing of the gold shows

how inferior material was supplied which was used at the time. At the corners of each shrine are marks incised or painted in black; these indicate how the parts are to be put together, and also the orientation of the whole. The shrines, however, were originally arranged with the east end placed to the west. The feet, which are very heavy, have bronze handles to facilitate their manipulation. The doors were shut by ebony bolts working in silver-plated rings. The other pair of rings were tied together with a cord, which was finally sealed. On the second and third shrines, the sealed cords were found intact (Nos. 1249, 1250, case 98).

The shrines are covered inside and out with scenes in the Underworld, surrounded by funerary texts, in relief on the innermost shrine, incised on the third and second. The exterior of the great first shrine is decorated with the pillars of Osiris and girdle-ties of Isis in gold, filled in with bright blue faience. On the south is a gilt plaque with two eyes through which the deceased could look out. The inscriptions inside include what is the oldest version of the legend known as 'The Destruction of Mankind'.

1323.—Framework of wood painted black and gilt, placed between the largest two shrines, which carried the great pall of linen, decorated with gilt rosettes (No. 1702).

1324.—Chariot, of similar form to Nos. 97-116, but quite plain. The body is made of bent wood; the floor was composed of plaited thongs, which have now decayed.

The wheels are exceptionally strong. They have double rim of bent wood. The inner rim is in two pieces, with bevelled joints. The outer rim has four sections, the joints of which do not coincide with those of the inner rim. The two rims are lashed together with metal tape. As in all Pharaonic chariots, the spokes are made of two pieces glued together, for strength and elasticity.

1325.—Chariot of inferior work to that of the state chariots, but having some peculiar features.

1326.—Model boat of painted wood; the sail-yard is shown lowered.

1327-1331.—Sealed wine jars, and sealings. The sealings are generally left with a small opening for the escape of the gases of fermentation. This was closed later.

1332.—Large pottery dish, painted red.

1333.—Whip-handle with coloured glass knob.

1334.—1336.—Three spiked disks on axles (like 113-116).

1337.—Ebony box with flat lid; the veneer is ivory.

1338.—Similar box with curved lid.

1339.—A similar box with flat lid. The panel missing from the top was fastened on with bronze rivets, and was therefore probably of metal.

1340.—A small and much damaged casket inlaid with turquoise. There are traces of a hieratic inscription on the lid.

[1341-1579]

1341.—Box on tall legs, shed with inner as well as an outer lid.

1342.—Box with inscription on lid.

1343.—Leather bracelets, some in fragmentary state.

1344.—Wooden rod covered with linen used for faience and metal finger-rings.

1345.—Bronze (or copper) lid of a *hes*-vase. There were no other vessels of base metal in the tomb.

1346.—Small pottery lid of a vase painted white.

1347.—Large *shawabti*-figure of gilt wood with wig.

1348.—Small bouquet of *Persea* leaves, found on the ground between the outer shrine and the west wall of the burial chamber (see Nos. 507-509).

1349.—Writing board, coloured blue-grey.

1350.—Writing board covered with gesso, and coated with silver (see Nos. 828, 829).

1351-1578.—A further series of *shawabti*-figures of gilt wood, painted wood, dark blue, pale blue and cream faience, alabaster, yellow limestone, grey granite, and sandstone (see note on No. 17).

1579.—Chair of a unique design. It is made of ebony largely covered with papyrus. The seat is of tortoise-shell with a papyrus border.

...twenty boxes containing botanical specimens in various baskets, etc. The identifications of each, where known, are given on the labels.

1581.—Light shrine of gilt wood with lotus-columns. The various supports (for a veil?) form a unique feature but their general arrangement is certain. Neither the face, nor the statue it is supposed to have enclosed, were found in the tomb.

1582.—Pedestal for a statute, of wood gilt and inlaid with blue glass.

1583.—Boomerang of painted wood.

1584.—Snake-like wand.

1585, 1586.—Fan-stocks decorated with bark.

1587-1590.—Long bows with decoration in gold.

1591-1594.—Long bows without decoration.

1595.—Model (?) bow of gilt wood.

1596-1601.—Composite bows covered with bark (see No. 119).

1602.—Plain square stool, the seat of which is missing.

1603-1607.—Carved and flattened sticks of ebony, the extremities decorated with gold leaf.

1608-1610.—Sticks, partly gilt, bearing the king's car-

[1611-1646]

1611-1614.—Long plain staves of gilt wood.

1615-1619, 1621.—Magical sceptres of various shapes made of gilded wood.

1620.—Stick, both ends covered with bark.

1622.—Stick with decoration of reddened gold.

1623-1629.—Sticks with minute and elaborate decorations in light-coloured bark.

1630.—Curved club of wood.

1631-1634.—Tall boxes on sleds, of black varnished wood (see Nos. 1311, 1312).

1635-1637.—Small baskets with lids.

1638.—Short reed arrow, with bronze head.

1639.—Wooden box with lid, like No. 917. The panels are painted red.

1640.—Wooden box with lid; painted white.

1641.—Wooden box with lid, inscribed with the king's names.

1642-1645.—Straight sticks with ivory ends.

1646.—Remains of a linen garment imitating a leopard's skin in shape. The stars, which represent the leopard's spots, are of gold, and the claws are of silver. The head in gilt wood. No. 746 belongs to this garment.

1647.—Part of a linen garment skilfully embroidered and decorated with gold disks. It is part of a collar which was edged with rows of blue faience beads.

1648.—Tapestry-woven gauntlet, with only two divisions for the fingers.

1649.—Linen glove similar to the preceding.

1650.—Linen object of unknown use (glove?).

1651.—Remains of a tapestry-woven scarf, fringed at the end (cf. 932).

1652-1654.—Single-sticks.

1655.—Remains of metal guards for use with the single sticks.

1656.—Linen pad which was found on the head of the king's mummy.

1657.—Fibre circlet wound round with string which kept the headcloth in position on the head of the king's mummy.

1658-1660.—Three bouquets which were found leaning up against the wall beside the two statues of the king. They are composed of branches of persea. No 1660 also contains olive leaves.

1661.—Bundle of rushes *Juncus maritimus*, the plant used for making pens.

1662.—Linen scarf with blue and brown stripes and bearing an inscription.

[1663-1691]

1663.—Piece of drawn thread.

1664.—Four folded pieces of red cloth.

1665.—Linen shawl with fringed border.

1666.—Ceremonial vestment of tapestry-work.

1667.—Linen sash (?) composed of a large central
centre with two long pieces attached.

1668.—Linen shawl with blue and brown stripes.
Around the edges are figures of birds.

1669.—Part of a clay sealing of King Eyt, Ptolemy
amūn's successor.

1670-1673.—Two pairs of fly-whisks of horsehair, each
in lion's heads of gilt plaster. They belong to the harness
of chariots Nos. 97-116.

1674.—Fragments of a cuirass formed of overlapping
scales of leather fastened with thongs. The upper part
was made on a basis of line and the lower part of fine
tanned leather, coloured red.

1675. 1676.—Sealing of wine jars.

1677-1687.—Wine jars with hieratic inscriptions (see
Nos. 503-504, 1327-1331).

1688-1690.—Sealing of wine jars.

1691-1694.—Accessories of chariot No. 105.

1691.—Pair of saddles ending in alabaster knobs
(see Nos. 105-106).

1692.—A model in stuccoed wood probably once fixed in gold (see Nos. 111, 112).

1693.—Two pairs of spiked disks, revolving on an axle (see Nos. 113-116, 1334-1335).

1694.—Pair of blinkers of gilt wood (see Nos. 1236, 1237).

1695-1696.—Accessories of chariot No. 1324:—

1695.—Dagger-like object of wood (see Nos. 109, 110).

1696.—Two saddles like No. 1691.

1697-1699.—Sticks pointed at both ends, perhaps used as goads. No. 1697 is of wood, covered with gold foil; Nos. 1698 and 1699 are of wood decorated with gold and bark.

1700.—Amulet in blue faience in the form of the hieroglyph meaning 'Renewal of Life'. As Nos. 658-661, 1006, 1007.

1701.—Light chariot of wood, partly gilt; the wheels still show the remains of their leather tyres. Various accessories are shown on the table placed alongside, such as the saddles, blinkers, and goads.

1702.—A sample of the great linen pall with gold rosettes. This was hung over the framework (1323) which can be seen inside the throne (1322). A small scale model of the pall on its frame is exhibited in this case.

1703.—Part of the resinous filling of a reed torch.

INDEX I

POSITIONS OF OBJECTS

IN THE ORDER OF THEIR EXHIBITION NUMBERS

(INCLUDING THOSE FROM THE TOMB OF TUT'ANKHAMŪN)

G: Ground Floor: See plan at the beginning of the book.

U: Upper Floor See plan at the end of the book.

Corr. = Corridor. The parts of a corridor take their numbers from the rooms which lead out of them; *e.g.* U24 Corr. means that part of a corridor which is on the balcony opposite room U 24 (see plans at the beginning and end of the book).

Note for orientation that the Museum Entrance is at the south end.

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